

**DOCTORAL (PHD) DISSERTATION**

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**Debrecen**

**2025**

**UNIVERSITY OF DEBRECEN**  
**FACULTY OF ECONOMICS AND BUSINESS**

**DOCTORAL SCHOOL OF MANAGAEMENT AND BUSINESS**

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

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**DEBRECEN**

**2025**

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

The aim of this dissertation is to obtain a doctoral (PhD) degree in the scientific field of  
„Management and Business”

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- No dissertation which is fully or partly identical to the present dissertation was submitted to any other university or doctoral school for the purpose of obtaining a PhD degree.

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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 include many genres of performances, which can apply differently to various national cultures. For instance, opera, theatre, classical music performances, ballet, and dances are categorized as performing arts in the USA (Borgonovi, 2004), whereas, in some Asian countries, performing arts are regarded as Western classical performances, as well as, local and traditional contemporary performances (Wen & Cheng, 2013). According to these studies, each nation has its own unique and special performances, however, research has 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). Moreover, classical music is a core factor for having a beneficial impact on human health, particularly by positively influencing the human brain and mental well-being. It also provides aesthetic and intellectual education to people. Due to the increasing variety of alternative leisure activities, the number of classical concert audiences has been declining worldwide. Since the 1980s, performing arts organizations have faced complexities in attracting younger audiences as appreciators of classical music. This is largely due to technological developments, as younger and new generations are increasingly interested in accessing non-live performances that can easily be found on the Internet, Television, and Radio (McArdle et al., 2002). Consequently, the audiences for classical music concerts tend to be older and attend less frequently.

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). Moreover, governments have pressured cultural organizations to adopt functional business models to address their funding needs (O'Reilly, 2005). As a result, many researchers and writers have expressed their impressions that a more comprehensive study is needed in the field of art marketing and cultural marketing. They regard the cultural sector as one of the crucial 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. Gratefully, researchers have focused increasingly on arts marketing, performing arts marketing, and classical music marketing over the last few decades. Marketers have defined art and cultural products as intangible services delivered to audiences. Marketers classify art, especially performing art products, under service marketing due to the unique features of the works. The primary goal of performing arts is to educate and civilize audiences, and as such, they are regarded as a cultural service rather than merely an act of culture itself, due to their intangibility, inseparability, heterogeneity, and perishability. 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. Classical music found a home in urban centers like Ulaanbaatar, where it was incorporated into educational systems and performing arts institutions. Many young Mongolians studied 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 on international stages, and Western classical music, which has become increasingly prominent in urban centers. 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 giving 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 social transitions, technological development, changes in social conditions, and the increasing availability of leisure and arts activities, the number of audiences for classical music has 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 these organizations 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 toward classical music. It can help people understand why classical music is important, what benefits it offers, and 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 aims 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 aims to support the growth of Mongolia's performing arts industry, particularly the advancement of classical music, by deepening the understanding of key phenomena and offering insights for the professional application of marketing within the Mongolian 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 the 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. To achieve a comprehensive understanding of the research topic (Dellinger & Leach, 2007), the study utilizes both qualitative and quantitative methods. Studies employing 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 gain a deeper understanding of the subject (Cameron & Molina-Azorin, 2011). Qualitative methods provide rich, detailed insights on people's experiences, perceptions, and behaviors. Conversely, quantitative approaches facilitate the collection of large data sets, enabling statistical analysis and the extrapolation to broader population. By integrating these methods, the study aims to generate insightful findings and elevate the quality of research outcomes (Curry et al., 2009). As this is one of the first empirical marketing research in the field of performing arts in Mongolia, it was critical to use both qualitative and quantitative methodologies to thoroughly understand the industry from multiple perspectives. The qualitative approach was used to 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 examined 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, covering topics such as arts and performing arts marketing, understanding performing arts audiences and segmentation, the nature of service marketing, the service marketing mix in performing arts, consumer behavior, consumer decision-making, and the influence of the 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. Chapter four presents the research findings, including both qualitative and quantitative results, 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**

### **2.1. Arts and performing arts marketing**

More broadly, art has many benefits, and the most crucial benefits are to educate people and provide fascinating live and social experiences for audiences through works of art (Coman, Grigore, and Ardelean, 2023). Furthermore, art consumption provides an unforgettable experience for family members to spend quality time together and also enhance their close relationships (Hill, O'Sullivan, and O'Sullivan, 2003). Art products provide basic human benefits such as social, entertainment, beauty, enjoyment, happiness, and delight (Kotler, 1976); in other words, art products provide a complete set of experiences of learning, enjoying, entertaining, social experiencing, artistic, and aesthetic (Kolb, 2000). Moreover, performing arts are an element and mixture of aesthetic education and is dedicated to people who appreciate high culture (Gans, 1974). Classical music is one of the crucial branches of performing arts, which expresses Western music from the beginning of the 1400s and originated in Europe (Kallen, 2013). This prominent classical music has spread throughout the world and every nation has acclimated it with its own culture, for example, American popular music has additionally merged its music with a musical vocabulary of classical music. Moreover, during the second half of the nineteenth century, classical music also reached European cultures and outreached Asian countries (Yoshihara, 2007). In this way, classical music has penetrated each nation's culture independently and merged with their own cultures as well. Meanwhile, classical music is a new concept in Mongolian culture. During the period 1924 to 1990, artists, musicians, and composers started to study nationally and internationally, which was a new level of art music in Mongolia under the influence of national policy (Gantumur, 2016). Then in the 1960s, a new level of classical music period began and resulted in the establishment of two main performing arts organizations as Mongolian State Philharmonic and National Academic Theatre of Opera and Ballet of Mongolia (Arts Council of Mongolia, 2011). However, the classical music market started to fall in 1992 due to the social transition from socialism to a market economy. In the period between 1992 and 1996, the art market declined in finances and lost its audiences. After this huge downturn, the art sectors and performing arts organizations entered a new development stage since 1996 under the government's cultural policy of Mongolia (MOC, 2021).

We recognize the value of marketing in our daily lives and how important it is to the music and art sectors in today's world (Kotler & Armstrong, 2014). Researchers in these

industries do not only focus on jazz music or classical music, they deal with a broader approach such as the evaluation and development of art and performing arts marketing and audience research, focusing on how to implement marketing approaches efficiently into the arts and music industries appropriately (Kerrigan et al., 2004). Marketing is one of the crucial parts of the arts; however, arts marketing is still new, and research in this field is lacking (Nichols, 2002). As defined by researchers, marketing is needed in the arts industry to serve as a valuable link between audiences and art organizations. For example, performing arts organizations receive emotional support, gratitude, benefits, and income from audiences in exchange for their effort, managerial expenditures, and other costs (Swanson et al., 2007). Meanwhile, audiences obtain aesthetic, social, psychological, and physiological benefits in exchange for their time, money, effort, and energy by attending the performances (Lee, 2005).

Since the 1980s, marketing has been recognized as a tool for organizational development and has been introduced in all arts organizations, and non-profit arts organizations are interested in using marketing in their organizational operations (Kotler et al., 1998). Then, since the second half of the 1980s, researchers and writers confirmed that understanding marketing is a decision-making process (Rodger, 1987). When the role of marketing was integrated and the new method was analyzed, which led to a remarkable evolution of art marketing and a tremendous stage in the development of the art marketing field since the 1980s (Sintas & Alvarez, 2004). Every arts organization started to use marketing in their processes including the foundation of a marketing department, market research and surveys, an increased number of art marketing professionals and consultants and their scientific works, surveys, and publications, and systematic and constant training courses and seminars given by the Arts Marketing Association (Lee, 2005). Marketing does not exist in performing arts organizations only to develop their resource use, to help them work more responsibly and effectively, but most importantly, it helps to think logically and strategically about how to communicate with their audiences (Hill, O'Sullivan, and O'Sullivan, 2003).

The difference between commercial and art products is that the commercial product defines the nature of a product or service according to the needs of its customers, whereas, on the other hand, an art product is the nature of a specific cultural good that needs to be created regardless of such compatibility (Kotler, 2008). Hence, the role of marketing is very specific and not only concentrates on what kind of art to create, but also to integrate the artist's performance and work with a proper and relevant audience (Mokwa, William & Prieve,

1980). Arts marketing concentrates directly on the feasible pattern of communication between pertinent artists and potential audiences (Diggle, 1984). In recent times, Colbert, Nantel, Bilodeau, and Rich (2001) have established one important exclusive feature of arts marketing which was the concept of the independence of the market of art products. Melillo and Lavender (1983) stated that marketing concepts and practices need to be changed in arts marketing before consolidating into the creative process due to marketing corruption in terms of commerce. Hirschmann (1983) stated that marketing theory needs to acknowledge the distinctiveness and uniqueness of the arts industry because arts marketing is a special, which first starts with the creation of the product or performance and then delivers to the audiences, instead of reacting to the market demand. Arts organizations principally produce and create art products and then compete with each other to take a share of the nation's abundance, and to attract the attention of the audiences (Byrnes, 2022), but it does not matter whether audiences will accept their products or reject them. However, Lee (2005) expressed that art products and performances need to meet the needs of audiences, and arts marketing strategies have to adapt to the needs of audiences in terms of price, place, and promotion. Arts marketing has to meet the two different aims of the arts organizations, which are to meet the market needs and accomplish the artistic vision and the task of the arts marketer is to balance and be a strong link between artists and audiences (Diggle, 1976), moreover, the most important task of arts marketer is to find an effective and proper balance between the market-focused parties and arts, which is a valuable mixture for both audiences and arts organizations (Scheff and Kotler, 1996).

Performing arts marketing is slightly different from art marketing because it shows the pure content of the artists (Spranzi, 1996) and the content of the artists mediated by the performers in theatre, opera, dance, and music (Scheff & Kotler, 1996). Goods and services of the performing arts organizations are defined as a creative selection of works performed to the audiences by one or more performers on the stage or the broadcast and these goods and services can be both tangible and intangible. Tangible products are books or paintings that express the nature of artistic products, whereas intangible ones represent live performances (Evrard, 1991). A core product of the performing arts organizations is intangible which is performance, therefore service marketing concept hugely refers to this organization as providing a service. According to their service features, performing arts organizations concentrate on selling their performances rather than creating products depending on the market and audience needs (Pallin, 2003). Due to the above special product and service

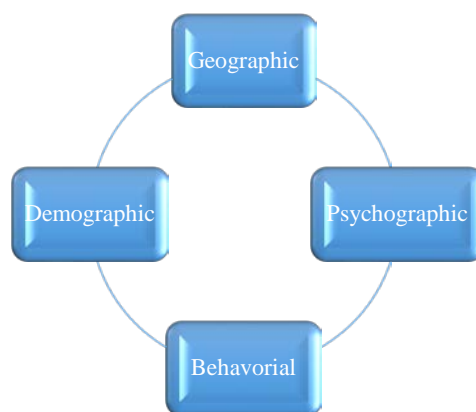
features, performing arts marketing is functionally different from traditional commercial and arts marketing (Kerrigan, Fraser & Özbilgin, 2004). Marketing plays a crucial role in performing arts organizations by expanding their audience base, advertising and promoting their goods and services and supporting the organization achieve its objectives. Effective and powerful marketing approaches lead the performing arts organizations to a long-term and stable victory (Roose & Vander-Stichele, 2010). Marketing for the performing arts is generally separated into three phases: the foundation phase (1975–1984), the stage of professionalization phase (1985–1994), and the discovery phase (1995–present). In the first stage, the main focus was research on audience studies, during the second phase performing arts organizations were in a transition period, and the last period was the implementation of proper marketing approaches into a performing arts organization (Rentschler & Gilmore, 2002). Since the 1990s, the marketing role has become more integrated and developed (Cacovean, 2015), and marketers are committed to improving the most profitable marketing methods regarding the specific characteristics of the performing arts organizations as they have cultural and educational purposes.

For Mongolian theater and performing arts organizations, marketing is still a new concept. Until recently, these organizations did not have marketing departments, resulting in a gap between the organization and audiences (Nomin, 2024). Performing arts audiences have not been attending concerts, performances, and events fully due to a lack of information about these activities (MOC, 2021). Therefore, as with any business or industrial venture, it is vital to have a marketing department in every performing arts organization in Mongolia (Narantsatsral, 2017). This is necessary to improve the organization's services, understand their audiences' needs and wants, communicate with their audiences, spread information about their activities, attract new customers, and conduct market and audience research (Baasanjargal and Natsagdorj, 2020). Moreover, performing arts organizations need to design appropriate and suitable marketing plans, programs, and strategies customized to the organization and its customers (Academic Theater of Opera and Dance, 2013).

## **2.2. Understanding performing arts audiences and segmentation**

In recent decades, marketing departments of performing arts organizations have conducted audience research and surveys to gather sufficient data about audiences (Novak-Leonard & Brown, 2011). Audience research became a strong marketing tool for those organizations to understand their audiences' needs and wants and to stay closer with their audiences more than

ever before (Fitzhugh, 1983). Segmenting audiences involves systematically studying how different art forms relate to individuals' characteristics, desires, beliefs, and preferences, aiming to understand how art fits within entertainment and leisure markets, catering to people's needs while aligning with their desires and standards of quality art. Additionally, segmentation analysis helps identify a program's strengths and weaknesses across various existing and potential audience segments, allowing arts managers to define clear objectives for audience-program development and evaluate performance based on these criteria (Streed, 2020). Several segmentation characteristics have been proposed to categorize the performing arts audiences, such as demographic, frequency of participation segmentation, geographic, loyalty segmentation, psychographic, benefit segmentation, and behavioral (Kotler & Scheff, 1997; McCarthy, 2001; Hayes & Slater, 2024). However, the performing arts field commonly employs four fundamental segmentation variables demographic, psychographic, geographic, and behavioral, the same as in other sectors (Hill, O'Sullivan, and O'Sullivan, 2003).



**FIGURE 1. SEGMENTATION VARIABLES IN PERFORMING ARTS**

*Source: Hill, O'Sullivan, and O'Sullivan, 2003*

*Geographic segmentation:* Geographic segmentation of performing arts audiences involves dividing audiences based on their geographical location and proximity to performing arts venues, which is a sensible strategy for performing arts organizations due to the consumption of performing arts frequently taking place within a single location. The distance of the location is crucial, because higher travel expenses may have an adverse influence on the consumption of performing arts, according to Ginsburg & Throsby (2006). In order to better serve local communities' needs and interests, performing arts organizations frequently focus their marketing efforts and programming on particular geographic areas. Urban areas, for example, may have a more diverse and culturally engaged population, leading to a greater demand for avant-garde or experimental performances. In contrast, rural areas may have a smaller population base and fewer cultural amenities, but residents may still value

performance (Alan & Jennifer, 2007). By understanding these regional differences, performing arts organizations can customize their outreach efforts to effectively engage with audiences in each area (Dias, 2012). Furthermore, geographic segmentation is becoming more nuanced with the advent of digital technologies. Online streaming platforms and virtual performances have enabled performing arts organizations to reach audiences beyond their immediate geographic region. This broader reach allows organizations to attract viewers from diverse locations and expand their audience base (Lee, Jones & Kim, 2016).

**TABLE 1. SUMMARY OF KEY GEOGRAPHIC SEGMENTATION STUDIES IN THE FIELD OF PERFORMING ARTS**

<b>Source</b>	<b>Key Findings</b>
Ginsburg & Throsby (2006)	A distance to a performance venue significantly influences audience attendance, as higher travel expenses can deter participation in performing arts events.
Alan & Jennifer (2007)	Highlighted that urban areas often have a diverse, culturally engaged population leading to higher demand for avant-garde performances, while rural areas, though less populous, still value traditional performance offerings.
Dias (2012)	Emphasized the importance of customizing performing arts programming and marketing to the unique needs and interests of different geographic areas for better community engagement.
Lee et al. (2016)	Digital technologies, such as online streaming platforms, have expanded the geographic reach of performing arts organizations, allowing them to connect with global audiences and enhance their audience base.

*Source: Author's construction (2024)*

*Psychographic segmentation:* Audience segments according to lifestyles and personality traits are implied by the psychographic segmentation method. It entails examining the psychological traits, attitudes, values, and opinions of the target audiences (Grau, Tajtakova & Aranda, 2009). This approach takes into account the possibility that people with comparable psychographic profiles may have similar tastes in performing arts events (Wen & Cheng, 2013). For instance, one segment could consist of people deeply immersed in culture, who appreciate artistic expression and actively seek avant-garde or experimental performances. Another segment might prioritize family-friendly entertainment, preferring productions suitable for audiences of all ages (Novak-Leonard & Brown, 2011). Furthermore, there could be individuals who view performing arts as an opportunity for social or intellectual enrichment, attending classical concerts or theater shows to broaden their cultural perspectives (Dominique, 2000). Diggle (1984) introduces the idea of an available audience,

defined as those who are prepared to make the commitment to engage with artistic offerings. In order to categorize audiences based on their degrees of behavioral and attitudinal loyalty, other researchers have built on this segmentation by adding psychographic and behavioral variables. This has allowed for the identification of several audience segments with differing degrees of interest and attendance at arts events (Hayes & Slater, 2024; Tajtáková & Arias-Aranda, 2008).

**TABLE 2. SUMMARY OF KEY PSYCHOGRAPHIC SEGMENTATION STUDIES IN THE FIELD OF PERFORMING ARTS**

<b>Source</b>	<b>Key Findings</b>
Grau, Tajtakova & Aranda (2009)	The importance of examining psychological traits, values, and attitudes of performing arts audiences to segment them effectively.
Wen & Cheng (2013)	Individuals with similar psychographic profiles tend to share preferences for specific types of performing arts activities, aiding in audience targeting.
Novak-Leonard & Brown (2011)	Audience segments prioritizing family-friendly entertainment versus those appreciating experimental performances based on their values and lifestyle preferences.
Dominique (2000)	Some individuals attend performing arts activities for social or intellectual enrichment, gravitating toward classical or theatrical performances to broaden their cultural understanding.
Diggle (1984)	Introduced the concept of an "available audience," describing individuals willing to commit to engaging with artistic offerings, forming the basis for psychographic segmentation in the arts.
Tajtáková & Arias-Aranda (2008)	Combined psychographic and behavioral variables to categorize audiences based on their attitudinal and behavioral loyalty, identifying segments with varying levels of interest and attendance at arts events.
Hayes & Slater (2024)	Built on psychographic segmentation by incorporating loyalty levels, enabling the identification of diverse audience segments with different degrees of engagement and frequency of attendance at performing arts events.

*Source: Author's construction (2024)*

*Behavioral segmentation:* Behavioral segmentation in the performing arts refers to dividing audiences according to their attendance patterns, ticket purchasing patterns, and degree of participation in different kinds of performances (Grau, Tajtakova & Aranda, 2009). Numerous researchers have explored the influences and motivations behind attending performing arts activities from social, intellectual, and entertainment perspectives among

attendees (Cuadrado and Mollà, 2000). On the other hand, researchers have identified several obstacles that may affect the likelihood of attendance among non-attendee groups. These barriers include personal opinions about participating in the arts and opinions held by one's social circles (McCarthy, 2001), as well as factors like the date, location, and price of the event, and insufficient desire or motivation, capacity, and chance to get involved (Kolb, 2005). Regular attendees tend to be more inclined to subscribe to season tickets or membership programs offered by performing arts organizations, on the other hand, non-attendee segments tend to purchase tickets for specific events or performances that interest them (Cuadrado and Mollà, 2000).

