

**THESIS OF THE DOCTORAL (PhD) DISSERTATION**

**THE ROLE OF MARKETING IN MARKET OF CLASSICAL  
MUSIC IN MONGOLIA**

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### 1. INTRODUCTION

Performing arts are defined as live performances performed by professional artists at particular places including theatres and concert halls (Novak-Leonard & Brown, 2011). The performing arts includes many genres of performances, which can apply differently to national culture. According to these studies, each nation has its own unique and special performances, however, research indicated that the classical music genre exists in every nation's culture. Classical music has a long and rich history, and it offers many benefits, such as providing a fascinating live experience, and physiological, psychological, and emotional advantages for both people

and animals, while also facilitating social interactions (Bourdieu, 2018). Due to the increasing variety of alternative leisure activities, the number of classical concert audiences has been declining worldwide.

In a broad sense, marketing concepts have been applied in cultural organizations for several reasons, including the importance of understanding their audiences, improving financial resources, raising cultural awareness, and enhancing competitiveness with alternative leisure activities both internally and externally (Tobelem, 2007). As a result, many researchers and writers expressed their impressions of a more comprehensive study needed in the field of art marketing and cultural marketing. They regard the cultural sector as one of the branches of non-profit marketing (Lee, 2005). Since marketing has become a crucial component of the arts and cultural sectors, marketers are required to define proper marketing approaches and methods for art products. The conception of marketing was introduced relatively late to arts organizations, especially in the performing arts. As the selection of leisure activities expands in the market, arts organizations face increasing in understanding and addressing their audiences' wants and needs. Marketing is therefore a crucial element for arts and performing arts organizations, helping to attract new audiences, retain existing ones, make a strong connection with potential audiences, and provide demand-based art products and services.

Mongolia is rich in cultural traditions and heritage, with its music and dance forms such as the Morin Khuur, Khoomei, Tsuur, Tuuli, and traditional folk music serving as sustainable cultural resources. Historically, music has been integral to Mongolian society, especially in nomadic pastoralist communities, where it played a key role in ceremonies, rituals, and the storytelling of historical and mythical events. The unique landscapes of Mongolia have deeply influenced the style and content of its music, with melodies and techniques emphasizing a profound connection to nature, the Mongolian way of life, and spiritual beliefs. Throughout the 20th century, particularly from the 1960s to the 1990s, Western classical music and orchestras gained popularity in Mongolia, largely due to the influence of the Soviet Union. Classical music found a home in urban centers like Ulaanbaatar, where it was incorporated into educational systems and performing arts institutions, with many young Mongolians studying Western musical instruments both at home and abroad. Today, Mongolia's performing arts industry blends these two musical traditions: traditional Mongolian music, which remains vibrant in rural areas, and Western classical music, which has become increasingly prominent in urban centers and on international stages. Classical music has the least share of the art market in Mongolia and there is a significant gap between the classical music market and its audience.

From the 1960s to the 1990s, classical music gained popularity in Mongolia under the influence of Russia (Soviet Union). A number of Russian conductors, musicians, and experts visited Mongolia to give advanced masterclasses, and Mongolians began studying Western classical musical instruments both domestically and abroad. Additionally, they began to give lectures and performing concerts in various industries and institutions to educate employees about the value and benefits of classical music. At the same time, classical music became more popular and the number of audiences increased significantly across the country. However, due to the social transition, technological development, changes in social situation, and the increasing availability leisure and arts activities, the number of audiences for classical music declined over the last two decades. On the one hand, performing arts organizations are fostering their internal environments, professionalizing their musicians, conductors, and artists, and expanding their musical repertoires. Therefore, to bridge the gap between potential audiences and performing arts organizations, a proper approach and strategy are needed for these organizations. Many factors impact the growth of this industry. Nowadays, the most effective and influential method is marketing, which is essential to performing arts organizations because they provide a service, attract new audiences while retaining existing ones, increase audience awareness, convey audience needs and desires, and serves as a strong conduit between audiences and the organizations. Therefore, marketing would be a creative way to increase awareness and improve the knowledge and attitude of the audience on classical music such as to help people understand why classical music is important for them, what kind of benefits it has, and to support their interest and hobby. In Mongolian performing arts organizations, marketing has played a minimal role, and marketing departments did not exist until recently. As a result, the potential for market research and the application of marketing concepts has not been fully utilized. On the other hand, marketing now plays a key role in acting as an efficient conduit between the market and customers in the current marketplace. Given the limited number of marketing studies conducted in this field, this study intends to investigate and evaluate the current state of the classical music market, as well as the role of marketing within it. It also seeks to contribute to developing marketing strategies based on the service marketing mix framework, tailored specifically to the classical music industry. Furthermore, this research endeavors to conduct one of the initial empirical investigations in this field in Mongolia, contributing valuable insights to the broader understanding of marketing practices within the performing arts sector. Ultimately, the study seeks to contribute to the growth of Mongolia's performing arts industry, with a specific emphasis on the advancement of classical music, by

enhancing the understanding of the underlying phenomena and providing inputs for the professional use of marketing within the Mongolian classical music performing arts sector.

Building on the research problem and aims, the study seeks to achieve its purpose through the following specific objectives:

- ✓ To investigate the type and nature of marketing in arts and performing arts, with a particular emphasis on classical music.
- ✓ To understand performing arts audiences and their segmentation.
- ✓ To comprehend the nature of the service marketing mix in performing arts.
- ✓ To examine consumer behavior and audience decision-making in performing arts.
- ✓ To study how the elements of the service marketing mix affect the decisions made by audiences.
- ✓ To recommend a marketing strategy and guidelines aimed at expanding the market.

The research employed a mixed-method approach, integrating qualitative and quantitative techniques. This blending captures the nuances of sophisticated analysis and enables a thorough investigation of the topic. In order to achieve a complete understanding of the research topic (Dellinger & Leach, 2007), the study employs both qualitative and quantitative methods. It is widely acknowledged that studies utilizing mixed-method research methodologies typically yield more reliable results than those employing a single-method approach. This is because the complementary qualities of qualitative and quantitative data allow researchers to better understand the subject they are studying (Cameron & Molina-Azorin, 2011). Qualitative methods provide rich, detailed information on people's experiences, perceptions, and behaviors. Conversely, quantitative approaches facilitate the gathering of massive data sets, making statistical analysis and the extrapolation of results to a larger population easier. Through the integration of these methodologies, the study seeks to produce insightful findings and elevate the standard of the research outcomes as a whole (Curry et al., 2009). As this is the first empirical marketing research in the field of performing arts in Mongolia, it was critical to use both qualitative and quantitative methodologies to have a thorough grasp of the industry from all aspects. The qualitative approach was employed to understand and explore the market conditions of classical music, as well as the marketing approaches employed within the classical music industry, drawing insights from experts in the field. Meanwhile, the quantitative

approach was utilized to examine the relationships and influences between variables, allowing for statistical analysis and the identification of patterns or trends.