**TABLE 3. SUMMARY OF KEY BEHAVIORAL SEGMENTATION STUDIES IN THE FIELD OF PERFORMING ARTS**

<b>Source</b>	<b>Key Findings</b>
Grau, Tajtakova & Aranda (2009)	Highlighted the use of attendance patterns, ticket purchasing behaviors, and participation levels as core criteria for segmenting performing arts audiences.
Cuadrado & Mollà (2000)	Identified social, intellectual, and entertainment motivations among attendees as key influences on attendance; also noted that regular attendees are more likely to subscribe to memberships or season tickets.
McCarthy (2001)	Discussed barriers for non-attendees, including personal and social opinions about performing arts participation and external factors like event scheduling, location, and pricing.
Kolb (2005)	Emphasized additional barriers for non-attendees such as lack of motivation, opportunity, and capacity to engage in performing arts activities.

*Source: Author's construction (2024)*

*Demographic segmentation:* The most commonly used segmentation in the performing arts is demographic (Kolhede & Gomez-Arias, 2016). Within the context of demographic segmentation, audiences are divided according to several factors such as age, gender, occupation, education, income, race, etc. Before formulating marketing plans, thorough demographic research on both present and potential art audience members should be done (Stafford and Tripp, 2001). This study also utilized demographic segmentation, as it is the most commonly applied variable in the performing arts field. However, other segmentation components, such as geographic, psychographic, and behavioral segmentation, were limited in scope. Geographically, the main performing arts organizations are concentrated in urban areas, particularly in Ulaanbaatar, with minimal presence in rural

regions. Additionally, due to the scarcity of prior data and studies, psychographic and behavioral segmentation were challenging to address comprehensively in this research.

The following table below presents a summary of key demographic segmentation studies conducted in the field of performing arts. It provides an overview of the main findings and insights derived from these studies.

**TABLE 4. SUMMARY OF KEY DEMOGRAPHIC SEGMENTATION STUDIES IN THE FIELD OF PERFORMING ARTS**

<b>Source</b>	<b>Key findings</b>
DiMaggio et al., (1978)	A critical review encompassing forty-two studies conducted from 1940 to 1975 revealed that performing arts audiences were typically older, more educated, and wealthier.
Andreasen, Belk (1980)	Analysis of 1491 samples aged over 14 years found that compared to younger people, older people were more likely to attend performing arts events due to their higher income and educational levels.
Morrison, West (1986)	A study with a sample of 340 US adults indicated that attendees of performing arts events were more likely to have had exposure to arts during childhood, higher income, education, and living in metropolitan areas.
Garbou, Montmarquette (1996)	A study with 9361 participants showed that both younger and older individuals were less likely to attend theater, while those in middle age were more inclined.
Borgonovi (2004)	Findings from the SPPA 2002 survey on adults aged 18 and over suggested that age and education both led to increases in attendance at performing arts activities, particularly when exposed to cultural activities during childhood.
Clopton et al., (2006)	The survey was conducted at 15 different arts events, gathering responses from a total of 1,091 arts patrons. The findings indicate that individuals within the performing arts segment exhibit a significant level of education and possess high incomes, with approximately 63% of them being female.
Favaro, Frateschi	Analysis of 31,496 individuals over nineteen years old revealed that

(2007)	age, education, and income significantly influenced art consumption, with younger individuals preferring rock and pop, and those with higher income and education attending live performances more frequently.
Ateca-Amestoy (2008)	Using information from the Public Participation Survey in the Arts 2002, it was observed that higher attendance was associated with urban residency, higher income, and educational attainment levels, with certain theatergoers being more sensitive to ticket price increases.
Roose, Vander-Stichele (2010)	Findings from a study involving 2849 Flemish adults aged fourteen to eighty-five suggested that older adults preferred live performances, while younger individuals were interested in recorded music, with females, highly educated, and higher-income individuals more likely to attend live concerts.
Christin (2012)	According to an analysis of SPPA data from 18,444 respondents, attendance at highbrow cultural events was more likely among older, female, higher-educated, and wealthier individuals. Marital status and race/ethnicity did not significantly correlate with attendance at these events.

*Source: Author's construction (2024)*

The commonly agreed and acknowledged definitions by researchers about the demographic profile of performing arts generally indicate that audiences of performing arts organizations are defined as highly educated, middle-aged, high-income level, and higher job positions (Baumol & Bowen, 1966). In contrast, Throsby and Withers (1979) noted that the general characteristics of the audiences of performing arts organizations are becoming even younger than before. Audiences of performing arts organizations are different regarding the types of performances, for example, theatre audiences are middle-aged, wealthy (Baumol & Bowen, 1966), more varied, and have lower education levels compared with other performing arts audiences, but possess more educational attainment than museum visitors. On the contrary, the quantity of audience of the symphony and ensemble is larger and more enormous than theatre audiences. The audiences of symphonic music are intellectual, highly educated, and female and a high proportion of audiences are over the age of 60 (Garber, Muscarella, Bloom & Spiker, 2000), while on the contrary, the audiences of chamber music

tend to be male, younger middle-aged, academical, and decent. Occupation and education strongly belong to the symphonic and chamber music audiences, conversely, it does not cover solidly the theatre audiences. Nevertheless, income has an extreme impact on theater audiences, thus it does not impact tremendously on symphony and chamber music audiences (Favaro & Frateschi, 2007; Ateca-Amestoy, 2008). One of the studies reported that classical music audiences are predominantly female, knowledgeable, best educated, have middle-income and above, the range of attendance is three to four times a year, and the biggest reason for attending the classical music concert is an invitation from their friends (Clopton et al., 2006). Thankfully, in the last few decades, researchers, writers, arts, and performing arts organizations including the Survey of Public Participation in the Arts (SPPA-2012, 2017) and the National Endowment for the Arts (2004) have been conducting more detailed research and surveys on audiences of performing arts organizations. In recent decades, one of the biggest external influential changes in performing arts organizations was technological changes and the digital era, which affected hugely classical music audiences and significantly reduced the number of live classical music audiences (Alan & Jennifer, 2007). According to some statistics, the number of classical music audiences is declining among the younger generation of America, which leads to the decline of fundamental cultural development and interest in classical music (Dempster, 2000). Considering the statistics, it is assumed that the audience size might lessen in the future due to the sociological, environmental, economic, and technological forces (Agresta & Bough, 2010).

Across numerous studies, demographic elements such as age, gender, education, and income consistently emerge as the most dependable indicators of attendance at performing arts events (Tajtáková & Arias-Aranda, 2008).

- Age: Since 1966, age has been identified as a crucial factor in shaping audience profiles (Baumol & Bowen, 1966). Attendance is highly correlated with age, and numerous studies have found that performing arts audiences tend to be middle-aged or older (Hill, O'Sullivan, and O'Sullivan, 2003; Wu, 2008, Stafford & Tripp, 2001; Yoon & Heo, 2017). Additionally, frequent attendees are typically older compared to infrequent attendees (Clopton, Stoddard & Dave, 2006). According to the life cycle theory, people typically exhibit an increasing interest in the arts from their mid-30s until their 60s, after which their interest tends to decline (Nichols, 2002).
- Gender: Several studies indicate that attendance at performing arts performances is higher among women, as evidenced by findings such as those from Ringstad and

Loyland (2011) and Yoon and Heo (2017), who found that women are the main consumers of the performing arts. Women are generally more likely to be high art consumers, according to Colbert's (2003) analysis of forty years of performing arts research. On the other hand, some researchers have stated that there is no noticeable variation in attendance frequency between genders (Andreasen & Belk, 1980; Kolb, 2005). Gender is considered insufficient as a segmentation variable for predicting attendance and patron expectations, contradicting the prevalent belief that musical performance attendance is predominantly associated with femininity rather than masculinity (Jobst & Boerner, 2011).

- Education: Participation in performing art activities is often associated with education in the literature. An individual's educational background serves as the primary indicator of their likelihood to attend live performing arts events (Borgonovi, 2004; Vestheim, 2012; Towse, 2014). Compared to the general population, performing arts audiences are predominantly highly educated (Seamen, 2006). Education is the strongest and key predictor used in demographic segmentation to forecast attendance at performing arts activities (Peterson, Hull & Kern, 2000). Multiple studies have indicated that individuals who regularly attend performing arts events tend to have higher levels of formal education compared to those who attend infrequently or not at all (Kolb, 2005; Clopton, Stoddard & Dave, 2006). Therefore, highly educated people are among the demographic renowned for regularly attending these kinds of activities, which is important to emphasize that attendance increases in parallel with the level of education in arts. For example, those who are encouraged to engage in art-related activities from an early age are more likely to attend regularly (Morrison & West, 1986; Jobst & Boerner, 2011).
- Income: The individuals who attend performing arts events are usually those who have more higher income (Baumol & Bowen, 1966; Hill, O'Sullivan & O'Sullivan, 2003). Income is directly connected with attendance as well as frequency of attendance, with higher income individuals are more inclined to participate in performing arts events than the general public (Bijmolt, Van-Heerde & Pieters, 2005; Sunarsi & Baharuddin, 2019). Income reflects a person's desire to participate in social activities and their drive for social connection in addition to their ability to pay for them (Swanson, Davis & Zhao, 2007). Therefore, a higher household income level correlates with increased attendance at leisure activities, including performing arts events (Wu, 2008; Ringsad & Loyland, 2011). According to earlier studies, people

who regularly attend performing arts events typically earn higher salaries than people who rarely or seldom attend (Andreasen & Belk, 1980; Stafford & Tripp, 2001; Colbert, 2003; Clopton, Stoddard & Dave, 2006).

### **2.3. The nature of service marketing**

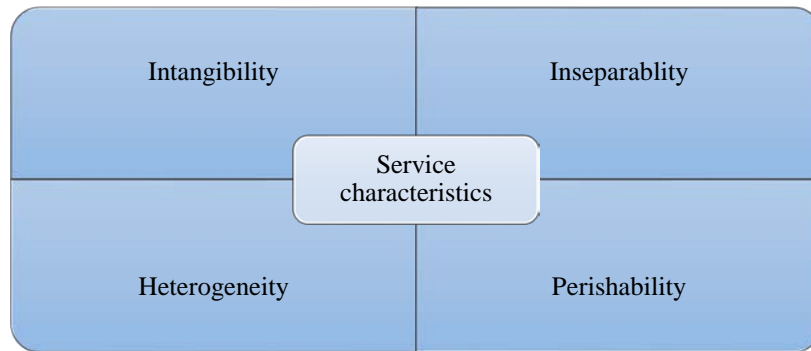
Tangible goods are still playing a crucial role in the market, but there is a growing interest in the use and experience of intangible products in the market (Van and Gilovich, 2003; Batat, 2022). For the past decade, consumers have been spending their time and money on intangible life experiences such as entertainment, travel, services, and leisure activities more than on tangible goods such as clothing or any other material possessions (Yang and Mattila, 2016). However, consumers conduct more intensive research and make more rational decisions when they purchase a service. When consumers choose the organizations' service or intangible products, it is tough to measure their experiences, therefore the key ability of the marketing department of service organizations is to find out how to create and control consumers' experiences in a proper manner (Zeithaml, Bitner & Gremler, 2009).

As defined by Bateson and Hoffman (1999), service is a collection of visible and invisible elements that consumers may perceive as an organizational process and internal system. In the service industry, the application of marketing has been a significant development since the 1970s. Many non-profit institutions such as hospitals, museums, restaurants, entertainment institutions, schools, and churches use service marketing methods as part of their overall strategies (Kotler and Keller, 2006), and additionally promote and offer their intangible products. Some researchers state that non-profit organizations have an important role in society since their services are critical to social well-being and education (Duque-Zuluaga and Schneider, 2008).

Cultural institutions produce intangibles such as education, experience, feelings, and emotions rather than tangible products (Benito, 2011). Additionally, some academics have acknowledged that intangible advantages, particularly psychological benefits are a key way to strengthen relationships with cultural institutions (Glynn, Bhattacharya & Rao, 1996). In the same way as banks, doctors, restaurants, and hairdressers, arts organizations also offer intangible and visual services, which are performances. Finding a good marketing method in the arts is a complicated task that has a substantial impact on an organization's objective, its capability to make a profit, and the nature of its audience. However, services in the performing arts confront significant dangers because the nature of the product is not known to

audiences before use (Colbert, 2003). Some supplemental and ancillary products, such as books, audio recorders, posters, theater schedules, concert agendas, coffee shops, and videos, are available, however, not all products in arts organizations are classified as intangible. These products are referred to as semi-intangible because they share characteristics with both tangible commodities and intangible services (Hill, O'Sullivan, and O'Sullivan, 1995). The uniqueness of the performances of the performing arts is that each performance has its distinctiveness because of the technical and artistic teamwork, and the audiences' reaction has an impact on its quality (Urrutiaguer, 2002). Therefore, regarding the unique characteristics of the products, performing arts require the need for appropriate and peculiar marketing techniques.

The main role of marketing in performing arts organizations is to figure out proper marketing approaches to build a strong relationship between audiences and the performance/service (Bouder-Pailler, 2008). Schools, churches, hospitals, and museums are examples of non-profit organizations that use service marketing methods as part of many of their campaigns (Kotler and Keller, 2006). In providing a service, one of the key instruments for creating a strong link between performing arts organizations and their audiences is marketing. Performing arts organizations have a higher proportion of using experience-centered and experiential marketing due to their specific service features as they are offering a high level of experience (Harvey, 1998; Carù & Cuadrado-García, 2020) in order to develop personal significance, motivate audiences, and incorporate human needs into the mission statement (Kotler, 1999). Arts organizations are increasingly exploring marketing strategies to increase audiences' participation and preserve good relationships with their audiences (Diggle, 1995), and furthermore promote themselves as multi-faceted places (Silverman, 1995). The audience experience is very important for performing arts organizations because if the audience is satisfied with a service or performance, they will share and talk about their positive experience. However, dissatisfied audiences are more likely to talk about their negative experiences than satisfied audiences (Kotler & Armstrong, 1991). Bateson and Hoffman (1999) identified four key distinctions between goods and services: perishability, heterogeneity, intangibility, and inseparability.



**FIGURE 2. SERVICE CHARACTERISTICS**

*Source: Bateson and Hoffman (1999)*

*Intangibility:* One of the core characteristics and distinctions of the services is intangibility, which is the main way to differentiate between products and services (Levitt, 1981; Chitty et al., 2019). The degree of tangibility affects how easy it is for customers to assess services and products, as noted by Wirtz and Lovelock (2022). According to Glynn et al. (1996), intangible advantages serve as a vital means of strong communication for cultural institutions. Performing arts entities offer intangible services like performances and exhibitions, crafting experiences, emotions, and inspiration for their patrons while fostering future preferences (Kolb, 2005).

*Inseparability:* The aspect of inseparability pertains to services wherein concurrent production and consumption take place. Concurrent service delivery and consumption, referred to as inseparability, are intended to provide customers with greater control over how well the services function and are perceived (Onkvisit and Shaw, 1991). Unlike industrial products, which are manufactured and sold prior to consumption, services are marketed, performed, and consumed instantaneously. In various services like haircuts, air travel, entertainment, and recreational activities, this inseparability concept fosters a closer interaction with the manufacturing process and requires the client's presence throughout the entire production process (Zeithaml, Bitner, and Gremler, 2009). In performing arts, for instance, the times when consumption and performance occur together, exposing the cultural customer directly to the experience and involving them to varying degrees in the event's unfolding (Bonazzi, Pastore, & Casarin, 2021). In such closely interconnected services where customers play a role in production, marketers view customers as akin to part-time staff, leveraging their involvement to enhance productivity (Hurd, Barcelona, & Zimmermann, 2024).

*Heterogeneity:* Heterogeneity denotes the potential for significant variability in service delivery, which can serve both as a benefit and a distinguishing feature (Baldin & Bille, 2022). This variability poses a particular challenge for labor-intensive services, where service provision involves different individuals, whose performance may fluctuate constantly (Onkvisit and Shaw, 1991). In the realm of performing arts, heterogeneity underscores the array of potential performance variables inherent in the service. Given the involvement of multiple individuals in delivering this experience, each performance holds the potential to offer unique influences and experiences to the same audience member (Hill, O’Sullivan, and O’Sullivan, 2003). Scholars like Onkvisit and Shaw (1991) highlight how heterogeneity can afford opportunities for flexibility and customization of the service, allowing for customized experiences. For instance, in a theater setting where the same performance is presented to a consistent audience, variations arise daily due to fluctuations in the performers' delivery. Consequently, achieving a high level of consistency in service provision and communication with customers becomes challenging (Kolb, 2005).

*Perishability:* The term perishability describes the intrinsic quality of services that makes them time-sensitive and unpreserved, as they cannot be retained for a later date (Hume, Mort, & Winzar, 2006). Unlike tangible products, services are characterized by their immediate consumption and inability to be duplicated or replicated for future use. This temporal aspect renders services highly perishable, as any unsold capacity or unutilized time slots represent lost revenue opportunities for service providers (Onkvisit and Shaw, 1991). The challenge of perishability primarily falls on the service producer, who must contend with aligning supply with demand to avoid underutilization or overbooking (Chaudhary, Kulshrestha, & Routroy, 2018). When there are insufficient services available, it usually causes delays or unmet demand for consumers to deal with the problem of perishability (Hill, O’Sullivan, and O’Sullivan, 1995).

#### **2.4. Service marketing mix framework in the field of performing arts**

In the field of performing arts, service marketing plays a crucial role in attracting and retaining audiences. Unlike tangible products, performing arts experiences are intangible, fleeting, and highly subjective, posing unique challenges and opportunities for marketers (Bonazzi, Pastore, & Casarin, 2021). Understanding and effectively managing the service marketing mix is essential for performing arts organizations to engage audiences, enhance experiences, and achieve their organizational goals (Byrnes, 2022). Performing arts entities

encounter distinctive obstacles when formulating an effective marketing mix (Terblanche, 2003). The intangible essence of their offerings, coupled with the necessity to captivate audiences meaningfully, demands a strategic reevaluation of conventional marketing mix components (Lee et al., 2016). In order to apply marketing successfully in the performing arts field, the traditional marketing mix of product, price, place, and promotion cannot be covered completely (Zeithaml et al., 2009). In service organizations, production, and consumption processes take place simultaneously at the same time and place (Parra-López & Martínez-González, 2022); thus, due to the certain characteristics of the service, personnel, process, and physical evidence need to be added to this conventional marketing mix. In the arts sector, the role of the marketing mix is aimed at promoting products for sale based on the experiential and tactical aspects (Cîntec, 2010; Shahhosseini & Tohid-Ardahaey, 2011). Some researchers have expressed the opinion that the art marketing mix needs to refer to the 6Ps, including product, price, place, promotion, personnel, and process (Dickman, 1997). Meanwhile, the most effective marketing mix for performing arts organizations is the 7Ps, which are people, physical evidence, price, place, promotion, process, and product, depending on the type of service (Booms and Bitner, 1981). Each of the seven principles of performing arts contains its own distinctive features.

**TABLE 5. TRADITIONAL MARKETING MIX**

<b>Product</b>	<b>Price</b>	<b>Place</b>	<b>Promotion</b>
Variation of product	The list of prices	Distribution channels	Commercials
Services	Condition of payment	Venue	Sales promotion
Design	Discounts	Coverage	Direct marketing
Quality	Allowances	Varieties	Sales division
Attribute		Inventory and logistics	PR
Name of the brand			
Dimensions			
Package			

*Source: Kotler (1976)*

**TABLE 6. SERVICE MARKETING MIX**

<b>Product</b>	<b>Price</b>	<b>Place</b>	<b>Promotion</b>	<b>Personnel</b>	<b>Process</b>	<b>Physical evidence</b>
Quality	Level	Venue	Advertisement	Practical	Policies	Equipment
Brand name	Discounts	Channel of	Personal	training	Mechanization	Color
Service line	and	distribution	selling	Discretion	Employee	Layout
Guarantee	allowances	Ease of	Promotional	Commitment	latitude	Acoustic
Potentiality	Payment	access	activities	Rewards	Customer	level
Enabling	conditions	Delivery	Publicity	Visual	interaction	Ancillary
products	Customer's	scope	Workforce	appearance	Client	products
Tangible	personal		Physical	Interpersonal	instructions	Physical
hints	value		setting	behavior	Workflow	indicators
The price	assessment		Facilitating	Attitudes		
Personnel	Quality/Price		goods	Other		
Physical	relationship		Physical	clients':		
surroundings	Distinction		indicators	Behavior		
The service			Service	Level of		
delivery			execution	involvement,		
process			process	Client		
				engagement		

*Source: Booms and Bitner (1981)*

According to Booms and Bitner (1981), the service marketing mix includes managing service offers, pricing plans, distribution methods, and advertising efforts, as well as involving employees, clients, processes, and physical environments. The Booms and Bitner theory, which considers product, price, place, promotion, personnel, process, and physical evidence, is a proper framework for evaluating the components of the service marketing mix. The following discussion elaborates on the overall characteristics of the service marketing mix in the performing arts industry.

**Product:** Industrial sectors provide tangible products, while service organizations provide intangible products like banks, hospitals, and hairdressers (Hill, O'Sullivan, and O'Sullivan, 2003). Cultural organizations produce intangibles such as education, knowledge, and memorable experiences (Benito, 2011). In performing arts, the product refers to the total experience of the audience, which includes everything from the caliber of the performance to the venue's environment and the whole audience experience. This entails not only the show

itself but also pre-show engagements, post-show interactions, and supplementary services like workshops, lectures, and backstage tours (Lee et al., 2016). The performance is the main output of the performing arts they provide, which are intangibles that must be protected (Bhrádaigh, 1997). As mentioned above, performing arts organizations even provide augmented products which are tangibles such as buffets, drinks, coffee, brochures, annual and seasonal timetables, concert agendas, and so on (Dickman, 1997). Both core and augmented products make an intensive impression on audiences, therefore, performing arts organizations need to defend and keep their core products. On the other hand, they need to improve, upgrade, and outreach their augmented products (Boerner, Moser & Jobst, 2011). To stand out and attract a broad spectrum of audience segments, performing arts organizations frequently curate diverse repertoires adapted to various preferences, interests, and demographics. Thus, their focus is on delivering a memorable and captivating experience that ensures customer satisfaction and entertainment (Benito, 2011). Moreover, the use of digital tools enables performing arts organizations to extend their product offering through virtual performances, on-demand streaming, and interactive experiences. These digital formats allow for audience engagement beyond traditional venues, reaching global audiences and offering supplementary digital content (Kusumawati et al., 2021).

**Price:** According to recent research, the main factors for people not participating in artistic events are the time constraints and the cost of the ticket. This research showed that one of the crucial marketing mixes is price, which needs to be evaluated and analyzed by the general public (Cacovean, 2015). Pricing strategies in the performing arts industry are multifaceted, aiming not only to cover expenses but also to enhance revenue and attract diverse patrons. Therefore, performing arts organizations should price their performances appropriately to differ from the other plenty leisure time activities on the market (Terblanche, 2003). Effective pricing decisions are critical in this sector, where ticket sales typically constitute a primary revenue stream. It is essential to strike a balance between financial sustainability, accessibility, and audience perception (Kolb, 2005). Performing arts organizations carefully set their prices, and offer free entrance tickets and discounts for augmented products like parking, coffee, buffet, drinks, souvenirs, and core products (Courvoisier & Courvoisier, 2007) to reach new audiences, expand the number of attendees, maintain a consistent flow of visitors, increase consumer loyalty, decrease cultural disparities in audience ratios, and provide a memorable experience for audiences (D’Astous, Legoux & Colbert, 2003). Dynamic pricing models are frequently employed to optimize revenue,

considering factors such as demand, seating location, purchase timing, and audience demographics (Ali and Anwar, 2021). Additionally, discount initiatives, subscription plans, and promotional offers are utilized to entice new patrons, retain existing ones, and boost attendance during less busy periods (Courvoisier & Courvoisier, 2007). Online platforms enable flexible ticketing options, discounts for early booking, and promotional packages that can attract diverse audience segments (Gauri et al., 2021).

**Place:** In the service marketing mix, the place component includes the platforms that audiences use to interact with performing arts offerings, which is the pivotal element in the performing arts marketing mix, necessitating accessibility, comfort, and aesthetic appeal (Lee et al., 2016). Performing arts organizations organize national and worldwide tour concerts, therefore, only the exact building or atmosphere does not express the place in this field while the building, stage, technical facilities, seats, variety of tools, and other aspects used to deliver an impressive experience can be important to reach as many audiences as possible (Parra-López & Martínez-González, 2022). The venue choice significantly impacts the audience's perception of the performance, with factors like location, atmosphere, acoustics, seating comfort, and accessibility shaping the overall experience (Lee, 2005). Virtual platforms redefine the "place" component by providing alternative avenues for experiencing performing arts (Kusumawati et al., 2021). Online streaming and hybrid performances eliminate geographic barriers, allowing audiences to attend events from the comfort of their homes (Roose & Vander-Stichele, 2010). This accessibility expands the potential reach of performing arts organizations to include remote and underserved communities (Lemon & Verhoef, 2016).

**Promotion:** In the performing arts industry, promotional activities aim to increase ticket sales, generate interest, and increase public awareness of forthcoming performances (Shahhosseini & Tohid-Ardahaey, 2011). Strategies encompass a blend of conventional and digital marketing approaches, spanning advertising, public relations, social media initiatives, email campaigns, influencer collaborations, and content creation (Lee, Jones & Kim, 2016). Châtelain (1997) proposed two tactics, pull and push strategies, that are effective in attracting wider audiences to performing arts concerts. The push approach helps to expand the market together with other promotion strategies and advertising, while the pull strategy shows the organization's appearance, image, and reputation to attract larger audiences to the venue. Broadly, the main role of promotion techniques in performing arts organizations is to stimulate the attention of new audiences besides reaching their existing audiences (Zeithaml

et al., 2009). This is a component of e-marketing that interacts with the profitable sales recommended to the target market. Advertising, direct sales, publicity, and public relations are all forms of promotion techniques of the performing arts that are used to enlighten audiences (Dickman, 1997). Public relations is frequently used by performing arts organizations as a variable. Marketers choose several marketing tactics to link with the organization's profile, to promote and advertise their performances to the public according to the promotion budget and major aims of the organization (Parra-López & Martínez-González, 2022). The promotion of performing arts events should prioritize customer engagement and excitement surrounding the experience, utilizing a mix of traditional channels like print and online ads alongside digital avenues such as social media (Phusist, 2015). Embracing influencer partnerships and harnessing the power of word-of-mouth marketing are also essential considerations for reaching and captivating fresh audiences (Lee et al., 2016). In this component, digital media transforms promotional activities through targeted social media campaigns, search engine advertising, and influencer collaborations (Kusumawati et al., 2021). By leveraging analytics, organizations can tailor their messaging to specific audience demographics, thereby enhancing campaign effectiveness (Gauri et al., 2021).

Apart from the above traditional marketing mix features, additional 3P of extended marketing mix play a crucial role in the performing arts. This additional 3P is defined as the most essential, precious, and highly valued resource for providing a service in the field.

**Personnel:** Personnel encompasses all individuals involved in delivering the performing arts experience, ranging from artists and performers to technicians, ushers, and administrative staff. These frontline personnel wield significant influence in shaping audience perceptions and ensuring a seamless and enjoyable experience (Cacovean, Peluso, and Plăiaș, 2021). The success of all service organizations is influenced by the employees' appearance, behaviors, and attitudes (Ariyani et al., 2019; Webb & Sheeran, 2006). Customers are satisfied when service organizations provide them with employees to support and be cooperative with them as these are the aspects of the fundamental and supplementary services (Lovelock, 1992). Audiences expect a pleasant and respected relationship between the employees and artists when they visit the theatres, which influences strongly on the audience's decision-making process (Dickman, 1997). If the audiences are satisfied with the service of employees, in most cases, they become their loyal customers (Lee, Jones & Kim, 2016). It is imperative for performing arts organizations to devote themselves to programs for training and ongoing career advancement to cultivate a team that is knowledgeable,

empathetic, and dedicated to delivering outstanding service (Shahhosseini & Tohid-Ardahaey, 2011). By nurturing a customer-centric organizational culture, organizations can ensure that every member, including performers, staff, and volunteers, contributes to creating a positive and memorable customer experience (Kotler, Bowen, and Makens, 2014). Many authors believe that one of the marketing mix personnel influences an audience's decision-making process by incorporating and designing a relationship with the audience (Kotler, Kotler & Kotler, 1998).

**Process:** The next additional 3P is a process, which should be very simple, transparent, and clear, resulting in a more exact practice and greater audience satisfaction. The process encompasses a series of interactions and touchpoints that patrons encounter, spanning from ticket purchases to post-show activities (Courvoisier & Courvoisier, 2007). Optimizing these processes is crucial for enhancing customer convenience, satisfaction, and loyalty. This may involve implementing user-friendly ticketing systems, providing various payment options, offering personalized recommendations, ensuring smooth entry and exit from the venue, and actively seeking feedback to continuously enhance the audience experience (Lee, 2005). Audience satisfaction and attitude toward the entire event may be affected by their experiences during the processing phase (Dickman, 1997) and their positive experiences lead to audience loyalty. Nowadays, most performing arts organizations have eased this process as a result of technological development, making it easier to reach new and potential audiences. Moreover, this process is simplified to attract the younger generation through technology (Colbert, 2003). The adoption of digital technologies simplifies and streamlines processes such as ticketing, customer inquiries, and feedback collection. Online ticketing platforms, automated booking systems, and chatbots enhance convenience and efficiency, creating a seamless customer journey (Lemon & Verhoef, 2016).

**Physical evidence:** Physical evidence, which refers to all environmental factors where service utilization occurs, is the last component of the extended marketing mix. This includes signs, symbols, venue functionality, designs, objects, and views (Wirtz and Lovelock, 2022). Additionally, some organizations offer free car parking access. Due to the unique performances, physical evidence is crucial in the performing arts. All performances must take place in a well-planned venue to express the uniqueness of the performance and fulfill the audience's needs. Therefore, it is important for performing arts organizations to know how to manage this environment, organize performances, and deliver them to audiences (Courvoisier & Courvoisier, 2007).

Marketing in the performing arts field shares certain characteristics with both traditional marketing and service marketing while also possessing unique attributes due to the intangible and experiential nature of its offerings. To better understand these distinctions and similarities, Table 7 provides a comparative overview of the three areas of marketing. This comparison highlights the evolution of marketing approaches and contextualizes the specific challenges and opportunities faced by performing arts organizations.

**TABLE 7. COMPARATIVE OVERVIEW OF TRADITIONAL, SERVICE, AND PERFORMING ARTS MARKETING**

<b>Aspect</b>	<b>Traditional Marketing</b>	<b>Service Marketing</b>	<b>Performing Arts Marketing</b>
<b>Nature of product</b>	Tangible goods that meet specific needs	Intangible services focused on customer experiences	Intangible performances with unique experiences and audience engagement
<b>Core benefits</b>	Functional utility, ownership, and convenience	Emotional satisfaction tied to the service experience	Experiential and emotional benefits from live performances
<b>Role of interaction</b>	Limited; post-purchase feedback	High; customer involved during service delivery	Very high; audience co-creates the experience
<b>Key characteristics</b>	Products are tangible, consistent, and assessable before purchase; they can be stored, replicated, and consumed separately from production	Services are intangible, perishable, and vary by provider; they are hard to evaluate beforehand and are produced and consumed simultaneously.	Performances are unique, intangible, non-replicable, performances vary with artists and audience reactions, relies on audience trust, produced and consumed live, simultaneously
<b>Marketing mix</b>	4Ps (Product, Price, Place, Promotion)	7Ps: Adds People, Process, Physical Evidence	7Ps with emphasis on experiential elements and audience connection
<b>Consumer behavior factors</b>	Rational (price, quality)	Emotional and relational (trust, experience)	Emotional, social, and cultural motivations
<b>Decision-making process</b>	Problem-solving; logical steps	Service evaluation based on quality and satisfaction	Live interaction, cultural context, emotional appeal
<b>Challenges</b>	Product differentiation, competition	Service quality, consistency	Perishability, diversity, performance consistency
<b>Key metrics</b>	Sales volume, market share	Customer satisfaction, service quality	Audience retention, emotional connection

*Source: Author's construction (2024)*

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 et al., 1981). Therefore, performing arts organizations make an effort to provide an intensive live experience for their audiences. In the performing arts sector, effective management of the service marketing mix is vital for attracting audiences, maximizing revenue, and fostering long-term patronage (Butler, 2000). Performing arts organizations can create memorable and captivating experiences that attract audiences, enhancing the vitality and sustainability of the cultural sector. This can be achieved through careful planning of product offerings, pricing strategies, distribution channels, marketing efforts, staff management, and process optimization (Cuadrado & Mollà, 2000). Each marketing mix in the performing arts differs from the other service products concerning their service features as mentioned above (Kotler et al., 2014). Moreover, marketing departments of the performing arts defined that there is a need to consider the nature of the service characteristics in order to market their services (Lee et al., 2016). As mentioned earlier; to separate services from products, services are divided into four fundamental components intangibility, inseparability, perishability, and heterogeneity (Bateson and Hoffman, 1999). Performance, concert, show, and their activities are intangible services, which provide audiences with psychological benefits such as excitement, encouragement, enthusiasm, full of energy, and happiness (Lee et al., 2016). Audiences buy concert tickets to fulfill their social and psychological needs, and if their experience is positive they become future members of the organization even if the services are intangibles (Roose & Vander-Stichele, 2010). The reason why performing arts organizations only fill consumers' psychological needs is that production and consumption functions occur simultaneously (Moeller, 2010). For example, industrial products are able to sell after their production phase, whereas performances are unable to sell after production as industrial products (Hadley, 2021). Performances and concerts cannot be preserved due to their perishability (Hume, Mort, & Winzar, 2006). For instance, some of the unsold tickets for the performances lose their potential to produce revenue at the same time the show ends even if the performing arts organization pays all expenses of the services it offers (Hill, O'Sullivan, and O'Sullivan, 1995). The essential principle of inseparability is that the customer or an audience has to be in-person during the production process in various services such as entertainment activities, restaurants, cinemas, barbershops, and airplane trips

(Carmen & Langeard, 1980). This guides the profound interconnection between the customer and service firms. In other service organizations, the process of consumption and the time of performance are the same as the performing arts organizations, and the audience's impression of the performance turns into an experience (Shahhosseini & Tohid-Ardahaey, 2011). Marketers of performing arts organizations attempt to involve audiences in their production process to make them more motivated, productive, and creative (Swanson et al., 2007). Performing arts organizations illustrate the significance and variability of service delivery, which determines the character of heterogeneity. For example, if an organization performs exactly the same performance during the week or a month, every performance will be different and singular because the artist's presentation varies from day to day (Terblanche, 2003). Each performance gives a different effect and experience to the same person, in which employees and artists are crucial to the audience's experience (Hill, O'Sullivan, and O'Sullivan, 1995).

It is crucial to mention that, the service marketing mix in the performing arts has been significantly influenced by both technological advancements and the effects of the COVID-19 pandemic. The growth of digitalization has revolutionized how audiences engage with the performing arts, enabling broader access through digital platforms for ticket sales, streaming performances, and virtual events (Ariyani et al., 2019). These changes have expanded the scope of the place component of the marketing mix, no longer limited to physical venues but extending into the digital realm (Hanaysha, Al Shakh, and Alzoubi, 2021). The COVID-19 pandemic acted as a trigger for this transformation, forcing organizations to adapt to online and hybrid models to maintain audience engagement during periods of restricted in-person activities (Daley, 2021). This has led to a growing emphasis on digital marketing, where social media, online streaming, and virtual reality technologies are used to create immersive and interactive experiences for audiences (Julia and Brady, 2020). In response, performing arts organizations have had to reconsider their product offerings, incorporating digital and hybrid formats alongside traditional live performances to cater to a wider range of audience preferences (Radermecker, 2020). The pricing in the performing arts sector has also been impacted by technological changes and the pandemic (Szedmák, 2021). Digital platforms offer more flexibility in ticket pricing, such as dynamic pricing models and discounted access to virtual events, helping organizations maintain revenue streams while making performances accessible to a larger audience (Tubillejas-Andrés, Cervera-Taulet, Calderon Garcia, 2020). Additionally, online platforms have allowed for more targeted promotion through

personalized advertising and content recommendations, significantly altering how performing arts organizations engage potential audiences (Szedmák, 2021). The pandemic underscored the necessity of adapting the promotional component of the marketing mix, where traditional methods like print media were supplemented by digital, influencer partnerships, and online content. Also, these changes have expanded the role of staff, with digital engagement becoming a key responsibility (Tubillejas-Andrés, Cervera-Taulet, Calderon Garcia, 2020). Digital tools have streamlined audience interactions, from online ticketing to virtual customer support (Radermecker, 2020). The pandemic accelerated the shift to digital processes, allowing organizations to reach new, tech-savvy audiences (Julia and Brady, 2020). The digital experience has become a critical part of physical evidence, with platforms needing to be visually appealing and user-friendly for virtual events (Terracini, 2020).

## **2.5. Consumer behaviour**

Kotler and Fox's (1995) study of consumer buyer behavior delves into the intricate process through which individuals select, purchase, utilize, and discard goods according to their needs, and the various factors influencing these decisions. Consumer behavior is employed in the plural form to acknowledge the diverse nature of consumers and the inherent variability in their preferences and actions (Ariyani et al., 2019). In the realm of marketing research, understanding consumer behavior entails not only studying the act of purchasing but also exploring the myriad behaviors that contribute to the overall decision-making process (Colbert et al., 2018).