This dissertation is structured into six chapters: introduction, literature review, material and methods, results and findings, conclusion and recommendations, and summary and novel findings. The first chapter sets the stage for the research by outlining its objectives, including identifying the research problem, stating the research aims, and defining the research objectives. It also gives a general outline of the dissertation's structure. The second chapter demonstrates a comprehensive review of relevant literature is presented. It covers various topics such as arts and performing arts marketing, understanding performing arts audiences and segmentation, the nature of service marketing, service marketing mix in performing arts, consumer behavior, consumer decision-making, and the influence of service marketing mix on audience decision-making. The third chapter describes the research approach, outlining the methods and design employed in the study. It describes the research tools, data gathering procedures, and data analysis methods used to collect and process data. In chapter four, the findings of the research are presented. This includes both qualitative and quantitative research findings, which are separately discussed to provide a comprehensive understanding of the results obtained from the study. Chapter five summarizes the main results and their practical applicability. It discusses the conclusion of the findings and outlines the main avenues for further research, providing closure to the study. Chapter six discusses a summary of the major findings and any new or novel results obtained from the research. It provides a succinct overview of the key discoveries made throughout the study.

## **2. LITERATURE REVIEW**

This research is grounded in the Service Marketing Mix (7P) framework to investigate the association between the components of the service marketing mix and audience decision-making in classical music performances. The 7Ps framework provides a comprehensive structure for analyzing service delivery elements such as product, price, place, promotion, personnel, process, and physical evidence (Lee et al., 2016). By examining how each of these elements influences audience decision-making, the aim is to interpret the mechanisms through which performing arts organizations can effectively engage and attract audiences (Choi, Lee & Alcorn, 2020). Considering the service marketing mix, it becomes evident that the marketing strategy employed by organizations can impact customers' purchasing decisions and provide satisfaction to both the company and its customers (Khan, Lee & Lockshin, 2015). Marketers

of performing arts organizations give special attention to the extended marketing mix and unique attributes of the service marketing to properly integrate it with their services (Lee et al., 2016). Services and performances of the performing arts are impossible to own, keep, maintain, and use for later, and these are intangible, unable to separate consumption from a production process, and inimitable (Langeard, Bateson, Lovelock & Eigler, 1981). Some marketing mix elements are examined and taken into consideration by audiences, the location, ease of access, performance time, and incentives like gift tickets and subscription discounts all play a role in influencing an individual's decision to attend a live performance (Day, 1983; Terblanche, 2003; Cacovean, 2015; Colbert et al., 2018). The decision of the individuals to attend performing arts concerts is greatly influenced by all the service marketing mix elements (Ariyani et al., 2019; Choi, Lee & Alcorn, 2020).

The following section summarizes the relationship between the service marketing mix elements and audience decision-making in the context of performing arts organizations, showcasing how each element influences audience purchasing decisions, and the hypotheses of the quantitative study has been proposed.

### **2.1. Product and audience decision-making**

Scholars have indicated that purchase decisions are influenced by product-related considerations. Offerings of high-quality, appealing, and good products have the power to enhance and influence purchasing decisions (Lemon & Verhoef, 2016; Riyadi & Rangkuti, 2016; Sudari et al., 2019). The product of the performing arts is seen as a collection of attributes that make up its objective qualities and influence the consumer's decision, rather than as an inseparable totality (Dominique, 2000). Performing arts organizations offer rich and immersive experiences characterized by the mastery of skilled musicians, the emotional depth of timeless compositions, and the grandeur of live performances (Dickman, 1997). The audience's decision-making is greatly influenced by the agenda and repertoire selections, the quality of the performances, and the reputation of the performers (Bhrádaigh, 1997; Benito, 2011; Boerner et al., 2011). Furthermore, factors such as the acoustics of the venue, seating configurations, and general atmosphere all have an impact on the perceived value of the concert experience (Borgonovi, 2004).

### **2.2. Price and audience decision-making**

The price is a determining influence on the decision to purchase a certain product or service (Dominique, 2000; Martín-Consuegra, Molina & Esteban, 2007; Lai & Poon, 2009). The

principle that price is a determining factor in purchasing decisions is still relevant today (Seaman, 2006). This is especially significant in the performing arts field, where the price of admission is a significant barrier to participating in artistic activities (Cacovean, 2015). It is important to match prices to the quality of the produced goods, because if the product is pricy the customers are likely to leave, on the other hand, if the price is too low, they may also find it unappealing (Sunarsi & Baharuddin, 2019). Price exerts a beneficial and noteworthy influence on the buying habits of various customer segments (Yusran & Usman, 2019). Pricing strategies for performing arts organizations need to strike a delicate balance between accessibility and sustainability. Discounted tickets, student discounts, and subscription packages reach broader audiences, reversely, premium seats may appeal to those looking for an exclusive experience (Courvoisier & Courvoisier, 2007; D'Astous et al., 2004; Emily, 2008).

### **2.3. Place and audience decision-making**

Place significantly influences purchasing decisions, and a place has been shown in earlier studies to be a potent marketing strategy for influencing purchasing decisions since it makes a company's goods and services more accessible, which enhances the likelihood that customers would buy them whenever they want (Pourdehghan, 2015; Hibbard, Kacker & Sadeh, 2019). The venue's attributes, including parking availability, architectural features, facilities, and seating capacity, represent a subset of the location and distribution factors that audiences must carefully weigh in their decision-making process (Dickman, 1997). Besides historical significance, architectural beauty, and excellent acoustics, the convenient location, accessibility via public transportation, and parking facilities also influence audience decision-making regarding venue selection for performing arts organizations (Andreasen, 1991; Borgonovi, 2004; Cacovean, 2015).