Consumer behavior, as noted by Ferrell and Hartline (2011), can sometimes appear irrational and unpredictable, with customers expressing preferences that may not align with their actions. Therefore, gaining insights into consumer behavior is essential for informing the development of products and marketing campaigns that effectively cater to consumers' needs and preferences. By comprehensively examining individuals' perceptions, attitudes, steps, and actions in response to their circumstances, researchers can formulate strategies and campaigns that resonate with a wider audience and drive purchasing behavior (Singh, Arora, and Choudhry, 2022). According to Wayne, Deborah, and Rik (2018), consumer behavior is the sum of every decision that individuals make about the purchase of products and services. Understanding consumer behavior and being mindful of their preferences is crucial for making informed choices about product selection (Akbar and Hoffmann, 2020). Contemporary consumer behavior is more intricate than in previous times. Kotler and

Armstrong (2014) define consumer buying behavior as the purchasing, using, and discarding of products, services, concepts, or experiences by individuals, groups, or organizations in order to fulfill their needs and desires. Consumer purchasing behavior is closely related to the consumption of products and services, driven by decisions made both before and after the purchase (Shih, Yu, and Tseng, 2015).

There has been a significant change in customer behavior in recent years. Nowadays, customers are able to purchase a vast array of personalized products online, ranging from laptops to shoes (Blythe, 2013). Many individuals now prefer customized online media editions over traditional newspapers, and there is a growing trend of obtaining news from online sources (Bourdieu, 2018). Consumer behavior encompasses how individuals search for, purchase, use, evaluate, and dispose of products and services that they believe meet their needs. It explores how people devote their time, money, and effort to consumption-related commodities, including what, why, when, where, and how often they buy things (Ferrell & Hartline, 2011). It also focuses on how people evaluate and discard items after they buy them (Schifman et al., 2010). Research on consumer behavior assists businesses in gaining insights into and better understanding their customers, offering solutions to these vital concerns (Khaniwale, 2015). Hawkins and Mothersbaugh (2012) emphasize the critical importance of understanding consumer behavior in shaping marketing strategies, asserting that every marketing decision relies on assumptions and comprehension of consumer behavior. Marketers must possess a comprehensive understanding of consumer behavior to develop effective marketing strategies. Moreover, to shed light on how consumers make decisions when making purchases, scholars have developed theories and models of consumer behavior. Etzel, Walker, and Stanton (2001) propose a buying behavior model comprising four key elements that influence each stage of the decision-making process: social and group forces, psychological forces, informational forces, and situational factors. Kotler and Keller (2009) state that social, cultural, and personal aspects influence a consumer's purchase decisions, with cultural variables having the greatest and broadest impact.

## **2.6. Consumer decision making**

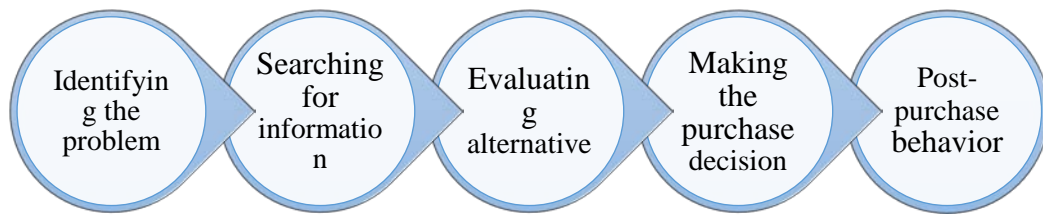
Consumer purchasing decisions encompass individual behaviors directly or indirectly linked to acquiring and utilizing essential goods or services (Tiffany, 2021). These decisions often involve multiple choices throughout the decision-making process. Choices are made when selecting between various options for actions or behaviors, and even when authorities

mandate choices among different behaviors. Kotler (2008) suggests that consumer interest appears as a behavior driving individuals to seek or select products based on their experiences in choosing, using, and consuming or desiring to acquire a product. Decision-making, as described by Salusu (2003), involves adopting an optimal strategy given the circumstances at hand, which is the process of assessing and selecting from various options to align with specific interests, opting for the most advantageous choice (Miller & Washington, 2022). However, Sumarwan (2003) argues that decisions entail choosing one action from several alternatives. Decisions play a significant role in a company's success, yet their absence, particularly without a guiding theory, can impede understanding and predictability of management actions, thereby reducing effectiveness.

Customer decision-making embraces setting goals, presenting options, evaluating those alternatives, and ultimately making a final choice (Wu, 2008). Furthermore, decision-making is recognized as a key aspect of organizational operations, as highlighted by Hoy, Miskel, and Tarter (2013), who emphasize the importance of data gathering to make choices among numerous options. Decision-making models developed by scholars are now integral to the development of marketing strategies. Herbert Simon delineated the decision-making process into three components: intelligence activity, design activity, and choice activity (Simon, Smithburg, and Thompson, 2010). Decision-making, according to Weihrich and Koontz (2005), is the process of choosing a course of action from a list of possibilities. Consumers undertake various actions when searching for, deciding to purchase, or using different products. The decision to purchase a product or service represents the initial step in the consumer behavior process. Consequently, the decision-making process is the key aspect of consumer behavior that customers employ. The concept of a purchasing decision includes the choices made by consumers prior to completing a purchase, commencing from the point where they identify a need they wish to fulfill (Kotler and Armstrong, 2010). In this scenario, consumers weigh various factors, including the choice of store, brand reputation, product category or model, anticipated expenditure, timing of the purchase, budget considerations, and preferred payment method. According to Choi, Lee, and Alcorn (2020), marketers have a significant impact on customers' decision-making process by providing vital information that might affect their assessment of a product and serving as a credible source of information to facilitate informed decision-making. As stated by Engel, Blackwell, and Miniard (1997), this process comprises seven steps: need identification, information search, pre-purchase alternative evaluation, purchase decision, consumption, post-consumption evaluation, and

divestment. Understanding why and how consumers choose to engage in cultural activities necessitates examining both the cultural product under consideration and the purchasing context being evaluated (Colbert et al., 2018). Typically, consumers initially attempt to retrieve relevant information from their memory before seeking external sources to fulfill their specific consumption-related needs. For example, individuals may rely on their past purchase history as a primary source of information when making informed choices. However, for some customers, elements like prior purchasing behavior, unrelated information, and brand advertisements may have an impact on their decisions (Zumpfe, Kanuk, and Shiffman, 2007). Moreover, Chaipradernsak (2007) suggests that consumers tend to minimize potential risks when making purchasing decisions, leading them to conduct thorough product research beforehand.

Hult, Ferrell, and Pride (2013) argue that it is imperative for marketers to understand the process of consuming and the perceived benefits from the consumer's perspective to fully comprehend their purchasing decisions. They posit that consumer decision-making processes and post-purchase behaviors progress through various stages. The decision-making process regarding attendance at performing art events remains a contentious subject among the arts audience. According to research conducted by the Australian Opera, the reputation of the opera itself significantly influences attendance decisions. However, another study on cultural consumers found that certain audience segments seek new experiences, including both familiar and unfamiliar works (Goldberg, Hannan & Kovács, 2015). Ariely (2010) argues that human behavior is less rational than traditional economic theory assumes, and our irrational actions are not haphazard. Many attendees of performing arts events are motivated to purchase tickets simply because they are attracted by enticing announcements of compelling performances (Chris, 1992; Bernstein & Kotler, 2007). Most studies also agree that the process includes five stages: determining the need, gathering information, assessing other options, making a purchase, and post-sale activities, following a similar pattern to decision-making for other products or services (Kotler and Scheff, 1997; Kotler and Keller, 2009).



**FIGURE 3. TRADITIONAL MODEL OF DECISION-MAKING**

*Source: Kotler and Keller, 2009*

*Identifying the problem:* The consumer's purchase process begins with the identification of a need (Kardes et al., 2011). This recognition can result from either internal stimuli, originating from the individual's physiological makeup, or external stimuli, arising from the consumer's environment (Kotler, Bowen, and Makens, 2014). Consumers identify a problem and experience tension due to unmet needs, with marketers traditionally employing advertising to prompt the identification of these needs. Customers of performing arts become aware of a specific issue or desire triggered by either an internal stimulus such as a desire for an enjoyable Saturday evening, a desire to experience a highly anticipated performance, witness a renowned artist, attend the latest production by a respected playwright or an external stimulus, for example, word of mouth or being around commercials (Kotler and Scheff, 1997). By collecting data from diverse consumers, marketers can identify prevalent stimuli that spark interest in performances or subscriptions, enabling them to devise tailored marketing strategies that appeal to customers (Lee et al., 2016).

*Searching for information:* After recognizing a need, consumers engage in information search regarding products or services, utilizing both internal memory, derived from past experiences with cultural or artistic activities, and external sources such as friends, family, publications, sales personnel, the internet, packaging, labels, and displays (Colbert et al., 2018). This decision-making process involves interpreting and utilizing this information. Nowadays, a lot of individuals use the internet as their main external information source (Agresta and Bough, 2010; Gauri et al., 2021), as highlighted by Kotler and Keller (2009), who identify experiential, commercial, and personal sources of information. In this step, arts audiences begin searching for additional information, often relying on their own prior experiences as the most convenient source (Hill, O'Sullivan, and O'Sullivan, 2003). If necessary, they may also turn to other resources including those that are personal (family,

acquaintances, friends), commercial (advertising, websites), and public (mass media, award-granting institutions). Arts marketers often conduct surveys among audiences to understand the sources of information that impact their decisions and the proportional significance of every source (Blythe, 2013). Customer feedback helps businesses craft compelling messages targeted at their audience. However, assessing the impact of various message sources, especially when individuals are exposed to multiple sources, can be challenging (Bourdieu, 2018).

*Evaluating alternatives:* In the third step, consumers assess various options, considering critical factors that influence the purchase decision and selecting among multiple alternatives (Yulamsi, 2015). Throughout this process, consumers evaluate different options based on specific criteria, ranging from simple considerations like affordability to more complex factors, reflecting their needs and product attributes (Blythe, 2013). When evaluating their options, arts consumers perceive each product as a combination of qualities that may partially or fully meet their needs. However, this assessment stage encompasses various factors, including cultural, social, psychological, and personal aspects, which can influence the evaluation process (Kotler and Scheff, 1997). The significance of product features differs among consumers. While one person may attend a concert for the symphony, another may be drawn by a favorite soloist, and yet another may be influenced by an invitation from friends (Miller & Washington, 2022). Additionally, factors like parking convenience or ticket prices contribute to the evaluation process, although, with varying importance for each consumer, marketers need to prioritize qualities that resonate most with their target audience (Ferrell & Hartline, 2011).

*Making the purchase decision:* Consumer decision-making involves considering various factors such as product features, pricing, location, and promotional offers, along with economic, technological, social, and cultural influences (Rofiq, 2017). These elements influence how consumers make decisions, including how much weight they assign to the information they have been provided before making a choice. Following the evaluation of options, customers make decisions about what to buy based on information gleaned from various sources (Hawkins et al., 2010). Kotler and Keller (2009) highlight that consumers may seek recommendations from friends or choose established brands to mitigate perceived risks associated with their purchase decisions. Decision-making in performing art attendance is complex due to the often collective target audience, where roles within the group may be delineated. Hence, performing arts consumers may assume roles such as the initiator (who

recognizes an unmet need and suggests purchasing a specific product), influencer (who often shapes consumer decisions by sharing opinions or providing guidance), decider (choosing whether to attend, responsible for determining whether, what, how, and where to make a purchase, as well as the price to pay), transactor (buying tickets, who executes the actual purchases), and consumer (participating without decision-making involvement) (Kotler and Scheff, 1997; Hasan, 2020). The decision-making journey concerning attendance at the events poses a challenge, primarily because the target audience often comprises groups rather than individuals. Within this decision-making dynamic, individuals may assume distinct roles, including initiator, influencer, decider, transactor, and consumer (Kotler, Philip & Scheff, 1997).

*Post-purchase behavior:* Following deliberation, consumer responses can be categorized into three groups: purchasing attitudes and preferences, actual purchase behavior (including what, when, where, and how much to buy), and interactions with companies (Kotler and Keller, 2009). Moreover, situational factors such as the physical environment, including location, ambiance, and weather, may also influence purchasing decisions (Hawkins et al., 2010). Additionally, consumers have expectations regarding product performance, and satisfaction ensues when these expectations are met (Mitchell & Boustani, 1994). However, if the product fails to meet expectations, consumers may experience cognitive dissonance (Kardes, Cline, and Cronley, 2011). Audiences evaluate their experiences after attending an event to determine whether or not their expectations were fulfilled (Kolb, 2005). Purchasing a ticket for a play entail more than just gaining entry; it involves experiencing the performance, absorbing the artistic elements, and appreciating the production as a whole (Dominique, 2000). According to Radbourne, Glow, and Johanson (2010), several inherent advantages serve as attendance motivators, including intellectual engagement, wonder, spiritual satisfaction, impact on emotions, social bonding, and artistic progress. Attendance may still be discouraged despite these incentives due to psychological barriers including peer pressure and the belief that performing art is not for oneself (Emily, 2008). Customers usually express different degrees of happiness or disappointment after a performance, hence, audience satisfaction is a top priority for performing arts organizations (Schiffman et al., 2010). To mitigate post-purchase dissonance and cultivate positive sentiments, proactive measures are essential (Bourdieu, 2018). For instance, new subscribers could receive warm welcome letters containing captivating insights into upcoming performances and engaging anecdotes about the personnel and artists involved (Blythe, 2013).

Various personal factors, including involvement, experience, social-demographic traits, personality, and desired benefits, can influence an individual's decision to attend a performing arts event.

- Involvement refers to the level of importance or personal interest an individual attaches to a particular product within a specific context, influencing the attention and significance attributed to that product (Colbert et al., 2018). Performing arts products play an important role in people's lives and frequently result in profound and distinct emotional involvement. They evoke feelings, emotions, aspirations, and pleasure (Hirschman and Holbrook, 1982).
- Experience plays a crucial role in influencing consumer decisions (Andreasen and Belk, 1980), affecting how satisfied customers are with the product (Barbosa, 2008), and influencing demand in the present based on previous interactions (Garboua and Montmarquette, 1996). According to Colbert et al. (2018), consumers categorize their experiences into subgroups of known, unknown, retained and rejected, resulting in positive or negative feedback. Not all consumers prefer unfamiliar performing arts products over familiar ones; some may seek novelty. Positive prior experiences can expedite the decision-making process, potentially reducing perceived risks (Willis and Snowball, 2009).
- Sociodemographic characteristics such as social class, age, gender, income, and education significantly influence attendance patterns. Demographic factors are commonly integrated into audience research (Baumol and Bowen, 1966; DiMaggio, Useem, and Brown, 1978; Barbosa, 2008; Morrison and West, 1986; Cuadrado and Frasquet, 1999; Borgonovi, 2004). These variables impact engagement with the performing arts, reflecting consumer perceptions of risk and preferences for specific offerings (Colbert et al., 2018). Within each social class, there exists a segment of individuals occupying similar positions in society (Hill, O'Sullivan, and O'Sullivan, 2003). Since the pioneering empirical studies on performing art audiences by Baumol and Bowen in the mid-1960s, numerous subsequent investigations have reached a consistent conclusion: performing art audiences tend to be predominantly elite in terms of occupation and income. Attendance at ballet and opera is strongly associated with higher social status (Hill, O'Sullivan, and O'Sullivan, 2003), and participation in such performing arts events is often perceived as a marker of social standing (Borgonovi, 2004; Willis and Snowball, 2009).

- Each individual possesses a unique blend of internal traits and behaviors, collectively shaping their personality (Hill, O’Sullivan, and O’Sullivan, 2003). While the relationship between consumer personality traits and their behavior in the performing arts market is seldom empirically supported, consumer personality may influence the decision-making process to some extent (Colbert et al., 2018).
- Perception, as described by Barbosa (2008), involves the intake of stimuli and the discernment of their characteristics. Individuals are overwhelmed with a wealth of information every moment, and unable to process it all, they selectively perceive information to align with their needs (selective perception) and interpret it in the context of their preexisting attitudes and beliefs (selective retention) (Hill, O’Sullivan, and O’Sullivan, 2003).
- Several variables may influence consumers to attend a specific performance, leading to a decision-making process contingent upon the sought-after benefits. The nature of these benefits may vary (Colbert et al., 2018), but they commonly represent anticipated hedonic outcomes (Ekawati et al., 2021; Hirschman and Holbrook, 1982).

## **2.7. Influence of service marketing mix elements on audience decision-making**

Marketing mix is the one strategy and activities that managers and the company can control and to survive over the long term, successful organizations employ all seven components of the marketing mix (Han and Kang, 2020). Considering the service marketing mix, it becomes evident that the marketing strategy employed by organizations has the potential to impact customers’ purchasing decisions and provide satisfaction to both the company and its customers (Khan, Lee & Lockshin, 2015). Some marketing mix elements are examined and taken into consideration by audiences, such as the concert's location, the type, and forms of the performances, the price of the ticket, the time of the event, the estimated cost of obtaining the ticket, the method of payment, etc (Lee et al., 2016). 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). The determinants shaping audience decisions encompass a diverse array of factors, including the quality of performances and artists, associated costs, venue characteristics, as well as the involvement of front-of-house and backstage personnel, all underpinned by the intricate operational frameworks and procedural dynamics inherent in the delivery of performance (Terblanche, 2003). Concert applications with interactive elements, program notes, and pre-concert speeches provide the audience with more context and enhance their connection with

the music (Borgonovi, 2004). Additionally, a smooth and pleasurable experience for guests is ensured by effective management of concessions, restrooms, and post-concert activities. Positive process experiences influence audiences' future purchasing decisions (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. Each component of the marketing mix has a significant impact as it can influence audiences' inclination to make purchasing decisions (Ariyani et al., 2019). Through careful evaluation of every component of people, process, place, price, promotion, product, and tangible evidence, performing arts organizations can craft memorable experiences that captivate audiences and encourage participation. Marketers have the responsibility of influencing all of these decisions by supplying pertinent information that may impact the audience's decision to attend such performances (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.

### ***2.7.1. 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).

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

The price is a determining influence on the decision to purchase a certain product or service (Dominique, 2000; Martin, 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 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, 2007; D'Astous et al., 2004; Emily, 2008).

### ***2.7.3. 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).

### ***2.7.4. 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 (Tiffany, 2021). 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).

#### ***2.7.5. 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).

#### ***2.7.6. 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).

### ***2.7.7. 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, 2013). 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).