### **2.4. Promotion and audience decision-making**

Promotion is an important marketing strategy that influences customer choices and purchase decisions, which aims to convince potential customers to purchase its products and services by highlighting their valuable features and ability to fulfill needs (Bues et al., 2017; Chaipradernsak, 2007). Promotion is the process of interacting and communicating with customers to provide them with reliable information, making them willing to purchase and show loyalty to the company's products (Tjiptono, 2019). In order to raise awareness and increase attendance at performing arts performances, effective promotional campaigns are crucial (Fitzhugh, 1983; Kotler, Kotler & Kotler, 1998; Dickman, 1997; Dominique, 2000).

Online event listings, email newsletters, and social media are popular among younger audiences, whereas print ads, radio commercials, and direct mail campaigns are more effective in reaching older groups through traditional marketing methods. Promotional endeavors, encompassing subscription services, sales promotions, and promotional pricing strategies, serve as valuable aids in consumer decision-making processes, especially in instances characterized by a shortage of reliable pre-purchase information (D'Astous et al., 2004). Partnerships with educational institutions, cultural centers, and neighborhood associations can increase public awareness and increase audience participation (Dempster, 2000; Colbert et al., 2018).

## **2.5. Personnel and audience decision-making**

Positive employee behaviors such as a welcoming smile, being kind and friendly, and being aware of the various issues that customers experience might influence customers' purchase decisions (Riswanto et al., 2020; Grönroos & Ravald, 2011). The most important asset for performing arts organizations is their employees, who frequently influence audiences through product promotion, audience engagement, and communication (Cacovean, 2015). An individual who delivers outstanding customer service acts as a strong promotional asset because satisfied customers are inclined to offer positive recommendations to others, leading to overall consumer satisfaction (Lee, 2005; Kotler & Armstrong, 2014). The personnel responsible for arranging and participating in concerts play a significant role in shaping audience perceptions and enjoyment (Lee et al., 2016). Well-known conductors, talented soloists, and respected orchestras add prestige and credibility to the performances (Emily, 2008). Moreover, pleasant staff members, and enthusiastic volunteers all contribute to creating a positive atmosphere for the audience. Through developing profound engagement with audiences, promptly resolving issues, and nurturing strong connections, personnel within performing arts organizations wield considerable influence over audience decision-making processes (Lovelock, 1992; Kotler, 2008; Willis et al., 2019). As a result, employees have the potential to impact audience decisions when it comes to purchasing tickets for future performances (Dickman, 1997; Choi, Lee & Alcorn, 2020).

## **2.6. Process and audience decision-making**

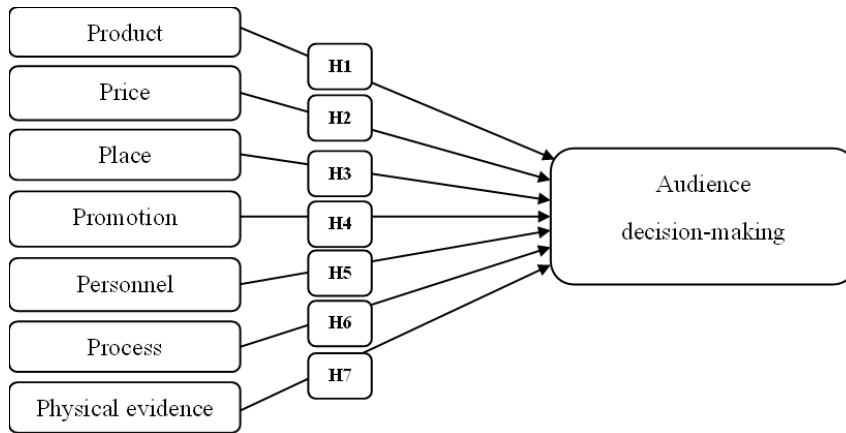
The process guarantees the continual provision of high-quality services and ensures their availability to consumers (Zeithaml, Bitner & Gremler, 2009). Simplifying the procedure of going to concerts of classical music increases audiences' enjoyment and convenience

(Andreasen, 1991). The whole experience influences the audience's decisions as enhanced with easy-to-use ticketing websites, quick and easy admission processes, and conspicuous venue signs (Boerner, Moser & Jobst, 2011; Colbert, 2003). The perception of the event by the audience is influenced by their experiential encounters throughout the processing phase (Dickman, 1997).

## **2.7. Physical evidence and audience decision-making**

Customers' decisions to distinguish between service providers and their rivals are influenced by tangible evidence. Consumer behavior is influenced by services, or the tangible elements of physical evidence, in a variety of ways (Phusist, 2015; Kotler & Armstrong, 2010). These elements include internal and external factors such as external and internal design, parking, signs, comfortable seating, etc (Sunarsi & Baharuddin, 2019). Overall impressions of quality and professionalism are influenced by the material components of classical music events, such as printed concert programs (including agenda and artist biographies), venue facilities, hall decoration, and environment, seats, and stages. These components significantly influence audience decisions (Courvoisier & Courvoisier, 2007; Dickman, 1997; Rentschler & Gilmore, 2002; Terblanche, 2003; Wen & Cheng, 2012). The effective management of performance venues, encompassing the coordination of stage arrangements, lighting configurations, and hall aesthetics, constitutes a fundamental aspect of performing arts organizations' operational endeavors (Colbert, 2003). Achieving a cohesive integration of these elements is imperative to delivering a memorable audience experience. Moreover, maintaining control over the venue's atmosphere, as well as overseeing the planning and execution of service provision, is essential for optimizing the marketing efficacy of the performance (Courvoisier and Courvoisier, 2007). Modern audiovisual technology, plush seating, and tasteful venue design all contribute to the overall satisfaction of audiences and create a memorable experience (Novak-Leonard & Brown, 2011).

Drawing from a thorough review of the literature and conceptual framework, the subsequent figure represents the framework utilized in the quantitative study.



**FIGURE 1. CONCEPTUAL FRAMEWORK OF THE STUDY**

*Source: Author's construction (2024)*

As shown in Figure 1, the framework explores the causality links between the service marketing mix and audience decision-making. The independent variables are the components of the service marketing mix, which includes the product, price, place, promotion, personnel, process, and physical evidence, on the other hand, the dependent variable is the audience's decision-making to attend classical music performances.

### **3. MATERIAL AND METHOD**

This study uses a mixed-methods approach in its research design. Mixed-methods research is empirical research that involves both quantitative and qualitative collection and analysis of data (Creswell & Plano Clark, 2018). Data was collected directly from primary sources through interviews and questionnaires. Interview research is intended to gain deeper insights from experts in the field regarding the current market of classical music and the role of marketing in the performing arts field in Mongolia. The interview questions are semi-structured, allowing flexibility to adapt based on responses received. Following the interview process, an exploratory approach is used in the planning, instrument development, data collection and analysis, and dissemination of findings. Interviews are conducted one-on-one to create a conducive environment for respondents, with questions designed to explore various aspects of the classical music industry, including its historical background, current state, and the impact of marketing on Mongolia's performing arts organizations. Survey research aims to collect primary data from individuals to study their background in classical music, demographic segmentation of attendees, attendance frequency, and how the components of the service marketing mix affect the decision they make to participate in these kinds of performances. The research questionnaire is structured into three parts. In the first part, the research filter

questionnaire consisted of questions such as whether they had ever seen a classical music concert and the knowledge of classical music of those who had seen it, how much they listened to it, who they watched the concert with, and where they watched it. The second part of the questionnaire focuses on evaluating the factors of 7P influencing audience decision-making and evaluates the effects of the product, price, place, promotion, personnel, process, and physical evidence components of the service marketing mix on classical music concerts. Surveys attempted to capture respondent patterns of attendance to classical music concerts; preferences for the type of music, soloists, ticket prices, and other activities associated with the concert experience; media habits, and selected demographic and psychographic data. The third section asked about the demographic information of respondents who watch classical music concerts through eight questions. The research sample was calculated using the following method:

$$\text{Sample size} = \frac{\frac{z^2 \times p(1-p)}{e^2}}{1 + \left(\frac{z^2 \times p(1-p)}{e^2 N}\right)} \quad \text{Eq (1),}$$

The sample size was determined based on the age structure of Ulaanbaatar's population aged 18 and above, with the total sample of 664 distributed proportionally according to the age demographics. Quotas for participation were set accordingly to ensure alignment with the population's age distribution. The population of Ulaanbaatar between the ages of 18 and 70 is 924,589 (as of January 2023). Based on this statistical number, the sample size was determined as N=663 when calculating the research sample with a 99% confidence level and 5% error rate. Research data collection was done by non-probability sampling method. For the purpose of gathering a sample based on particular demographic characteristics, non-probability sampling designs are employed. Research data was collected online between August 10 and 18, 2023, through online using the Google Form platform.

**TABLE 2. DEMOGRAPHIC DISTRIBUTION AND SAMPLE REPRESENTATION BY AGE STRUCTURE**

<b>Age structure</b>	<b>Population* (18+)</b>	<b>Population as a percentage of the total population</b>	<b>Sample size distributed by age</b>	<b>Number of people surveyed</b>	<b>Number of people surveyed by age structure</b>
18-24	119,868	13%	86	91	14%
25-34	245,326	27%	176	170	23%

35-44	240,238	26%	172	180	27%
45-54	166,291	18%	119	159	23%
55-64	116,467	13%	84	63	10%
64-70	36,399	4%	26	21	3%
	924,589	100%	663	664	100%

Between June and October 2021, the researcher interviewed marketers, directors, experts, artists, and staff members of two prominent performing arts organizations in Mongolia. Nine of the interviews were conducted in person in Mongolia, and the remaining three were conducted online. There are seven male interviewees and five female interviewees, ages 29 to 65. The length of the interviews ranged from thirty to sixty minutes. A phone recorder was used to capture every interview, which was then immediately followed by a verbatim transcription. An exploratory study of the data from the transcripts, focusing on the information obtained and presented during in-depth interview research, was conducted after the recordings were transcribed verbatim. An examination of the results was prepared after the interview transcripts were categorized into key topics and contrasted with the body of prior research.

In quantitative study, to prove or disprove the hypotheses, various statistical data analysis methods were used in accordance with Table 3.

**TABLE 3. OUTLINE OF THE STATISTICAL ANALYSIS AND SOFTWARE**

<b>Number</b>	<b>Analysis</b>	<b>Statistical Test</b>	<b>Software</b>
1	Reliability	Cronbach Alpha	
2	Factor analysis	Correlation matrix	
3	Descriptive analysis	Distribution, Central Tendency, Dispersion	SPSS 26
4	Correlation	Pearson correlation	
5	Regression	Multiple regression	

*Source: Author's construction (2024)*

## **4. RESULTS AND FINDINGS**

### **4.1. Qualitative research**

The findings from the in-depth interviews provided information about the basic characteristics of the audience, the history, present, and future of marketing concerning the two main performing arts organizations in Mongolia, as well as information about the market for classical music in the nation. The interview issues can thus be categorized into two main groups:

the marketing function for Mongolian performing arts organizations and the profile of the market and audience.

**TABLE 4. CLASSICAL MUSIC MARKET AND AUDIENCE PROFILE OF MONGOLIA**

<b>THE MARKET FOR CLASSICAL MUSIC</b>		
<b>Interviewee</b>	<b>Response</b>	<b>Main insight</b>
<i>Interviewee 8</i>	“Under the influence of Russia, classical music was greatly popularized in Mongolia throughout the 1960s–1990s. For instance, performers would perform and deliver lectures in several workplaces, introducing their instruments. After that, when attendance at lectures and concerts became required of factory workers, the number of people who enjoyed classical music increased gradually. Due to Mongolia's societal shift and the abundance of other possibilities for leisure activities, it is currently beginning to lose its audience.”	Historical Russian influence in popularizing classical music in Mongolia and the recent decline in its audience.
<i>Interviewee 6</i>	“Despite the fact that classical music was not introduced to Mongolia until much later, Mongolia benefited greatly from its border with Russia, which had a significant impact on our growth of classical music. Conductors from the Soviet Union of Russia used to travel to Mongolia around that time to begin training Mongolian musicians there. This marked the start of our journey toward the development of classical arts.”	Russia's significant role in the introduction and early development of classical music in Mongolia.
<i>Interviewee 4</i>	“Because of the nomadic character of our culture, classical music has only recently made its way to Mongolia. Soon, Mongolia will mark the 65th anniversary of the introduction of classical music to the country. We do, however, have the advantage of having our own unique classical oeuvres, repertoires, and genres.”	Mongolia's nomadic culture influenced the late adoption of classical music but fostered unique contributions.