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

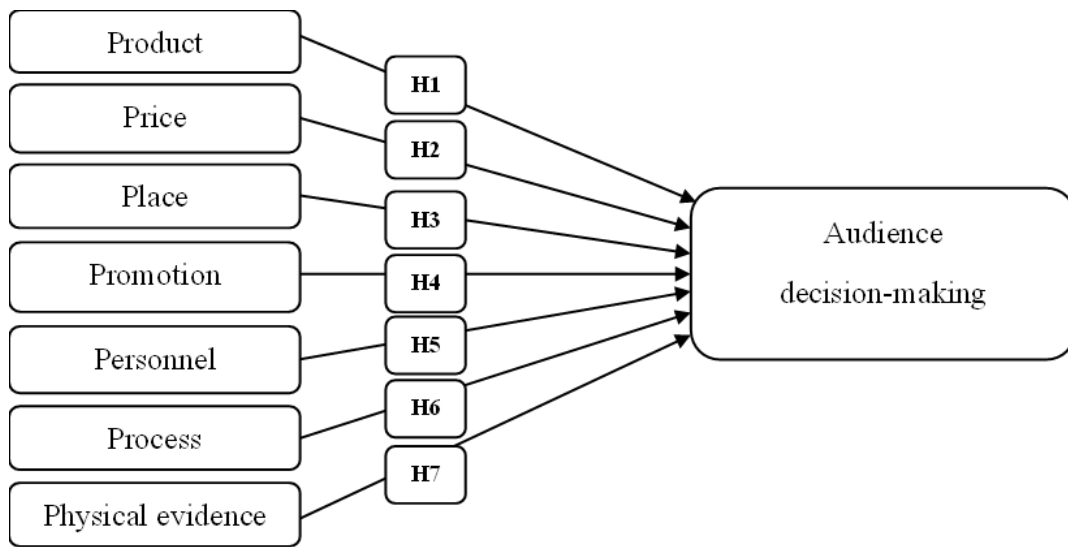
#### **3.1. Research approach**

An appropriate choice of methodology in research is essential for yielding reliable, rational, valid, and philosophically grounded results (Ashcraft, 2020). This study adopts a mixed-methods approach in its research design. Mixed-methods research is empirical research that involves both quantitative and qualitative data collection and analysis (Creswell & Plano Clark, 2018). Researchers can thoroughly gather and examine both quantitative and qualitative data within the same study by utilizing mixed methods. This approach allows for the investigation of multiple perspectives and the discovery of connections between the complicated layers of complex research issues. Research using both qualitative and quantitative approaches complements each other and produces diverse types of data. Data were collected directly from primary sources through interviews and questionnaires. While different methods have been proposed by scholars and outlined in the theoretical framework to classify the development of classical music quantitatively, sociological scholars have used more qualitative methods to evaluate the experiences and choices of audiences regarding their music tastes and consumption. The 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 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. Three key questions serve as the foundation for this mixed-method study and guide the acquisition of research findings as follows:

1. What is the position of the classical music market and the audience profile in Mongolia?
2. What is the marketing role in Mongolian performing arts organizations?
3. To what extent do the service marketing mix elements influence audience decision-making to attend classical music performances?

The quantitative 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 for 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. 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. Simultaneously, decision-making offers insights into the cognitive and emotional processes of audiences. Through this framework, this study seeks to develop a broad understanding of how the service marketing mix shapes audience decision-making behaviors and to provide strategic recommendations for enhancing audience engagement and satisfaction in the performing arts sector. Drawing from a thorough review of the literature and conceptual framework, the subsequent figure represents the framework utilized in the quantitative study.



**FIGURE 4. CONCEPTUAL FRAMEWORK OF THE STUDY**

*Source: Author's construction (2024)*

As shown in Figure 4, the framework explores the causal links between the service marketing mix and audience decision-making. The independent variables are the components of the service marketing mix, which include the product, price, place, promotion, personnel, process, and physical evidence. Meanwhile, the dependent variable is the audience's decision-making regarding attendance at classical music performances.

### **3.2. Research methods and design**

The first method is qualitative research, which is defined as acquiring a perspective on issues by investigating the special context and meaning of individuals (Denzin et al., 2023). Qualitative approaches are inductive (Rovai, Baker & Ponton, 2014), and it is challenging to measure the variables and collect and analyze non-numerical data. They are mostly used in social and human sciences, and the primary goal of the explanatory approach is to

comprehend the experiences, concepts, or opinions of individuals. Qualitative research techniques, including focus groups, observations, and in-depth interviews, have been used to learn about the beliefs, attitudes, and motivations of the target market. They have also been employed to answer questions that cannot be addressed with numerical data by focusing on the rationale behind the behaviors of people, cultures, and societies through open-ended, exploratory questions (Denscombe, 2010). Compared to quantitative methods, these qualitative research methods are far more intimate, imaginative, and participatory. They also give study participants greater freedom to offer thoughtful responses and engage in in-depth conversations, leading to more thorough and insightful outcomes. Deep and focus group interviews can be conducted online depending on the distance and resources available to researchers, or offline in person to comprehend the meaning behind the behavior of interviewees and consumers. Primarily, non-standardized data collection techniques are used.

***Interviews:*** Interviews are a valuable method for gathering data from individuals on a broad range of topics. The primary purpose of employing the research interview method is to uncover further research questions, explore various perspectives, and delve into the experiences of experts in the field. Qualitative interviewing approaches aim to elicit responses from participants at a gradually deeper level, facilitating a nuanced interpretation of findings. These interviews are conducted individually in person, creating a comfortable environment for participants to express their beliefs and opinions. Furthermore, in-person interviews enable interviewees to elaborate on their views and explain their positions to the interviewer.

This study employs in-depth interviews to gain insights from directors, managers, artists, and specialists working in the Mongolian performing arts sector. The objective is to analyze the classical music market, understand its current scenario, profile the general audience, and assess the role of marketing within this domain. These insights will aid in developing strategies to enhance audience engagement and support future marketing development. The interview questions are semi-structured, allowing flexibility to adapt to 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. Boyce and Neale's (2006) guidebook, "Conducting

In-depth Interviews: A Guide for Designing and Conducting In-Depth Interviews for Evaluation Input," served as the model for the interview guidelines. The format of an in-depth interview consists of an opening, nine open-ended questions, and a conclusion. First, a brief introduction explain the reasons for the interview, its duration, the questions' justifications, and the confidentiality agreement. The interview includes nine open-ended questions concerning the interviewee's history, the state of the classical music industry, and the role marketing has played in the past, present, and future of Mongolia's performing arts organizations. The interview concludes with a closing section. The interview guide was written in English and then translated into Mongolian. The interviewees were selected from the two main performing arts organizations of Mongolia the Mongolian State Philharmonic Theatre and National Academic Theatre of Opera and Ballet of Mongolia.

The second method employed is quantitative research, which is characterized by some researchers as an objective reality separate from any observations and follows a deductive approach to an investigation (Rovai, Baker & Ponton, 2014). The process of collecting, analyzing, and interpreting measurable data is known as quantitative research and aims to explore causal relationships between variables, formulate hypotheses, and generalize findings to a broader population. It is often used to test hypotheses and determine their acceptance or rejection. The goal of quantitative research techniques, including surveys, is to produce numerical data for pattern recognition and statistical analysis. Surveys employ well-structured questionnaires to assess participants' knowledge and perceptions of classical music, concert attendance patterns across different age groups, perceived shortcomings in the classical music field, and reasons for not attending live concerts. Responses may vary, with some indicating a lack of interest or difficulty understanding classical music, while others cite concerns such as outdated concert programs, high ticket prices, and difficulty accessing information about upcoming events. Hence, to develop a comprehensive marketing strategy for the Mongolian classical music market, conducting a survey is the initial step in understanding audience needs and preferences and assess how elements of the service marketing mix influence their decision-making processes.

**Surveys:** The primary research methodology in this research is a survey. The research questionnaire is structured into three parts. In the first part, the filter questionnaire consists of questions such as whether respondents had ever attended a classical music concert, their knowledge of classical music, how frequently they listened to, whom they attended concerts with, and where they attended. The second part of the questionnaire focuses on evaluating the

factors of the 7Ps influencing audience decision-making and assesses the effects of the product, price, place, promotion, personnel, process, and physical evidence components of the service marketing mix on classical music concerts. To ensure the relevance and validity of the chosen scales, a thorough evaluation was conducted to identify the most appropriate instruments for measuring the factors associated with the 7Ps. The scales were selected based on their established use in previous research within the field of service marketing, particularly in the cultural and performing arts sectors. Specifically, the scales for the 7Ps were adapted from Phusist (2015), while the decision-making scales were adapted from Day (1983) and Dias (2012). These well-established sources provided a robust foundation for the scales used in this study, ensuring that the instruments were both relevant and reliable for assessing the factors affecting audience attendance at classical music concerts. Each component of the 7Ps was carefully chosen to align with the hypotheses of the study, aiming to assess how specific aspects of the service marketing mix influence audience decision-making. For instance, the "Product" scales were selected to capture the perceived quality and appeal of the concert's repertoire and performers, while the "Price" scales measure the impact of ticket affordability and perceived value on attendance. The "Place" scales evaluate the influence of venue location and comfort, and the "Promotion" scales focus on the effectiveness of marketing communication strategies in attracting potential audiences. Furthermore, the "Personnel" scales address the role of customer service and staff interactions in enhancing the audience experience, while the "Process" scales evaluate the efficiency of concert operations, such as the timing and organization of the event. Lastly, the "Physical Evidence" scales assess the ambiance and tangible elements of the concert environment, such as venue design and acoustics, that contribute to the overall audience experience. In addition to the 7Ps components, the "Decision-Making" scales were included to measure the factors influencing the decision to attend a classical music concert. These scales were selected to assess how external and internal factors, such as the timing of the event, convenience, and social influences, affect audience attendance. Each question was rated by the respondent using a 5-point Likert scale. This scale is widely used, with 1 representing "Strongly Disagree" and 5 representing "Strongly Agree" (Jamieson, 2004). 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:

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

In order to define the study sample, the following quantitative data were collected. Among them, 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. Given the limited development of classical music across Mongolia, the majority of performing arts organizations focused on classical music are located in Ulaanbaatar, with rural areas having very few such organizations. Moreover, nearly half of the Mongolian population resides in the capital city, making it the primary center for classical music activity in the country. Therefore, the study focused on Ulaanbaatar, as it presents the main hub for classical music in Mongolia. The sample size was determined based on the age structure of Ulaanbaatar's population aged 18 and above, with the total sample of 664 was collected proportionally according to the age demographics. Quotas for participation were set accordingly to ensure alignment with the population's age distribution.

**TABLE 8. 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%

*Source: Statistics Department of Ulaanbaatar (2023)*

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. Non-probability sampling allows for targeting specific groups within the population. Certain units must be included in the sample for specific types of studies. This research method was chosen because the research should involve audiences who listen to classical music and attend classical music performances. Research data was collected online between August 10 and 18, 2023, through online using the Google Form platform. This could potentially limit the generalizability of the results to the broader Mongolian population, particularly those in rural areas or those with limited internet access. However, since the focus of the study was on Ulaanbaatar, where internet penetration is higher, digital distribution of the survey was considered time efficient, cost-effective, and practical. The distribution of the survey was facilitated through multiple channels, including social media, email distribution, and other digital platforms. Out of the 1,047 responses collected, 664 were retained for analysis after applying the filtering criterion that ensured participants had attended a classical music concert. This process of filtering allowed for the inclusion of only those respondents whose experiences were relevant to the study, ensuring that the data gathered was accurate, relevant, and aligned with the research objectives. Therefore, the sample is likely to be more representative of the population within the capital city, where the majority of classical music audiences are concentrated.

### **3.3. Data analysis**

Between June and October 2021, the researcher interviewed marketers, directors, experts, artists, and staff members of two prominent performing arts organizations in Mongolia. Nine interviews were conducted in person in Mongolia, and the remaining three were conducted online. The participants included seven male and five female interviewees, ages between 29 and 67. The length of the interviews ranged from thirty to sixty minutes. Table 9 below provides a detailed summary of the interviewees' gender, age, and professional roles.

**TABLE 9. SUMMARY OF THE INTERVIEWEES' GENDER, AGE, AND PROFESSIONAL ROLES**

<b>Interviewee</b>	<b>Gender</b>	<b>Age</b>	<b>Profession</b>
Interviewee 1	Female	47	Marketer at Mongolian State Philharmonic
Interviewee 2	Male	67	Musician at Mongolian State Philharmonic, and Professor at Mongolian State Conservatory
Interviewee 3	Female	32	Expert at Arts Counseling of Mongolia, Manager at Mongolian State Academic Theatre of Opera and Ballet
Interviewee 4	Female	51	Manager at Mongolian State Academic Theatre of Opera and Ballet
Interviewee 5	Male	49	Director at Mongolian State Philharmonic
Interviewee 6	Male	57	Musician at Mongolian State Philharmonic
Interviewee 7	Male	44	Professor at Mongolian State Conservatory, Musician at Mongolian State Academic Theatre of Opera and Ballet
Interviewee 8	Female	29	Freelancer Musician, Concert organizing team member at Mongolian State Philharmonic
Interviewee 9	Male	49	Culture and Arts Researcher, Part-time researcher at Mongolian State Academic Theatre of Opera and Ballet
Interviewee 10	Male	52	Arts Director at Mongolian State Conservatory, Musician at Mongolian State Philharmonic
Interviewee 11	Female	34	Marketer at Mongolian State Academic Theatre of Opera and Ballet
Interviewee 12	Male	47	Conductor and Management team member at Mongolian State Academic Theatre of Opera and Ballet

*Source: Author's construction (2024)*

A phone recorder was used to capture all interviews, which were immediately transcribed verbatim. An exploratory analysis of the data from the transcripts, focusing on the information obtained and presented during in-depth interviews, was conducted after transcription. The results were examined after categorizing the interview transcripts into key topics and comparing them with prior research.

In quantitative study, to test the hypotheses, various statistical data analysis methods were used, as summarized in Table 10.

**TABLE 10. 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)*

Reliability analysis was utilized to assess the study's internal consistency and overall reliability. Cronbach's Alpha value indicates the degree of internal consistency, reflecting how closely related a set of items are as a group. To uncover patterns in a set of variables, factor analysis uses mathematical methods to simplify correlated measures (Shrestha, 2021). Assessing the reliability of the questionnaire involves conducting a reliability analysis, while verifying the structural validity of the questionnaire involves a validity analysis, specifically construct validity. Validity testing primarily employs factor analysis. Descriptive statistics describe respondents' demographics including age, gender, education, income, profession, and marital status, using percentages, standard deviation, and mean (Black, 2023). Correlation analysis examines the relationships and significant connections between variables (Hussain, 2015), while regression analysis determines the functional relationship between dependent and independent variables. It is robust method to identify variables influencing a specific topic (Gaur & Gaur, 2009).

## 4. RESULTS AND FINDINGS

### 4.1. Qualitative research

Several conclusions were drawn from the qualitative study. 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 topics can thus be categorized into two main groups: the marketing functions of Mongolian performing arts organizations and the profile of the market and audience.

#### *4.1.1. Classical music market and audience profile of Mongolia*

The socialist society that was established in Mongolia (1924–1990) saw music reach unprecedented heights under state policy. Following the 1960s, two of Mongolia's most prominent classical performing arts institutions were established: the National Academic Theatre of Opera and Ballet of Mongolia and the Mongolian State Philharmonic Theatre. Artists, musicians, and composers received instruction and training both domestically and overseas during this period. Russia (the Soviet Union) undoubtedly contributed significantly to the evolution of classical music. In 1992, Mongolia's economy transitioned from communism to capitalism. Since then, the arts sector has faced difficult times, including a decline in public funding and salaries, which has forced many artists to end their careers.

Extant literature corroborates the statements made by interviewees. For instance, supporting interviewee 8, Andreasen (1991) asserted that since the 1970s, the population's social and economic standing has gradually increased, attributed to both direct and indirect involvement from performing arts organizations and opera and symphony orchestra audiences. Further research backed up interviewee 8's claim that classical music is facing extreme difficulties (Lipman, 1992). It is nearly impossible for major composers to survive, as concert sales have generally decreased. Consequently, live performances are decreasing due to the electronic and technological advancements of the 2000s. Numerous additional activity choices have had a significant impact on this drop. Some studies corroborate interviewee findings about the audience for classical music. Classical music audiences used to be youthful, vibrant, and flourishing, but nowadays they are typically elderly, and it is difficult to attract new listeners among America's metropolitan populations, baby boomer demographic, and younger generation (Dempster, 2000). The main concern among observers

is that younger audiences are not replacing middle-aged audiences. Accordingly, classical music listeners are dwindling (Brown & Bare, 2003).

The results of the research are grouped into three main themes that align with the research focus: the market for classical music, the audience for classical music, and the role of marketing in the Mongolian performing arts sector. Within each theme, responses are organized based on their relevance to the research questions, with some interviewees contributing insights across multiple themes. The following table 11 illustrates the interview respondents' results regarding the classical music market and audience profile of Mongolia.

**TABLE 11. CLASSICAL MUSIC MARKET AND AUDIENCE PROFILE OF MONGOLIA**

**THE MARKET FOR CLASSICAL MUSIC**

<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,	Mongolia's

classical music has only recently made its way to nomadic culture 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.”

*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.”

influenced the late adoption of classical music but fostered unique contributions.

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, female, highly educated, 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 early audience development” There is a need for early audience development

a policy from the government. In another country, through cultural policy receives substantial funding.” government policies and initiatives.

*Interviewee 1* “In order to reach a larger audience, we must engage School-based in school-based programs and incorporate certain programs as a activities into their curricula. For instance, students critical strategy for must attend classical music concerts or operas twice cultivating future a year. For example, in primary school in America, classical music children select and study one classical instrument, audiences and 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 Leveraging students studying culture and the arts is one that may students in the potentially be used to spread classical music. culture and arts, Supporting volunteer and individual music and supporting instruction is also crucial.” individual instruction to expand classical music's reach.

*Interviewee 7* “Playing traditional songs and music from Mongolia Promoting classical on classical instruments is a key strategy for growing music through the number of people who attend classical concerts. cultural fusion and We may promote classical music and instruments to accessible school the general population in this way. For instance, performance 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.”

<i>Interviewee 4</i>	“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)*

#### **4.1.2. The role of marketing for Mongolian performing arts organizations**

The relationship between audiences and performing arts organizations is greatly influenced by marketing. The concept of performing arts marketing was introduced in the 1970s and has been regulated under cultural marketing initiatives (Kotler, 2008). The 2000s saw a more significant rise in the concept of performing arts marketing as more academic programs on the subject were introduced. In the Mongolian performing arts sector, the concept of marketing has only recently gained traction. Historically, the absence of dedicated marketing departments led to limited interaction between performing arts organizations and their audiences.

**TABLE 12. 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 recently established 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. We must always be aware of the educational background of our audience. The performing 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.

- Interviewee 4* “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 engage in broader marketing initiatives to reflect this and spread the word.” Marketing efforts should extend beyond promoting events to build a broader appreciation for classical music.
- Interviewee 10* “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, we are actively engaged in market and audience research to inform our marketing strategies.” The creation of marketing departments has driven strategic improvements, enhancing audience outreach and ticket sales.
- 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. So far, our marketing department has been focusing on the wrong goals, coming up with bad strategies and rash conclusions without doing any homework first.” Conducting an effective 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, or feel that the programs or performances do not align with their preferences.” Challenges in affordability, accessibility, and audience preferences affect ticket sales and attendance.

<i>Interviewee 5</i>	“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.
<i>Interviewee 11</i>	“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 considering the size of 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.