- Interviewee 10* “Due to Mongolia's social circumstances, there are still not many people who enjoy classical music; yet, people who work in this field, such as musicians, composers, performing arts groups, and artists, are becoming more and more successful in their careers. Government support and policy for the performing arts sector are still lacking.” Limited audience for classical music and insufficient government support for the performing arts sector.
- Interviewee 1* “The Mongolian government state is in charge of our artistic community. Although performing arts organizations are governed by their governments in other developed nations as well, they are free to accept funding for their events and initiatives. Because it is against the law for performing arts groups in our nation to accept sponsorship or donations, we periodically run into financial difficulties with our events and performances.” Governmental restrictions on funding and sponsorship create financial challenges for performing arts organizations.
- Interviewee 2* “A breakdown results from performing arts organizations operating independently of their respective governments. As a result, performing arts organizations such as theaters and orchestras must operate under government supervision. We have a new Ministry of Culture, but as of yet there is no music law. There is a national deficiency in the knowledge of classical music among the public. For at least the next 50 years, the government must so give performing arts organizations extra consideration.” The importance of sustained government oversight and investment in classical music for long-term growth.
- Interviewee 5* “The fact that classical music keeps us one step ahead of society is one of its main benefits. Therefore, it is the responsibility of performing arts organizations to create a superior performance rather than adjust to the needs of current audiences in order to distance ourselves from contemporary culture.” Classical music as a medium for societal advancement rather than adapting to contemporary trends.

*Interviewee 9* “In Mongolia, the internet has become increasingly prevalent since the late 2000s. Because of this, the popularity of classical music has drastically declined, and more people are turning to other forms of popular music. As a result, we must teach people about classical music, which is the foundation of all other musical styles and genres and, thus, the music of all people who consider themselves to be well-educated.”

Internet's influence on declining classical music popularity and the need for education to preserve its significance.

***Audience of the classical music***

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*Interviewee 3* “Regarding classical music, we do not have any official marketing research. Nonetheless, in my experience, the audience for classical music is between 10% and 15% of the whole population, but not a consistent one. The majority of the attendees are women in their middle years who are above thirty, highly educated, and belong to the upper level of society. For performing arts groups, the lack of attendance at classical music events by younger generations and baby boomers is alarming. The primary motivation for going to the concerts is receiving an invitation from friends or coworkers. Friends' recommendations are therefore a great source of information for performing arts groups.”

Limited marketing research. Audience characteristics include middle-aged, educated women, and the influence of social recommendations.

*Interviewee 12* “We have to start preparing our audiences early on. The development of classical music audiences working with performing arts organizations requires a policy from the government. In another country, cultural policy receives substantial funding.”

There is a need for early audience development through government policies and initiatives.

*Interviewee 1* “In order to reach a larger audience, we must engage in school-based programs and incorporate certain activities into their curricula. For instance, students must attend classical music concerts or operas twice a

School-based programs as a critical strategy for cultivating future

year. For example, in primary school in America, classical music children select and study one classical instrument, and audiences every school has its own young volunteer orchestras. In order to better prepare our future listeners, it is crucial to implement these kinds of music programs and events in kindergartens and schools.”

*Interviewee 11* “In our market research, the greatest sector of students studying culture and the arts is one that may potentially be used to spread classical music. Supporting volunteer and individual music instruction is also crucial.” Leveraging students in the culture and arts, and supporting individual instruction to expand classical music's reach.

*Interviewee 7* “Playing traditional songs and music from Mongolia on classical instruments is a key strategy for growing the number of people who attend classical concerts. We may promote classical music and instruments to the general population in this way. For instance, putting on a concert in a school with a small ensemble of musicians is inexpensive and has several benefits, including educating the audience, helping them comprehend classical music and pieces, preparing them for future events, and drawing in more people.” Promoting classical music through cultural fusion and accessible school performance

*Interviewee 4* “It is useful to divide up the audiences into smaller groups and then modify the concert schedules to suit each group's tolerance for classical music. The organization must develop a program that is simple to comprehend and absorb for audiences starting at the beginner level.” Segmenting audiences and customizing programs to their familiarity with classical music.

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*Source: Author's distribution (2023)*

**TABLE 5. THE ROLE OF MARKETING IN THE MONGOLIAN PERFORMING ARTS SECTOR**

<b>Interviewee</b>	<b>Response</b>	<b>Main insight</b>
<i>Interviewee 12</i>	“Although performing arts organizations in Mongolia have only lately formed marketing departments, the number of audience members has increased dramatically since these departments were founded.”	Establishing marketing departments has led to a notable increase in audience numbers.
<i>Interviewee 6</i>	“All Mongolian performing arts organizations lack market and marketing research. At all times, we must be cognizant of the educational background of our audience. The arts are extremely precious, expensive, and elite, especially the classical arts. Thus, in order for the general public to comprehend the value of classical art, marketing efforts should emphasize the contributions made by the government, arts organizations, and artists.”	Highlighting the need for comprehensive marketing research to educate the public on the value of classical music.
<i>Interviewee 4</i>	“Comprehensive market and marketing research is carried out by marketing departments. The marketing department's limitation to promoting exclusively for their own shows, concerts, and events is one of its drawbacks. It does not offer a sales pitch or explanations of the benefits of going to museums and classical music performances in general. We must so engage in marketing initiatives to reflect this and spread the word.”	Marketing efforts should extend beyond promoting events to build a broader appreciation for classical music.
<i>Interviewee 10</i>	“The initiation of the marketing and public relations department at the Mongolian State Philharmonic Theatre in 2010 marked a pivotal moment. It underscores the importance of conducting strategic, targeted, and efficient marketing activities. By leveraging this department, we aim to optimize ticket sales, potentially through online platforms. Presently,	The creation of marketing departments has driven strategic improvements, enhancing audience outreach and ticket sales.

we are actively engaged in market and audience research to inform our marketing strategies.”

- Interviewee 9* “In order to effectively promote our firm, we must first identify its SWOT (strengths, weaknesses, opportunities, and threats) and then categorize our audiences accordingly. Our marketing department has not been concentrating on the primary goal thus far, coming up with bad strategies and rash conclusions without doing any homework first.” Conducting a SWOT analysis and informed strategies are critical for effective marketing.
- Interviewee 5* “We aim to maintain the lowest possible ticket costs. Most of the people in our audience buy single tickets. This is because they lack the time, and information about performances, find the environment uncomfortable, and feel that the programs or performances are not compatible with their preferences.” Challenges in affordability, accessibility, and audience preferences affect ticket sales and attendance.
- Interviewee 5* “Our performing arts organizations encounter several marketing challenges, including inadequate funding, time constraints, a shortage of skilled marketers and managers, miscommunications among management, and insufficient collaboration.” Marketing challenges include funding, expertise shortages, and organizational inefficiencies.
- Interviewee 11* “The conditions within our performing arts organizations are challenging. For instance, the National Academic Theatre of Opera and Ballet lacks parking facilities despite having its own building. Meanwhile, the Mongolian State Philharmonic Theatre operates from a rented space with limited visibility at the entrance, no available parking, and inadequate interior amenities, including a lack of acoustically suitable theaters for classical music performances.” Infrastructure and resource limitations restrict the effectiveness of performing arts organizations.