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*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, performing arts



the late formation of marketing departments, which could impede the development of efficient marketing plans and organizational management. Investing in professional development programs, workshops, and training sessions can help staff members acquire the necessary skills and expertise. Additionally, recruiting experienced professionals or consultants on a temporary or project basis can provide valuable insights and support. Challenges related to infrastructure, such as limited parking facilities and inadequate venue amenities, can negatively impact the audience experience. To address these concerns and issues may require collaboration with local authorities or property owners to improve venue accessibility, parking facilities, and overall infrastructure.

## 4.2. Quantitative research

### 4.2.1. Questionnaire reliability analysis

Cronbach's Alpha value refers to the degree of internal consistency, that is, how closely related a set of items is as a group. According to DeVellis & Thorpe (2021), Cronbach's  $\alpha$  value  $<0.60$  indicates unacceptable reliability, while  $0.60 > \alpha \geq 0.70$  represents acceptable reliability; and Cronbach's  $\alpha$  value  $\geq 0.8$  indicates high reliability.

**TABLE 13. RELIABILITY TEST OF THE REVISED PREDICTION QUESTIONNAIRE (N=664)**

Variable	Number of items	Cronbach's Alpha value	Cronbach's Alpha Based on Standardized Items
Product	5	0.878	0.879
Price	4	0.623	0.595
Place	4	0.792	0.766
Promotion	5	0.619	0.622
Personal	4	0.819	0.834
Process	3	0.822	0.876
Physical evidence	4	0.707	0.712
Decision-making	13	0.663	0.665
<b>Total</b>	<b>42</b>	<b>0.869</b>	<b>0.864</b>

*Source: Author's calculation (2024)*

Analyzing the information in the Reliability Test in Table 13, we can see that all variables have a Cronbach's Alpha score higher than 0.6, indicating that the results of this

questionnaire are reliable. This demonstrates strong consistency among the indicators, confirming their overall reliability. Therefore, we can proceed to analyze the data collected.

#### 4.2.2. Validity analysis of the questionnaire

The verification of the questionnaire’s reliability involves reliability analysis, while validating the reliability or structural validity of the questionnaire requires validity analysis. Specially, construct validity. Validity testing primarily uses the method of factor analysis.

The validity of each question in the analytical questionnaire is evaluated in this study using the widely accepted Bartlett's sphericity test and the Kaiser-Meyer-Olkin (KMO) test. Factor analysis relies on these tests to determine whether the data meet the requirements and to evaluate their effectiveness. The results must show a significant index ( $p < 0.05$ ) and a KMO value greater than 0.5. The data in the questionnaire meets factor analysis requirements if these conditions are satisfied. For meaningful results, the cumulative variance explained by the explanatory variables must exceed 50%. Additionally, each factor's loading is a crucial indicator, typically needing to be greater than 0.4. Furthermore, to meet factor analysis standards, the significance of Bartlett's sphericity test must be less than 0.05.

**TABLE 14. SPHERICITY TEST RESULTS OF KMO AND BARTLETT FOR OVERALL FACTORS (N=664)**

Variable	Kaiser-Meyer-Olkin Measure of Sampling Adequacy.	Bartlett's Sphericity Test		
		Approx. Chi-Square	df	Sig.
Factors	0.836	6281.469	861	0.000

*Source: Author’s calculation (2024)*

Table 14 shows that the significant probability (p-value) for Bartlett's sphericity test is  $p < 0.05$ , and the KMO value is 0.836 ( $> 0.5$ ), indicating that these data are appropriate for further analysis.

#### (1) Exploratory factor analysis of independent variables

**TABLE 15. SPHERICITY TEST RESULTS OF KMO AND BARTLETT FOR INDEPENDENT VARIABLE (N=664)**

Variable	Kaiser-Meyer-Olkin Measure of Sampling Adequacy.	Bartlett's Test of Sphericity		
		Approx. Chi-Square	df	Sig.
Factors	0.865	4980.691	406	0.000

*Source: Author’s calculation (2024)*

Table 15 above shows that the KMO result is 0.865, surpassing the required threshold of 0.5. Bartlett's sphericity test result is less than 0.05, meeting the factor analysis requirements. After examining the principal components, the common factors extracted meet the criterion that the eigenvalue (characteristic root value) must be greater than 1.

(2) Validity test of dependent variable

**TABLE 16. SPHERICITY TEST RESULTS OF KMO AND BARTLETT FOR DEPENDENT VARIABLE (N=664)**

Variable	Kaiser-Meyer-Olkin Measure of Sampling Adequacy.	Bartlett's Test of Sphericity		
		Approx. Chi-Square	df	Sig.
Factors	0.741	832.485	78	0.000

*Source: Author's calculation (2024)*

According to the results in Table 16, the KMO result is 0.741, which is higher than 0.5, while the Bartlett's sphericity test result is less than 0.05, confirming that the data is suitable for factor analysis.

**4.2.3. Descriptive statistical analysis**

4.2.3.1. Demographic profile of survey respondents

**TABLE 17. DEMOGRAPHIC DISTRIBUTION BY AGE**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 18-24	91	13.7	13.7	13.7
25-34	150	22.6	22.6	36.3
35-44	180	27.1	27.1	63.4
45-54	159	23.9	23.9	87.3
55-64	63	9.5	9.5	96.8
Over 64	21	3.2	3.2	100.0
Total	664	100.0	100.0	

*Source: Author's calculation (2024)*

The data in Table 17 represents the age distribution of the survey respondents reflects a varied representation across different age groups. Among the 664 individuals who

participated in the study, the majority fall within the age range of 25 to 54 years, comprising approximately 73.6% of the respondents. Specifically, individuals aged 35 to 44 represent the largest segment, with 180 respondents, accounting for 27.1% of the study sample. This suggests a notable presence of middle-aged participants in this study cohort.

Following closely, respondents aged 25 to 34 constitute the second-largest group, comprising 22.6% of the respondents, with 150 individuals falling within this age bracket. This finding underscores the significance of younger adults in this study sample. Additionally, respondents aged 45 to 54 represent a considerable portion of the respondents, with 159 individuals, accounting for 23.9% of the total respondents.

Furthermore, the data indicate a representation of older age groups, although in smaller proportions. Individuals aged 55 to 64 comprise 9.5% of the respondents, with 63 respondents falling within this category. Moreover, respondents aged over 64 constitute the smallest segment, comprised 3.2%, with 21 individuals in this age group.

Overall, the age distribution of the respondents highlights a diverse representation of respondents across various age categories, ranging from younger adults to older individuals. This comprehensive understanding of the age demographics among the study participants offers insightful information for interpreting the research findings and understanding the perspectives of different age groups within the study sample.

**TABLE 18. DEMOGRAPHIC DISTRIBUTION BY GENDER**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Male	261	39.3	39.3	39.3
Female	403	60.7	60.7	100.0
Total	664	100.0	100.0	

*Source: Author's calculation (2024)*

The gender distribution of the survey respondents reveals a higher representation of females within the study sample. Out of 664 participants, 60.7% were female (403 individuals), while 39.3% were male (261 individuals). This gender disparity suggests a notable predominance of female respondents in the study sample, and which sheds light on the demographic composition of the study participants, emphasizing the importance of considering gender dynamics in understanding audience preferences and engagement patterns within the realm of classical music. These insights serve to enrich the interpretation of

research findings and inform strategies for effectively engaging diverse audience segments in cultural initiatives and artistic endeavors.

**TABLE 19. DEMOGRAPHIC DISTRIBUTION BY EDUCATION LEVEL**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid No education	4	0.6	0.6	0.6
Low education	2	0.3	0.3	0.9
Medium and post-medium	79	11.9	11.9	12.8
Specialized vocational education	30	4.5	4.5	17.3
High (Bachelor's degree)	325	48.9	48.9	66.3
High (Master's and higher degree)	224	33.7	33.7	100.0
Total	664	100.0	100.0	

*Source: Author's calculation (2024)*

The analysis of educational attainment among respondents indicates a strong prevalence of higher education within the study sample. Of the 664 participants, 33.7% held a master's degree or higher, and 48.9% possessed a bachelor's degree. Together, these groups comprised 82.6% of the total sample, highlighting the predominance of individuals with advanced education in the study. Respondents with medium or post-medium education accounted for 11.9%, while those with vocational, low, or no education represented a small proportion of the sample. In essence, the findings suggest a strong correlation between classical music attendance and higher levels of education, with approximately 8 out of every 10 respondents possessing some form of higher education qualification.

**TABLE 20. DEMOGRAPHIC DISTRIBUTION BY MARITAL STATUS**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Other	18	2.7	2.7	2.7
Single	168	25.3	25.3	28.0
Divorced/Widowed	18	2.7	2.7	30.7
Married	460	69.3	69.3	100.0
Total	664	100.0	100.0	

*Source: Author's calculation (2024)*

The demographic distribution of respondents by marital status provides insights into the composition of the study sample. Among the 664 respondents, 69.3% reported being married, 25.3% were single, and 2.7% identified as divorced, widowed, or having "other" marital statuses. These proportions highlight the predominance of married individuals in the respondent pool, which may reflect the characteristics of the sample rather than the actual distribution of marital status among classical music audiences in Ulaanbaatar.

**TABLE 21. DEMOGRAPHIC DISTRIBUTION BY EMPLOYMENT**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Unemployed	16	2.4	2.4	2.4
Other	27	4.1	4.1	6.5
Student	34	5.1	5.1	11.6
Government employee	210	31.6	31.6	43.2
Retired	50	7.5	7.5	50.8
Self-employed entrepreneur	125	18.8	18.8	69.6
Private sector employee	191	28.8	28.8	98.3
Freelance artists	11	1.7	1.7	100.0
Total	664	100.0	100.0	

*Source: Author's calculation (2024)*

The examination of respondents' employment status provides information on the range of occupations represented in the sample. Different patterns show up across different job categories, which emphasizes the variety of professional activities that the respondent group engages in. Primarily, the results show that a considerable segment of participants are now working, as 60.4% of the sample stated that they were employed in a professional capacity. This highlights how many people who enjoy classical music and other forms of culture also participate in the workforce. Respondents are dispersed throughout several occupational categories in the context of professional employment. Interestingly, a significant percentage of respondents 31.6% work for the government, indicating a strong presence from the public sector. Furthermore, 28.8% of the participants are employed in the private sector, suggesting a remarkable representation of those involved in business and industry. In

addition, the finding shows a variety of professional activities outside of conventional job arrangements. As an illustration of the entrepreneurial spirit and autonomous work practices present in the respondent group, 18.8% of respondents identify as self-employed entrepreneurs. Notably, 1.7% of respondents claim to be freelance artists, which is a lesser figure that reflects the respondents' propensity for artistic and creative undertakings. The data further reveal the presence of alternative or transitional employment statuses, with 5.1% of the sample being students.

**TABLE 22. DEMOGRAPHIC DISTRIBUTION BY MONTHLY EXPENDITURE FOR LEISURE ACTIVITIES AND ENTERTAINMENT**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Lower than 200,000 MNT	434	65.4	65.4	65.4
	201,000-400,000 MNT	133	20.0	20.0	85.4
	401,000-600,000 MNT	46	6.9	6.9	92.3
	601,000-800,000 MNT	14	2.1	2.1	94.4
	More than 801,000	37	5.6	5.6	100.0
	Total	664	100.0	100.0	

*Source: Author's calculation (2024)*

The examination of respondents' monthly expenditures on entertainment and leisure provides the spending and purchasing patterns of the study sample. Patterns that reveal respondents' preferences and financial considerations for leisure activities can be found by looking at how spending is distributed throughout various spending bands. The majority of respondents, comprising a significant portion of 65.4% of the study sample, stated that their monthly spending was underneath 200,000 MNT on entertainment activities. This finding underscores the prevalence of budget-conscious consumer behavior among respondents, with a substantial proportion allocating a modest portion of their income towards leisure pursuits. Furthermore, the data reveal a gradual decline in respondent representation as expenditure brackets increase. While a considerable number of respondents fall within the lower spending bracket, representing 65.4% of the respondents, the proportion decreases progressively across higher expenditure categories. For instance, 20.0% of respondents reported monthly expenditures ranging from 201,000 to 400,000 MNT, indicating a smaller but still significant group allocating a slightly higher budget towards leisure activities. Similarly, smaller

percentages of respondents were observed in higher expenditure brackets, with 6.9% spending between 401,000 and 600,000 MNT, 2.1% spending between 601,000 and 800,000 MNT, and 5.6% allocating more than 801,000 MNT towards entertainment pursuits.

**TABLE 23. DEMOGRAPHIC DISTRIBUTION BY MONTHLY INCOME**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid No answer	62	9.3	9.3	9.3
Have regular financial problems	31	4.7	4.7	14.0
Sometimes cannot make ends meet	87	13.1	13.1	27.1
Just enough to live on it but cannot save	242	36.4	36.4	63.6
Can live on it but save little	53	8.0	8.0	71.5
Can live on it very well and can also save	189	28.5	28.5	100.0
Total	664	100.0	100.0	

*Source: Author calculation (2024)*

An important way to understand the financial situation and overall economic health of the respondents is to examine the respondents' monthly income data. By analyzing the distribution of income levels and financial stability indicators, the statistics reveal respondents' financial struggles and prevalent income patterns. One significant group of participants, comprising 36.4% of the study participants, stated that their monthly income covers living expenses but is insufficient for savings. These findings highlight that a sizeable fraction of the respondents cannot save money even after covering essential living needs, indicating common financial constraints among the studied population. Additionally, the research shows that 28.5% of respondents reported their income level allows for both small savings and living expenses. This group reflects those with somewhat stable financial situations who can strike a balance between covering their living costs and saving a little.

#### 4.2.3.2. Education in classical music of the respondents

Among the 664 survey respondents, all engage with classical music in some way. The following list presents their responses in order of frequency of engagement.

**TABLE 24. HOW OFTEN DO YOU ATTEND CLASSICAL MUSIC CONCERTS?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Once every few years	211	31.8	31.8	31.8
Once in a year	135	20.3	20.3	52.1
Number of times in a year	194	29.2	29.2	81.3
Number of times in a month	57	8.6	8.6	89.9
Weekly	67	10.1	10.1	100.0
Total	664	100.0	100.0	

*Source: Author's calculation (2024)*

Table 24 represents that the majority of respondents attend classical music concerts infrequently, with 31.8% indicating that they attend once every few years, followed by 29.2% who attend number of times in a year. Additionally, 20.3% attend once in a year, while only 8.6% attend monthly. Interestingly, a small percentage of respondents, 10.1%, attend classical music concerts on a weekly basis. The data suggests that while a significant portion of respondents attend classical music concerts annually or less frequently, a notable minority attends more regularly, with approximately 1 out of 10 respondents attending on a weekly basis.

**TABLE 25. FREQUENCY OF ATTENDING CLASSICAL MUSIC CONCERTS BY GENDER**

Frequency of attending classical music concerts	Gender	
	Female	Male
Weekly	52.2%	47.8%
Once in a year	63.7%	36.3%
Number of times in a year	65.5%	34.5%
Number of times in a month	42.1%	57.9%
Once every few years	62.1%	37.9%

*Source: Author's calculation (2024)*

Among the respondents, women are more likely to report attending classical music concerts across most frequency categories. For example, 52.2% of the respondents who

attend concerts weekly are female, while 47.8% are male. However, these percentages represent only the distribution within the specific frequency group and not the overall likelihood of women attending concerts.

**TABLE 26. FREQUENCY OF ATTENDING CLASSICAL MUSIC CONCERTS BY EDUCATION LEVEL**

Frequency of attending classical music concerts	Education level					
	Low education	No education	Medium and post-medium	High (Bachelor's degree)	High (Master's and higher degree)	Specialized vocational education
Weekly	0.0%	1.5%	11.9%	38.8%	40.3%	7.5%
Once in a year	0.7%	0.7%	12.6%	47.4%	34.8%	3.7%
Number of times in a year	0.5%	0.0%	10.8%	50.0%	34.0%	4.6%
Number of times in a month	0.0%	0.0%	21.1%	42.1%	31.6%	5.3%
Once every few years	0.0%	0.9%	10.0%	54.0%	31.3%	3.8%

*Source: Author's calculation (2024)*

As presented in Table 26, regarding the study sample, respondents with higher education levels, such as those holding a bachelor's degree or higher, report a greater inclination to attend classical music concerts across all frequency categories compared to respondents with lower educational backgrounds. For instance, among the respondents attending concerts weekly, the highest percentage is observed among those holding a master's degree or above (40.3%). Conversely, respondents with lower education levels, including those with little or no education, demonstrate lower attendance frequencies across all categories. The findings from the study sample indicate that regular attendance at classical music concerts is more commonly associated with female respondents who have higher educational attainment. These results suggest that, within the surveyed group, gender and education level are important factors influencing classical music concert attendance.

**TABLE 27. FREQUENCY OF ATTENDING CLASSICAL MUSIC CONCERTS BY AGE**

Frequency of attending classical music concert	Age					
	18-24	25-34	35-44	45-54	55-64	Over 64
Weekly	19.4%	32.8%	20.9%	16.4%	9.0%	1.5%
Once in a year	11.1%	23.0%	25.2%	26.7%	11.1%	3.0%
Number of times in a year	16.5%	19.6%	24.2%	25.8%	12.4%	1.5%
Number of times in a month	26.3%	19.3%	19.3%	22.8%	12.3%	0.0%
Once every few years	7.6%	22.7%	35.1%	23.2%	5.2%	6.2%

*Source: Author's calculation (2024)*

As illustrated in Table 27, respondents aged 25–34 represent the largest proportion attending concerts weekly (32.8%), while those aged 45–54 account for the highest percentage attending several times per year (26.7%). Younger respondents (18–24) are the most frequent attendees on a monthly basis (26.3%).

**TABLE 28. FREQUENCY OF ATTENDING CLASSICAL MUSIC CONCERTS BY MARITAL STATUS**

Frequency of attending classical music concert	Marital status			
	Single	Divorced/ Widowed	Married	Other
Weekly	32.8%	1.5%	62.7%	3.0%
Once in a year	29.6%	2.2%	65.9%	2.2%
Number of times in a year	28.9%	3.1%	62.9%	5.2%
Number of times in a month	36.8%	1.8%	59.6%	1.8%
Once every few years	13.7%	3.3%	82.0%	0.9%

*Source: Author's calculation (2024)*

Married respondents are notably active in concert attendance across all frequency categories, as outlined in the Table 28. For instance, 62.7% of respondents attending weekly are married. Conversely, within the study sample, single individuals constitute the highest percentage (36.8%) of those attending concerts weekly, while divorced/widowed individuals represent the highest percentage (13.7%) of those attending concerts once every few years. These findings suggest that there are disparities in the frequency of attending classical music

concerts based on marital status within the sample, with different groups showing varying patterns of engagement with classical music performances.

**TABLE 29. HOW OFTEN DO YOU LISTEN TO CLASSICAL MUSIC?**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	17	2.6	2.6	2.6
	Sometimes	295	44.4	44.4	47.0
	Monthly	101	15.2	15.2	62.2
	Weekly	140	21.1	21.1	83.3
	Everyday	111	16.7	16.7	100.0
	Total	664	100.0	100.0	

*Source: Author's calculation (2024)*

As outlined in Table 29, the small percentage (2.6%) of the respondents indicated they never listen to classical music. The majority of respondents (44.4%) reported they occasionally listen to classical music, while 15.2% stated that they do so on a monthly basis. Furthermore, 21.1% of participants stated that they listen to classical music on a weekly basis, while 16.7% indicated they do so daily. According to 83.3% of respondents, classical music is widely popular, and they listen to it at least once a week. Additionally, the fact that nine out of ten respondents indicated they have listened to classical music in some capacity highlights the importance of classical music in their lives, as indicated by the data.

**TABLE 30. HOW DO YOU DEFINE YOUR CLASSICAL MUSIC EDUCATION?**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Unknown	86	13.0	13.0	13.0
	Elementary	314	47.3	47.3	60.2
	Intermediary	176	26.5	26.5	86.7
	Advanced	88	13.3	13.3	100.0
	Total	664	100.0	100.0	

*Source: Author's calculation (2024)*

Table 30 represents that the lower proportion of respondents reported having advanced-level classical music education, while a few respondents were uncertain about their education classification. Five out of ten respondents indicated having a basic knowledge of

classical music. The majority of respondents responded to having received classical music instruction at either an elementary or intermediary level.

**TABLE 31. WITH WHO DO YOU PARTICIPATE IN A CLASSICAL MUSIC CONCERT?**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Alone	122	18.4	18.4	18.4
	With my family	258	38.9	38.9	57.2
	With my friends	214	32.2	32.2	89.5
	With my colleagues	70	10.5	10.5	100.0
	Total	664	100.0	100.0	

*Source: Author's calculation (2024)*

According to Table 31, the most common response to “With whom do you attend a classical music concert?” was with their family, followed by with friends, indicating that a substantial number of respondents prefer to share this experience with family and friends. Some respondents (18.4%) indicated that they attend concerts alone. Attending concerts with colleagues (10.5%) is less common compared to attending with family or friends. The results of the study shed light on the social context and preferences surrounding classical music concert attendance among the surveyed population.

**TABLE 32. WHERE DO YOU OFTEN GO TO PARTICIPATE IN A CLASSICAL MUSIC CONCERT?**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Other	38	5.7	5.7	5.7
	Mongolian State Philharmonic	137	20.6	20.6	26.4
	Online streaming	171	25.8	25.8	52.1
	National Academic Theatre of Opera and Ballet of Mongolia	318	47.9	47.9	100.0
	Total	664	100.0	100.0	

*Source: Author's calculation (2024)*

As outlined in Table 32, the finding demonstrates the respondents' varied preferences with regard to performance venues, with a significant proportion attending concerts at

traditional venues such as the National Academic Theatre of Opera and Ballet of Mongolia and Mongolian State Philharmonic. These venues are the main performing arts organizations in Mongolia, and the largest quantity of participants indicated that they mostly go to the National Academic Theatre of Opera and Ballet of Mongolia to attend performances. This higher number of participants may result from the larger seating capacity and the diverse range of performances, including opera and ballet, compared to the Mongolian State Philharmonic. A sizable portion of participants responded that they prefer to listen to classical music conveniently online via streaming, while a small proportion of respondents indicated attending classical music concerts in various other locations, including abroad in other countries.

#### ***4.2.4. Correlation analysis***

A statistical technique for examining the strength of a relationship between variables is correlation analysis. A high correlation indicates a strong association between two or more variables, whereas a low correlation suggests little or no relationship. In other words, correlation analysis is the procedure of examining the degree of association using current statistical information. The degree of association and direction of a relationship between two variables are measured by a bivariate analytic technique known as correlation. The correlation coefficient ranges from +1 to -1, indicating the strength of the association. A perfect correlation exists between two variables when the value is  $\pm 1$ . As the correlation coefficient value approaches 0, the association between the two variables becomes weaker. The sign of the coefficient indicates the direction of the relationship: the "+" sign denotes a positive association, while the "-" sign denotes a negative association. Below are the findings of the analysis:

**TABLE 33. CORRELATION ANALYSIS**

		Product	Price	Place	Promotion	Personnel	Process	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	

\*\* . Correlation is significant at the 0.01 level (2-tailed).

*Source: Author's calculation (2024)*

The correlation coefficients shown in the Table 33 indicate the direction and intensity of these relationships. The 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. Several significant associations are revealed by the analysis. Product has a substantial positive connection with other factors, meaning that the characteristics of the product have a big impact on other parts of marketing elements. The promotion variable is positively correlated with Product, Price, Place, and other factors, suggesting that effective promotional efforts impact multiple dimensions of marketing performance. Both Process and Physical evidence exhibit positive correlations with nearly all other variables, highlighting the importance of streamlined processes and appealing physical environments in enhancing marketing outcomes. Decision-making demonstrates strong positive correlations with various factors, particularly with Product, implying that product-related considerations significantly influence consumers' decision-making processes.

#### 4.2.5. Regression analysis

Regression analysis is a set of statistical methods used to analyze the relationship between a dependent variable and one or more independent variables. It can be used to assess the strength of relationships between variables and to model future relationships between variables. This study uses linear regression scores to analyze the relationship between the independent variables and dependent variables in the model.

To gain a more significant understanding of how these factors influence decision-making, multivariate regression analysis was used to assess the impact of the service marketing mix (7P) on decision-making. This analytical approach helps to understand the complex relationships between the various elements of the service marketing mix and their impact on consumer behavior.

TABLE 34. MODEL SUMMARY

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	0.680 <sup>a</sup>	0.462	0.456	0.29506

a. Predictors: (Constant)

*Source: Author's calculation (2024)*

Key statistics for assessing the regression model's overall efficacy are displayed in the model summary Table 34. The firmness and direction of the association between the predictors (7P) and the dependent variable (decision-making) are indicated by the value of R (0.680), suggesting a moderately strong positive correlation. R Square represents the proportion of variance in the dependent variable that is predictable from the independent variables. The marketing mix elements included in the model account for 46.2% of the variance in decision-making. Adjusted R Square adjusts R Square for the number of predictors in the model. It is slightly lower than R Square (45.6%), reflecting the model's complexity. The average difference between the values observed and the values anticipated by the model is shown by the Standard Error of the Estimate. In this case, the value of 0.29506 indicates a measure of the accuracy of the model's predictions.

TABLE 35. ANOVA

<b>Model</b>	<b>Sum of Squares</b>	<b>df</b>	<b>Mean Square</b>	<b>F</b>	<b>Sig.</b>
Regression	47.804	7	6.829	78.442	.000 <sup>b</sup>
Residual	55.719	640	0.087		
<b>Total</b>	<b>103.523</b>	<b>647</b>			

*Source: Author's calculation (2024)*

The ANOVA table assesses the overall significance of the regression model. The regression sum of squares measures the variability in the dependent variable explained by the regression model (47.804). The dependent variable's unexplained variability is represented by the residual sum of squares (55.719), with a total sum of squares indicating the total variability in the dependent variable (103.523). The quantity of independent pieces of information that are available to estimate a parameter is represented as degrees of freedom (df). In this model, there are 7 predictors and 647 total observations. The regression model's overall significance is evaluated using the F-statistic, which is the ratio of the mean square for regression to the mean square for residuals. Given that the F-value in this study is 78.442, the model is considered statistically significant. The model's strong significance is further indicated by a p-value of less than 0.001.

TABLE 36. COEFFICIENTS

<b>Model</b>	<b>Unstandardized Coefficients</b>		<b>Standardized Coefficients</b>	<b>T</b>	<b>Sig.</b>
	<b>B</b>	<b>Std. Error</b>	<b>Beta</b>		
(Constant)	1.769	0.064		27.612	0.000
Mean-Product	0.171	0.014	0.385	11.848	0.000
Mean-Price	0.009	0.014	0.023	0.676	0.499
Mean-Place	0.047	0.015	0.102	3.019	0.003
Mean-Promotion	0.073	0.014	0.180	5.219	0.000
Mean-Personnel	-0.001	0.013	-0.004	-0.098	0.922
Mean-Process	0.081	0.015	0.202	5.494	0.000
Mean-Physical evidence	0.038	0.017	0.087	2.288	0.022

a. Dependent Variable: Mean-Decision-making

*Source: Author's calculation (2024)*

As indicated by Table 36, the findings demonstrate that the personnel and pricing indicators have little to no impact on the decision-making process. This suggests that these factors may not significantly influence decision-making among the respondents I surveyed. Therefore, regression analysis was carried out after eliminating the insignificant elements.

TABLE 37. MODEL SUMMARY

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	0.691 <sup>a</sup>	0.478	0.474	0.29702

a. Predictors: (Constant), Mean-Physical evidence, Mean-Product, Mean-Place, Mean-Promotion, Mean-Process

*Source: Author's calculation (2024)*

Table 37 shows that, the correlation coefficient is 0.691, demonstrating a moderately strong positive correlation between the included predictors (Physical evidence, Product, Place, Promotion, Process) and the dependent variable (Decision-making). R Square demonstrates that the model's marketing mix components account for 47.8% of the variance in decision-making. Adjusted R Square, which takes into consideration the number of predictors in the model, slightly reducing R Square to 47.4%. The Standard Error of the Estimate is 0.29702, providing a measure of the accuracy of the model's predictions.

TABLE 38. ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	52.490	5	10.498	118.995	.000 <sup>b</sup>
	Residual	57.432	651	0.088		
	Total	109.922	656			

a. Dependent Variable: Mean-Decision-making

b. Predictors: (Constant), Mean-Physical evidence, Mean-Product, Mean-Place, Mean-Promotion, Mean-Process

*Source: Author's calculation (2024)*

The ANOVA table verifies that the regression model is valid and shows the regression model's overall significance, which includes Physical evidence, Product, Place, Promotion, and Process as predictors, effectively explaining a substantial amount of the variability in

decision-making. This offers insightful information about the variables affecting decision-making procedures. A highly significant F-statistic (118.995), indicates that the regression model is statistically significant overall, with a matching p-value (Sig.) of less than 0.001.

TABLE 39. 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

*Source: Author's calculation (2024)*

Table 39 represents the individual predictors' contributions to the dependent variable. The unstandardized coefficients indicate the change in the dependent variable when one predictor is changed by one unit while keeping the other predictors constant. The standardized coefficients show the proportionate contribution of each predictor to the explanation of the dependent variable's variation. The t-values measure the significance of each predictor's coefficient, while Sig. (p-value) indicates the significance level of each predictor's coefficient. Decision-making is significantly influenced by the following factors: Product, Place, Promotion, Process, and Physical evidence, as their coefficients are statistically significant ( $p < 0.05$ ).

**Hypothesis 1.** Product has an influence on audience decision-making to attend classical music performances

The results of the regression analysis reveal a strong correlation between the features of the product and audience decision-making to attend classical music performances ( $\beta = 0.388$ ,  $p < 0.000$ ). This indicates that several elements, such as the quality of the performance, the program content and agenda, conductor, and performing musicians, significantly impact the decision to attend a classical music concert. The statistical results affirm that concertgoers place substantial importance on the overall quality of the performance and it is an associated

factor when deciding whether to attend a classical music concert. This underscores the crucial role those various elements, beyond the music itself, play in attracting audiences to these performances.

**Hypothesis 2:** Price has an influence on audience decision-making to attend classical music performances

Contrary to expectations, the results of the regression analysis show that there is no substantial correlation between audience decision to attend classical music performances and pricing ( $\beta = 0.023$ ,  $p = 0.499$ ). This suggests that while price may influence some audience members, it is not a primary determinant of attendance decisions for classical music performances.

**Hypothesis 3:** Place has an influence on audience decision-making to attend classical music performances

The regression analysis displays a positive and significant association between the venue or place of classical music performances and audience decision-making ( $\beta = 0.110$ ,  $p = 0.001$ ). This underscores the importance of factors such as location, accessibility, ambiance, and amenities of the performance venue in influencing audience attendance decisions. The results suggest that selecting venues that offer convenience, comfort, and a conducive atmosphere can enhance the overall concert experience and attract a broader audience base.

**Hypothesis 4:** Promotion has an influence on audience decision-making to attend classical music performances

The regression analysis indicates a significant positive correlation between promotion and audience decision-making ( $\beta = 0.184$ ,  $p < 0.000$ ). This highlights the critical role of marketing and promotional efforts, including advertising, public relations, and outreach campaigns, in raising awareness, generating interest, and stimulating attendance. The result suggests that investing in targeted and innovative promotional strategies can effectively communicate the value proposition of classical music performances and engage potential audience members.

**Hypothesis 5:** Personnel has an influence on audience decision-making to attend classical music performances

Upon analyzing the data, the regression analysis does not reveal a significant relationship between personnel factors and audience decision-making to attend classical music performances ( $\beta = -0.004$ ,  $p = 0.922$ ). While personnel interactions may contribute to the overall concert experience, they may not be a primary indicator of attendance decisions for classical music performances. Although the personnel aspect plays a role in shaping audience decisions regarding concert attendance, its impact is not as dominant or decisive as initially anticipated. This insight emphasizes the complexity of factors at play when audiences contemplate attending classical music performances and offers valuable insights into the dynamics of audience behavior in this context.

**Hypothesis 6:** Process has an influence on audience decision-making to attend classical music performances

The regression analysis demonstrates a positive and significant association between the process of attending classical music performances and audience decision-making ( $\beta = 0.214$ ,  $p < 0.000$ ). This finding offers strong support for the hypothesis, indicating a noticeable relationship between the process of decision-making of potential attendees and the components of the process involved in classical music performances.

**Hypothesis 7:** Physical evidence has an influence on audience decision-making to attend classical music performances

The regression analysis demonstrates a significant positive correlation between physical evidence and audience decision-making ( $\beta = 0.087$ ,  $p = 0.013$ ). This emphasizes the importance of tangible cues and environmental factors in shaping audience perceptions and preferences. Enhancing the physical elements associated with classical music performances, such as venue aesthetics, acoustics, seating comfort, and program presentation, can create a visually and sensorially captivating experience that resonates with audiences and encourages attendance.

**TABLE 40. SUMMARY OF HYPOTHESES AND THEIR SUPPORT STATUS**

<b>Hypotheses</b>	<b>Supported/ Not supported</b>	<b>Significance level (Sig.)</b>
<b>H1:</b> Product has an influence on audience decision-making to attend classical music performances	Supported	$p < 0.000$
<b>H2:</b> Price has an influence on audience decision-making to attend classical music performances	Not supported	$p = 0.499$
<b>H3:</b> Place has an influence on audience decision-making to attend classical music performances	Supported	$p < 0.001$
<b>H4:</b> Promotion has an influence on audience decision-making to attend classical music performances	Supported	$p < 0.000$
<b>H5:</b> Personnel has an influence on audience decision-making to attend classical music performances	Not supported	$p = 0.922$
<b>H6:</b> Process has an influence on audience decision-making to attend classical music performances	Supported	$p < 0.000$
<b>H7:</b> Physical evidence has an influence on audience decision-making to attend classical music performances	Supported	$p = 0.013$

*Source: Author's construction (2024)*

The results of the regression analysis represented that while price and employees have a less noticeable influence, some aspects of the service marketing mix such as product, place, promotion, process, and tangible evidence significantly affect audiences' decisions to attend classical music performances.

## **5. CONCLUSION AND RECOMMENDATION**

### **5.1. Conclusion**

One of the most important subfields of performing arts is classical music, representing Western music that emerged in Europe at the beginning of the 15th century (Kallen, 2013). While classical music has been a part of Western culture for centuries, its presence in Asian countries, including Mongolia, has only become notable since the 1960s. Classical music holds significant importance as a form of leisure activity, offering audiences numerous benefits to human health, particularly by positively influencing the human brain and mental well-being, and providing aesthetic and intellectual education to audiences. However, classical music audiences have decreased substantially globally since the 1980s due to technological advancements and the expansion of other leisure alternatives. Consequently, scholars have expressed the need for more expansive marketing research within the field of art and performing arts (Lee, 2005). Audiences for classical music are also diminishing in Mongolia due to several factors, including the rapid advancement of technology, the availability of alternative forms of entertainment, and a lack of information. Performing arts organizations in Mongolia did not establish marketing departments until recently, resulting in a lack of communication and bridge between audiences and organizations. Therefore, the primary aim of this study was to conduct initial marketing research in the area of classical music in Mongolia, examining the classical music market and the role of marketing in the field.

The qualitative research conducted for the study has brought valuable insights into the current market and audience of classical music in Mongolia and described the various facets of marketing's function in performing arts organizations from several angles. One of the research's most notable findings was the historical impact of Russia on the growth and popularity of classical music in Mongolia since the 1960s. Performers and musicians from Russia greatly popularized classical music among the Mongolian population and contributed to its growth and establishment in the country. However, with recent societal shifts and the emergence of alternative leisure activities, it has become harder to maintain the audience for classical music in Mongolia due to various challenges since the 1990s. In addition, the interviews highlighted that the classical music audience in Mongolia is unique in its demographic composition: the audience is mainly composed of middle-aged women with higher education and high societal status. However, the absence of baby boomers and younger generations raises concerns about possible future issues with audience participation.

The study emphasized the significance of government policy and assistance in promoting the growth of audiences for classical music. Suggestions included integrating audiences at an early age through arts programs and school-based programming. To draw in and keep audiences, other tactics, such as incorporating traditional Mongolian music to classical concerts and focusing on particular audience segments were suggested. The research yielded valuable conclusions that shed light on the state of marketing practices and the difficulties faced by performing arts organizations. One important finding was that performing arts organizations in Mongolia have only started establishing marketing departments since 2010, resulting in an observable rise in audience attendance. The initiation of marketing and public relations departments, such as at the Mongolian State Philharmonic Theatre, represents a positive step towards enhancing marketing effectiveness and increasing ticket sales. However, challenges such as inadequate funding, time constraints, and a shortage of skilled marketers and managers continue to hinder marketing efforts within these organizations. This underscores the significance of strategic marketing initiatives in advancing audience engagement and organizational expansion. Though these organizations have made progress, there remains a noticeable lack of market and marketing research, suggesting the need for development. The interviews also underscored the importance of collaboration between government departments, arts organizations, and artists in emphasizing the value of classical arts to the general public. Marketing efforts should not only focus on promoting individual performances, concerts, and events but also on highlighting the broader cultural significance and contributions of the performing arts sector to society. By doing so, the general audience for classical music could be expanded. In conclusion, although the establishment of marketing departments marks progress in the Mongolian performing arts sector, significant further effort and comprehensive market and marketing research are necessary to address existing gaps and maximize the impact of marketing initiatives.

Quantitative survey research was conducted in light of the insightful information the interviewees provided, and questionnaires were formulated and collected. Considering the lack of market and marketing research conducted in the performing arts field, the interviewees predicted the demographic segmentation of classical music audiences to consist mainly of middle-aged women with higher education and high societal status. The majority of respondents were between the ages of 25 and 54, according to the survey results, which showed a wide representation across all age categories. Specifically, the largest participant group was middle-aged between 35 and 44. The predominance of female respondents, accounting for 60.7% of the total sample, indicates a higher level of participation and

engagement among women in the study's target audience. Furthermore, a significant percentage of respondents reported holding a master's degree or higher academic qualification, underscoring the correlation between higher education and attendance at classical music activities. An analysis of respondents' marital status revealed that most participants were married, emphasizing the importance of considering marital status as a demographic factor affecting participation in classical music concerts. The respondents represented a wide range of occupational categories, with a significant number holding professional jobs. Regarding financial considerations, most respondents reported modest monthly expenditures on entertainment activities. However, a considerable segment expressed financial limitations, with many indicating insufficient earnings to save. Understanding the demographic profile of classical music audiences is crucial for Mongolian performing arts organizations, and the demographic results of this study have provided an insightful understanding of the characteristics and composition of the study participants.