<i>Interviewee 2</i>	“The capacity of the Mongolian State Philharmonic Theatre is 250 seats, which is insufficient in relation to the overall population.”	Limited seating capacity restricts accessibility to classical music performances.
<i>Interviewee 8</i>	“We are capable of offering professional and high-value performances, especially considering that an increasing number of our workers, musicians, and artists are involved in professional activities both domestically and internationally.”	Mongolia’s performing arts organizations deliver professional performances with growing global involvement.

*Source: Author’s distribution (2023)*

The interviewees highlight the recent establishment of marketing departments within Mongolian performing arts organizations and the subsequent increase in audience numbers. Despite this growth, there is a notable absence of market and marketing research within these organizations. Emphasizing the value of classical arts to the general public is identified as a crucial marketing effort, requiring collaboration between government, arts organizations, and artists. The initiation of marketing and public relations departments, such as at the Mongolian State Philharmonic Theatre in 2010, signifies a shift towards strategic marketing activities aimed at optimizing ticket sales. Nevertheless, issues still exist, such as inadequate funding, time constraints, and a shortage of skilled marketers and managers.

## **4.2. Quantitative research**

### ***4.2.1. Questionnaire reliability analysis***

Analyzing the information in the Reliability Test, all variables have a credibility score higher than 0.6, indicating that the results of this questionnaire are reliable. This also demonstrates strong consistency among the indicators, confirming their overall reliability. This demonstrates that we can continue to analyze the data that has been gathered.

### ***4.2.2. Validity analysis of the questionnaire***

The results of the Kaiser-Meyer-Olkin (KMO) Measure of Sampling Adequacy and Bartlett's Test of Sphericity for 664 respondents. The KMO value is 0.836, well above the acceptable threshold of 0.5, indicating that the sample is adequate for factor analysis. Bartlett's Test of

Sphericity yields a chi-square value of 6281.469 with a significance level 0.000, showing that the variables are sufficiently correlated for factor analysis. The KMO value is 0.865, surpassing the minimum requirement of 0.5, and Bartlett's Test of Sphericity is significant with a chi-square value of 4980.691 and a significance level of 0.000. This confirms that the data for independent variables are appropriate for exploratory factor analysis. The analysis proceeds by identifying common factors with eigenvalues greater than 1. The KMO value for the dependent variable is 0.741, which is higher than the 0.5 threshold, indicating sample adequacy. Bartlett's Test of Sphericity results in a chi-square value of 832.485 with a significance level of 0.000, affirming the suitability of the data for factor analysis.

#### ***4.2.3. Demographic profile of survey respondents (descriptive statistics)***

The demographic distribution by age in the sample shows that the largest age group is 35-44 years old (27.1%), followed by 45-54 years old (23.9%) and 25-34 years old (22.6%), with the smallest group being over 64 years old (3.2%). The investigation of the gender distribution offers substantial insight into the male and female representation within the respondent pool. A notable majority of 403 respondents, constituting 60.7% of the total sample, identified as female. In contrast, male respondents accounted for a comparatively smaller proportion, with 261 individuals representing 39.3% of the total sample. The demographic distribution by education level reveals that the majority of respondents hold a Bachelor's degree (48.9%) or a Master's and higher degree (33.7%), while a very small percentage have no education (0.6%) or low education (0.3%). The results of the marital status show that a sizable majority of participants 69.3% of the entire sample, reported being married. Conversely, a lower percentage of participants disclosed different marital statuses. In particular, 25.3% of the sample as a whole claimed to be single, but a nominal proportion (2.7% of the sample) reported being divorced, widowed, or having "other" marital status. The demographic distribution by employment indicates that the majority of respondents are government employees (31.6%) and private sector employees (28.8%), followed by self-employed entrepreneurs (18.8%). Smaller proportions include students (5.1%), retired individuals (7.5%), and unemployed persons (2.4%). The outcome of the monthly income demonstrates that 36.4% of respondents have just enough to live on but cannot save, while 28.5% can live well and save. A smaller portion (4.7%) regularly faces financial problems, and 13.1% sometimes struggle to make ends meet. Regarding the attendance frequency of classical music concerts, 31.8% of respondents attend once every few years, 29.2% attend several times a year, and 20.3% attend once a year. Only 18.7% attend monthly or weekly. On the other hand, the result of frequency of listening to

classical music indicated that 44.4% of respondents listen to classical music sometimes, while 21.1% listen weekly, and 16.7% listen every day. A smaller percentage, 15.2%, listen monthly, and only 2.6% never listen to classical music.

#### 4.2.4. Correlation analysis

TABLE 6. CORRELATION ANALYSIS

		Product	Price	Place	Promotion	Personnel	Processes	Physical	Decision making
Product	Pearson Correlation	1							
	Sig. (2-tailed)								
Price	Pearson Correlation	.336**	1						
	Sig. (2-tailed)	0.000							
Place	Pearson Correlation	.179**	.398**	1					
	Sig. (2-tailed)	0.000	0.000						
Promotion	Pearson Correlation	.383**	.340**	.312**	1				
	Sig. (2-tailed)	0.000	0.000	0.000					
Personnel	Pearson Correlation	.188**	.386**	.404**	.361**	1			
	Sig. (2-tailed)	0.000	0.000	0.000	0.000				
Process	Pearson Correlation	.294**	.305**	.369**	.358**	.483**	1		
	Sig. (2-tailed)	0.000	0.000	0.000	0.000	0.000			
Physical	Pearson Correlation	.219**	.315**	.372**	.406**	.529**	.543**	1	
	Sig. (2-tailed)	0.000	0.000	0.000	0.000	0.000	0.000		
Decision making	Pearson Correlation	.565**	.351**	.349**	.491**	.331**	.487**	.425**	1
	Sig. (2-tailed)	0.000	0.000	0.000	0.000	0.000	0.000	0.000	

The correlation analysis results demonstrate that each indication is less than 0.01 at the 99% confidence level, indicating that they are all significant. Product has the highest relevance, followed by Promotion and Process, which have a high influence on decision-making.

#### 4.2.5. Regression analysis

The multivariate regression analysis was used to assess the impact of the service marketing mix (7P) on decision-making. After eliminating two indicators, personnel and pricing, which showed little to no impact on the decision-making process, regression analysis was carried out and demonstrated the following results. The regression model summary indicates that the predictors (Physical evidence, Product, Place, Promotion, and Process) collectively explain 47.8% of the variance in the decision-making process (R Square = 0.478). The adjusted R Square value of 0.474 suggests that the model is well-fitted to the data, considering the number of predictors used. The ANOVA table shows that the regression model is statistically significant (F = 118.995, p < 0.001), indicating that the predictors significantly explain the

variance in the decision-making process. The low standard error of the estimate (0.29702) further supports the model's reliability.

TABLE 7. COEFFICIENTS

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.732	0.063		27.620	0.000
	Mean-Product	0.176	0.014	0.388	12.487	0.000
	Mean-Place	0.051	0.015	0.110	3.476	0.001
	Mean-Promotion	0.076	0.014	0.184	5.500	0.000
	Mean-Process	0.085	0.014	0.214	6.074	0.000
	Mean-Physical evidence	0.039	0.016	0.087	2.484	0.013

a. Dependent Variable: Mean-Decision-making

The coefficient table reveals that all five predictors significantly contribute to the decision-making process. Product has the strongest impact, followed by Process, Promotion, Place, and Physical evidence.

#### 4.2.6. Summary of hypotheses

TABLE 8. SUMMARY OF HYPOTHESES AND THEIR SUPPORT STATUS

Hypotheses	Regression	Standardized coefficients	Sig. (p-value)	Result
H1	Product-DM	0.388	0.000	Supported
H2	Price-DM	0.023	0.499	Not supported
H3	Place-DM	0.110	0.001	Supported
H4	Promotion-DM	0.184	0.000	Supported
H5	Personnel-DM	-0.004	0.922	Not supported
H6	Process-DM	0.214	0.000	Supported
H7	P.E-DM	0.087	0.013	Supported

Source: Author's construction (2024)

## 5. CONCLUSION AND RECOMMENDATION

The results of this study make a novel and significant contribution to the Mongolian classical music industry from a marketing perspective. Understanding the market, audience profiles, and attendance patterns, and identifying the crucial influential factors affecting attendance at classical music performances were objectives fulfilled by this research work.

The qualitative research offers insightful information about Mongolia's classical music market, including audience profiles and the role of marketing in performing arts organizations. By uncovering historical trends, demographic characteristics, and industry challenges, the research provides an extensive comprehension of the present condition of classical music in Mongolia. It provides recommendations for addressing key issues and promoting its growth and sustainability. Through interviews, the study revealed the demographic profile of classical music audiences in Mongolia, characterized by middle-aged women with higher education and high societal status. Additionally, concerns were raised about the lack of attendance by younger generations, posing potential future issues for audience participation. The importance of government policy and support in promoting classical music in Mongolia was emphasized by interviewees, who highlighted the need for increased government funding and policy initiatives to foster audience development and support performing arts organizations. A notable finding was the recent establishment of marketing departments within Mongolian performing arts organizations, leading to a significant increase in audience numbers. However, challenges such as inadequate funding, time constraints, limited marketing research, and a shortage of skilled marketers and managers persist.

The quantitative research of this study provides insights into the demographic background, attendance frequency, and factors influencing audience decision-making regarding attendance at classical music concerts. These findings contribute to a deeper understanding of audience dynamics within classical music, informing strategies for audience outreach and program development. The demographic profile of the survey respondents showed a diverse range of ages, with the majority between 25 and 54, indicating representation across various life stages. Female respondents outnumbered males, suggesting a gender disparity in classical music attendance. Many had higher education qualifications, linking classical music attendance to higher education levels. Marital status, particularly being married, was notable, implying its influence on participation. In terms of classical music attendance frequency, while many attended infrequently, a minority attended regularly, with about 1 in 10 attending weekly. Product quality, venue ambiance, promotional efforts, process, and the

overall environment and atmosphere were identified as key influencers of attendance decisions, while price and personnel factors surprisingly did not have significant impacts. This suggests that audience preferences are nuanced and multifaceted.

Based on the findings of the primary study, several actionable recommendations can be made to enhance the marketing strategy for classical music in Mongolia.

**Product strategy:** The product, which in the case of classical music consists of concerts and performances, is the center of the marketing strategy. Individuals carefully consider the repertoire, program, and agenda of performances before purchasing tickets, assessing their richness and interest. Therefore, to enhance the concert experience, we need to choose a repertoire that embraces the Western classics, contemporary compositions while also resonating with the soul-stirring pieces of Mongolia's rich cultural heritage. The quality of performances is also a crucial element of the product, encompassing the skills and proficiency of conductors, artists, musicians, and performers. This aspect significantly influences the decision to attend classical music concerts and ensures high standards of performance. Therefore, it is recommended to allocate resources towards recruiting and retaining superior conductors, artists, musicians, and performers known for their skill and proficiency, provide ongoing training and development opportunities to enhance the abilities to exist personnel, and attract new talent to maintain high standards. Offering additional experiences such as pre-concert talks, backstage tours, meet-and-greet opportunities with artists, and augmented products such as handouts, leaflets, and merchandise creates a positive impression on audiences and enhances overall satisfaction.

**Pricing strategy:** Even though classical music has immeasurable intrinsic value; we understand how crucial it is to find an appropriate balance between perceived value and accessibility. Research findings revealed that ticket pricing is only based on the location of the seats, and there is no dynamic pricing offered for audiences of classical music. It is recommended that ticket prices be adjusted to suit various audience segments while maintaining financial viability efforts through the use of dynamic pricing techniques and strategic segmentation. Offering senior and student discounts, promoting family packages to attract in families looking for shared cultural experiences, and providing early bird discounts are a few ways to encourage early ticket purchases. Implementing loyalty schemes to encourage attendees of concerts to feel devoted to the venue. To encourage repeated attendance and build a loyal audience, provide loyalty cards that offer discounts or rewards based on the frequency of attendance, offer membership discounts for frequent attendees, and hand out coupons or vouchers for upcoming concerts. Promote each concert experience in a way that

effectively communicates its value proposition. Emphasizing the distinctive aspects of each performance, such as the repertoire, special guests, or thematic components, helps attract potential audience members and communicate the enriching experience they can expect. This approach aids in understanding the value proposition, thereby justifying the cost of attendance for audiences.

**Place strategy:** Attending classical music concerts in the crowded city of Ulaanbaatar is primarily influenced by factors such as venue, location, and accessibility. Given the city's traffic congestion and limited parking opportunities, venues with parking facilities offer a significant advantage. Make sure that parking lots and public transportation are conveniently accessible, as well as that performance venues are easily accessible with clearly marked main entrances and signboards, and be conveniently accessible. Another important aspect of the place is the convenience and attractiveness of the concert venues. Maintaining professional acoustics and lighting provides a comfortable and pleasant experience for audiences to enjoy performances for extended periods. Updating decorations and stage setups in line with the content of the performance and concert creates a memorable experience for attendees. Additionally, providing a welcoming environment and comfortable facilities, such as seating, clean restrooms, and a cloakroom, enhances overall experiences.

**Promotion strategy:** Promotion is a key aspect of informing activities, communicating with audiences, and increasing awareness and interest. People expressed negative opinions regarding the information they receive about upcoming performances and concert. Consequently, it's critical to concentrate on general advertising that both targets certain audiences and emphasizes to the general public the value and advantages of attending concerts of classical music. By utilizing a multi-channel approach that encompasses traditional media channels like TV and radio, as well as digital platforms and social media, it is possible to reach wider, diverse, and unlimited audiences. It would be efficient to use social media, considering that almost 80 percent of the Mongolian population uses social media in their everyday life. Leveraging social media and other digital platforms for real-time updates, targeted advertisements, and interactive engagement with potential audiences can be highly effective. Producing interesting content including artist interviews, videos from the backstage, rehearsal videos, audience testimonials, and videos about the history and background of the performances can build anticipation and interest. Given that the largest segment of respondents was aged between 35-44 years old, it is also appropriate to use traditional media channels, as older individuals tend to watch TV and listen to the radio in their car. Traditional approaches

like TV and radio help to reach and attract a broad audience with concert information. When promotional efforts are executed effectively, they can serve as a lure encouraging people to participate in musical activities. Respondents of the survey were motivated to watch classical music concerts if there were membership/loyalty card offers, redeemed vouchers including coupons and tokens, or discounted ticket price offerings. To attract new audiences, it is recommended to use the above-mentioned approaches while also running loyalty programs for faithful audiences.

**Personnel strategy:** Employees and staff make a first impression on the audience when visiting the theatre. This process encompasses everything from ticketing until the end of the visit. Respondents to the survey expressed that the niceness and friendliness of the workers create positive impressions, encouraging further visits to the theatre. Performers and artists also play a key role in this process. If employees give negative impressions or create awkward situations, individuals tend to resist attending future performances. Employees are crucial in maintaining a warm and welcoming environment, representing professionalism, friendliness, and hospitality. For organizations, it is important to train workers on hospitality, friendliness, and effective communication to ensure a positive experience for concertgoers. Additionally, maintaining high standards of professionalism and expertise among artists, musicians, and performers through constant training and development opportunities is essential. After providing excellent service, it is appropriate to implement systems for collecting audience feedback to continuously improve service quality and enhance audience interaction and satisfaction through excellent customer service.

**Process strategy:** To create a smooth and unforgettable experience, every element of concert organization must be precisely planned. By optimizing ticketing processes, venue operations, and program scheduling, we can eliminate obstacles and ensure that every aspect of the concert experience flows seamlessly. From the moment guests enter the venue to the moment they leave, each step of the process is designed to inspire amazement and delight. One of the performing arts organizations in Mongolia has improved its ticketing system by introducing online booking options. This innovation allows audiences to purchase tickets without wasting time in the busy city. Enhancing this process to suit ticket buyers means streamlining the ticketing process with efficient online booking options and effective on-site ticket handling. For leisure activities, especially classical music events, key factors such as starting the concert on time and scheduling it on convenient days of the week are crucial for

ensuring a smooth and enjoyable experience for the audience. Planning concerts at convenient dates and times and ensuring punctual start times are essential.

**Physical evidence strategy:** Performing arts organizations have one of the most crucial sensitivities regarding the physical environment among service organizations. This component of the service marketing mix is vital for creating a compelling and immersive physical environment for audiences. Respondents to the survey expressed that the atmosphere of the concert hall is very important for enjoying classical music concerts. All the details, including the stage setup, acoustics, decorations, and lighting, contribute to the experience of receiving a specific performance and provide comfort for watching performances over a longer period. The immersive and fascinating experience is what attendees expect in exchange for their dedicated time, the cost of the ticket, and the effort. Therefore, investing in high-quality stage setups, lighting, and acoustics is essential to enhance the visual and auditory experience. Additionally, aligning the interior design of the concert hall with the theme of the performances and providing a pleasant waiting area for audiences can increase future attendance.

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## List of publications



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### List of publications related to the dissertation

#### Articles, studies (4)

1. **Ulzibadrakh, Z.**, Szakály, Z.: Exploring attendance by demographics in the case of Mongolian performing arts organizations.  
*Cross-Cultural Management Journal*. 26 (1), 35-52, 2024. ISSN: 2286-0452.  
DOI: <http://dx.doi.org/https://doi.org/10.70147/c263552>
2. **Ulzibadrakh, Z.**, Szakály, Z.: Market Landscape and the Role of Marketing in the Field of Mongolian Performing Arts Organizations.  
*Anali Ekonomskog Fakulteta U Subotici. [Epub ahead of print]*, 1-19, 2024. ISSN: 0350-2120.  
DOI: <https://doi.org/10.5937/10.5937/AnEkSub2400001U>
3. **Ulzibadrakh, Z.**: The impact of covid-19 pandemic on the marketing of the performing arts.  
*Oradea Journal of Business and Economics*. 7 (Spec.), 120-130, 2022. ISSN: 2501-1596.  
DOI: <http://doi.org/10.47535/1991ojbe151>
4. **Ulzibadrakh, Z.**, Szakály, Z.: Understanding service marketing in performing arts organizations.  
*Cross-Cultural Management Journal*. 23 (2), 181-189, 2021. ISSN: 2286-0452.

The Candidate's publication data submitted to the iDEa Tudóstér have been validated by DEENK on the basis of the Journal Citation Report (Impact Factor) database.

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