The study has proposed seven hypotheses to test the relationship between service marketing mix elements and audience decision-making. As performing arts organizations offer services and represent a crucial branch of the service industry, it is essential to analyze the elements of the service marketing mix, particularly how these elements influence audience decision-making regarding attendance at specific classical music concerts. Correlation research revealed strong correlations between several elements of the marketing mix, such as product, price, place, promotion, personnel, process, physical evidence, and decision-making. The product demonstrated the highest positive correlation with decision-making, followed by Promotion and Process, suggesting their strong influence on decision-making. Promotion was found to be positively correlated with other marketing mix elements, indicating its broad impact on marketing performance. Process and Physical evidence also showed positive correlations with nearly all variables, emphasizing their importance in enhancing marketing outcomes. To gain a deeper comprehension of the link between decision-making and the components of the service marketing mix (7P) regarding classical music performances, regression analysis was conducted in this study.

**TABLE 41. STATISTICAL ANALYSIS RESULT**

<b>Hypotheses</b>	<b>Regression</b>	<b>Standardized coefficients</b>	<b>Sig. (p-value)</b>	<b>Result</b>
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)*

To examine how different components of the service marketing mix affect audience decision-making, multivariate regression analysis was applied, determining the relationship between them. The marketing mix components were included in the regression model as predictors, which helped explain a sizable amount of the diversity in decision-making. The model indicates that decision-making and the predictors (7P) have a moderately strong positive correlation. The regression model's overall significance was evaluated using ANOVA, which showed that the model was highly significant, implying that it explained a substantial portion of the variation in decision-making. Due to the statistically significant coefficients, various elements of the marketing mix, including process, product, place, promotion, and physical evidence, significantly influenced audience decision-making. Each of the study hypotheses is summarized below.

**Hypothesis 1. Product has an influence on audience decision-making to attend classical music performances**

The first hypothesis of the study proposes examining the impact of the product on audience decision-making. The Beta coefficient of 0.388 suggests that the predictor (product) has a moderately to strongly positive relationship with the dependent variable (audience decision-making to attend classical music performances). This association is statistically significant, as indicated by the p-value of 0.000. Therefore, the statistical analysis provides strong evidence to support the hypothesis that product factors influence audience decision-making regarding attendance at classical music concerts. The examination of how products affect audience decision-making reveals a complex web of elements that attract and engage prospective spectators. The repertoire and agenda of the concert, artists, renown of the conductor,

performers, musicians, as well as the quality of the performances, and the possibility of the augmented products, are crucial influences in decision-making. This demonstrates that audiences of classical music seek an immersive and profound creative experience rather than simply being attracted to the light tones of a symphony. Therefore, concert organizers and artistic directors must carefully select performances and repertoire that appeal to the aesthetic sensibilities and cultural preferences of their audience.

**Hypothesis 2. Price has an influence on audience decision-making to attend classical music performances**

The purpose of Hypothesis 2 was to investigate how audience decision-making is affected by pricing. The only financial element of the service marketing mix is price. The Beta value of 0.023 suggests a very weak positive relationship between price and audience decision-making to attend classical music performances. As shown by the p-value of 0.499, there is no statistical significance in this association. Consequently, the statistical analysis indicates insufficient evidence to support that price has a significant influence on audience decision-making regarding attendance at classical music concerts. The findings indicate that respondents' opinions about the affordability and price breaks for tickets are unfavorable. Moreover, they do not perceive classical music performances as providing good value for money, even though classical music ticket prices are lower compared to other types of concerts. These results highlight the variety of factors impacting audience decision-making in classical music concerts. While price may not be a primary determinant, other elements such as product quality, venue, promotion, and the overall concert experience likely play more influential roles.

**Hypothesis 3. The place has an influence on the audience's decision-making to attend classical music performances**

To investigate how location affects audience decision-making, hypothesis 3 was proposed. The regression analysis supports the hypothesis by showing a statistically significant positive link between the place of classical music concerts and audience decision-making, with a Beta value of 0.110 and a p-value of 0.001. Factors such as the ease and sufficiency of the location, as well as the comfort of the venue, all play a significant role in decision-making. In the capital city of Mongolia, complications such as parking availability greatly influence decision-making. The study reveals a symbiotic connection between aesthetic appeal, convenience, and satisfaction. The venue is a dynamic space where atmosphere and artistic

talent combine to create a musical experience that extends beyond ambiance and acoustic perfection. The environment profoundly influences the emotional depth of the performance and shapes audience perceptions, whether in the cozy confines of a modern concert hall or the revered spaces of a traditional opera house.

**Hypothesis 4. The promotion has an influence on the audience's decision-making to attend classical music performances**

To examine how audience decision-making regarding attending classical music events is influenced by promotion, Hypothesis 4 was proposed. The Beta value of 0.184 suggests a moderately strong positive association between promotion and audience decision-making to participate in classical music performances, and this association is statistically significant, as indicated by the p-value of 0.000. The investigation into the influence of promotional activities on audience decision-making highlights the critical function of marketing in increasing participation and disseminating culture. The analysis demonstrates that offering memberships, discounted prices, loyalty cards, vouchers, coupons, and tokens stimulates interest in attending classical music concerts. Additionally, receiving information from TV, radio, social media, and digital platforms helps individuals stay well-informed about events, performances, and concerts. TV and radio broadcasts provide accessibility to a wide audience, including those who may not actively seek out such information. Social media and digital platforms enhance real-time engagement and targeted advertisements, broadening awareness among specific interest groups.

**Hypothesis 5. Personnel has an influence on audience decision-making to attend classical music performances**

Hypothesis 5 aimed to investigate the impact of personnel on audience decision-making. The results showed no substantial correlation between personnel factors and audience decision-making, as evidenced by the Beta value being around zero (0.004) and the p-value (0.922), which was not statistically significant ( $p > 0.05$ ). The study of how employee interactions affect audience decision-making sheds light on the dynamics of interpersonal interaction within the concert environment. The analysis indicated that factors such as hospitality, friendliness, and the attitude of employees and staff at performing arts organizations, along with the services they provide and their communication with audiences, are not primary determinants of attendance. While professionalism, warmth, and expertise certainly enhance

the overall concert experience, they represent only one aspect of the complex factors influencing audience attendance.

**Hypothesis 6. The process has an influence on audience decision-making to attend classical music performances**

Hypothesis 6 aimed to examine the impact of the process on audience decision-making. The Beta value of 0.214 indicates a significant positive relationship between the process and audience decision-making with statistical significance reflected in a p-value of 0.000. The investigation of the role of process components in audience decision-making emphasizes the value of organizational consistency, logistical efficiency, and a smooth experience. Attendees' perceptions and experiences are shaped by the process, which includes seating arrangements, ticketing procedures, venue logistics and program scheduling. The analysis demonstrates that factors such as the timing, date, punctuality, and overall set-up significantly impact decisions regarding attendance. A smooth process and positive event experiences strongly influence the audience's likelihood of attending future concerts.

**Hypothesis 7. Physical evidence has an influence on audience decision-making to attend classical music performances**

Hypothesis 7 proposed to examine how audience decision-making is impacted by tangible evidence. With a p-value of 0.013, indicating statistical significance, the Beta value of 0.087 shows a substantial positive link between audience decision-making and physical evidence. Examining how tangible evidence affects audience decision-making highlights how integrated culture consumption is and how sensory aspects of aesthetic enjoyment play a role. The tangible cues and environmental aspects associated with performance venues play a vital role in visual perception and experiential engagement, in addition to the auditory magnificence of orchestral performances or the intellectual attraction of conceptual programming. Physical evidence, whether it takes the shape of architectural brilliance in performance spaces, acoustic adequacy in seating arrangements, or environmental atmosphere in lighting and decoration, acts as a multidimensional surface on which the artistic story of a concert performance is presented. The analysis revealed that various factors, including the environment, atmosphere, stage setup, lighting, acoustics, the distinctiveness of interior design depending on the type of performance, and decoration of the waiting hall, influence decision-making regarding attendance at classical music concerts.

The empirical qualitative and quantitative research findings of this study demonstrated significant marketing results in the classical music field. This is the first comprehensive marketing research in Mongolia, providing valuable insights into the current state of the classical music market and the role of marketing within it. It helps to understand and determine the market of classical music, examine the role of marketing in the field, and determine the elements of the service marketing mix that affect audience decisions to participate in performances of classical music.

## **5.2. Recommendation**

This study provides valuable primary and secondary research benefits in the field of classical music in Mongolia, offering new insights by gathering and analyzing original data, and combining existing knowledge to fill the literature gap in this field. The secondary research findings are useful for understanding the market, audiences, consumer behavior, audience decision-making, and the type and nature of marketing and service marketing mix in the field of performing arts, specifically in classical music, from a broader and more diverse perspective. The secondary study constitutes a substantial contribution to researchers and organizations in Mongolia, particularly considering the scarcity of comprehensive literature compilations in the field of classical music.

Based on the findings of the primary study, several actionable recommendations can be made to enhance the marketing strategy for classical music in Mongolia. These suggestions are meant to address the identified challenges and capitalize on existing opportunities to increase audience participation and attendance at classical music concerts.

**TABLE 42. RECOMMENDATIONS TO ENHANCE THE MARKETING STRATEGY FOR CLASSICAL MUSIC IN MONGOLIA**

<p>Product strategy</p>	<ul style="list-style-type: none"> <li>✓ Product offering: 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, it is necessary to select a repertoire that embraces the Western classics, contemporary compositions while also resonating with the soul-stirring pieces of Mongolia's rich cultural heritage.</li> <li>✓ Product quality: 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. Recommendations include allocating resources towards recruiting and retaining skilled conductors, artists, musicians, providing ongoing training opportunities for existing personnel, and attracting new talent to maintain high standards.</li> <li>✓ Augmented products: 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.</li> </ul>
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Pricing strategy	<ul style="list-style-type: none"> <li>✓ Competitive pricing: 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. Implementing dynamic pricing techniques and strategic segmentation is recommended to adjust ticket prices for various audience segments while maintaining financial viability.</li> <li>✓ Discounts and offers: 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 such as membership, discounts, coupons, or vouchers for upcoming concerts to encourage repeat attendance and foster a loyal audience.</li> <li>✓ Value communication: 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.</li> </ul>
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Place strategy	<ul style="list-style-type: none"> <li>✓ Venue selection and accessibility: 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.</li> <li>✓ Aesthetic appeal: 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.</li> </ul>
Promotion strategy	<ul style="list-style-type: none"> <li>✓ Multi-channel promotion: 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.</li> </ul>

	<p>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.</p> <ul style="list-style-type: none"><li>✓ Loyalty and discounts: 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.</li></ul>
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Personnel strategy	<ul style="list-style-type: none"> <li>✓ Personnel: 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.</li> <li>✓ Training and professionalism: 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.</li> <li>✓ Service quality: 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.</li> </ul>
Process strategy	<ul style="list-style-type: none"> <li>✓ Process: 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</li> </ul>

	<p>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.</p> <p>✓ Punctuality: 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.</p>
Physical evidence strategy	<p>✓ Venue atmosphere and facilities: 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.</p>

*Source: Author's distribution (2024)*

Considering the findings of the primary research and the recommendations above, performing arts organizations, especially classical music concert organizers, can better understand their market and the service marketing mix (7P) to develop an efficient and

effective marketing strategy suited for their audiences. It is crucial to understand what the audience wants, needs, and perceives about their offerings. The above recommendations highlight what needs to be addressed for development and implementation. As mentioned earlier, this is the first comprehensive marketing research within the field of performing arts, specifically classical music. Therefore, conducting regular marketing research and monitoring and evaluating the effectiveness of marketing activities regularly is recommended, as this field requires more research and audience behavior evolves over time. The general attendance rate needs to increase, and marketing activities should be directed towards attracting new audiences by providing proper up-to-date information and promotional campaigns. It is crucial to emphasize why individuals should choose classical music concerts over other forms of leisure and entertainment and highlight the cultural significance of classical music through public campaigns. To raise awareness and appreciation of classical music, community events and outreach programs should be organized. On the other hand, the research has also revealed the attendance frequency based on demographic factors, which helps to segment the audience according to age, gender, education, and income. Continued promotional activities, targeted offerings, and regular audience feedback collection can help improve and sustain attendance within these segmented groups. As mentioned in the interview results, classical music audiences need to be prepared from childhood to build a long-term audience base through community and educational initiatives. However, this system has not worked well in Mongolia. Integrating classical music programs into school curricula and offering concerts and educational workshops suitable for young audiences is strongly recommended. Implementing the marketing recommendations into their marketing activities and strategy will help revitalize and foster a vibrant and sustainable classical music scene in Mongolia.

### **5.3. Limitations and suggestions for future research**

There are some limitations to the study that need to be addressed. Firstly, while the sample size for both the qualitative interviews and quantitative surveys is sufficient to provide valuable preliminary insights, the distribution of the sample reflects the characteristics of classical music audiences in Ulaanbaatar, where the research was conducted. As a result, the findings may not fully capture the characteristics of classical music audiences in rural areas or other regions of Mongolia. This limitation restricts the generalizability of the results to the entire population of classical music audiences in the country. Future research should aim to include a more geographically diverse sample to address this limitation. Secondly, this study

has only focused on attendance at live classical music performances and does not extensively explore the impact of emerging technologies such as streaming services, virtual concerts, and other digital innovations that are increasingly shaping the classical music landscape. Thirdly, although the research examines how the service marketing mix (7P) influences audience decision-making, it may overlook other potential factors that could significantly affect audience behavior and decision-making.

Future research is recommended to include longitudinal studies to help understand the market trends, dynamics, and changes in audience behaviors, allowing for the adaptation of marketing strategies more effectively over time. Additionally, interdisciplinary research from different marketing perspectives can enrich the understanding of audience motivations and behaviors. Further research should aim to include a more diverse demographic sample, including younger audiences and those with varying educational and socioeconomic backgrounds. Understanding the preferences and barriers faced by these groups can help in designing more inclusive marketing strategies. Future studies suggested to delve deeper into the role of digital innovations, such as online streaming, virtual reality concerts, and social media influencers, in attracting and engaging classical music audiences. Exploring these digital avenues can offer new insights into modern marketing practices. Understanding the reasons behind the decisions of non-attendees can provide critical insights for expanding the audience base. Future research should explore the barriers faced by potential audiences and develop strategies to overcome these challenges.

## 6. SUMMARY AND NOVEL FINDINGS

The primary and key goal of this dissertation, „The Role of Marketing in Market of Classical Music in Mongolia”, is to conduct an initial comprehensive marketing research study in the field of classical music in Mongolia. The results of this study make a novel and significant contribution to the 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 the objectives fulfilled by this research work, which combined qualitative interviews and quantitative surveys to provide a comprehensive understanding of the sector.

- The qualitative research of this study provides valuable insights into the current state of the classical music market in Mongolia, shedding light on audience profiles, historical influences, and the marketing practices within performing arts organizations.
- By uncovering historical trends, demographic characteristics, and industry challenges, the research offers an extensive understanding of the present condition of classical music in Mongolia and proposes recommendations to address key issues and ensure its growth and sustainability. One of the most notable findings was the historical impact of Russia on the growth and popularity of classical music in Mongolia since the 1960s. Russian musicians and performers played a crucial role in popularizing classical music among Mongolians and contributed to its establishment in the country. However, societal shifts and the rise of alternative leisure activities since the 1990s have created challenges for sustaining audiences for classical music.
- 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. Suggestions included integrating classical music appreciation into school curricula and performing arts programs to engage audiences from an early age. Other proposed strategies included

incorporating traditional Mongolian music into classical concerts and targeting specific audience segments.

- A notable discovery was the recent establishment of marketing and public relations departments within performing arts organizations, such as the Mongolian State Philharmonic Theatre, beginning in 2010. This development has resulted in a noticeable increase in audience attendance. However, challenges persist, including inadequate funding, limited time, and a shortage of skilled marketing professionals and managers. Additionally, the study identified a lack of comprehensive market and marketing research, underscoring the need for further development in these areas.
- The quantitative research provides insights into the demographic profile, attendance frequency, and key factors influencing audience decisions for classical music concerts. The survey respondents were primarily aged 25-54, with a notable gender imbalance, as women outnumbered men. The majority had higher education, highlighting the connection between education and attendance. Marital status, particularly being married, appeared to influence participation. While many attended infrequently, a smaller group attended regularly, with about 1 in 10 attending weekly. The study revealed diverse attendance behaviors among Mongolian classical music audiences. While occasional attendance was most common, only a small proportion of respondents attended concerts regularly, with approximately 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.

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## List of publications



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Subject: PhD Publication List

Candidate: Zoljargal Ulziibadrakh  
Doctoral School: Doctoral School of Management and Business  
MTMT ID: 10075545

### List of publications related to the dissertation

#### Articles, studies (4)

- Ulziibadrakh, 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>
- Ulziibadrakh, 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.  
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*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.

16 October, 2024



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## APPENDICES

### **Appendix-1 Interview guideline** (In-depth interview with experts in arts, performing arts, and cultural sectors in Mongolia)

#### Introduction

Thank you so much for accepting my invitation to meet with you today. My name is Zoljargal, and currently studying in the Faculty of Economics and Business at the University of Debrecen, Hungary specializing in marketing in the classical music field. My research work is to figure out what is the role of marketing in the classical music field, to identify the market and current situation of marketing in this sector, to know the market, and study experiences from developed countries then learn and implement the proper marketing experiences and strategies into my classical music field to increase and expand our classical music audiences in Mongolia.

My purpose of this in-depth interview with you is to find further research questions, to explore, to know the market, and to gain experience about past and current situations of market and marketing mostly focusing on the classical music field then leads to the future circumstances of this sector.

If you would like to keep your name a secret, I will not identify your name in my research work and I pledge to maintain the privacy and confidentiality of all your responses.

Our interview will take between 40 to 60 minutes with 9 open-ended questions, and during our interview, I would like to make a record and some notes to not miss important points, comments, and recommendations for later. I want to request you if you do not want to respond to the question you do not need to do it, and you can end the interview anytime.

Do you have a question regarding the above information?

_____	_____	_____
Date	Interviewee	Interviewer

## **Interview Questions**

### **Introduction**

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Could you please tell me about your working experience and position in the performing arts organizations in Mongolia?

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### **What is the position of the classical music market and the audience profile in Mongolia?**

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How would you characterize the position of the classical music market in Mongolia (e.g. audiences, uniqueness, distinctive, affordable, clear, desirable, well communicable, competition)?

Who are the target groups? Can you characterize them?

What is needed to do to increase the potential audiences, and what are our weaknesses to attract potential audiences? What do our audiences want?

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### **What is the marketing role in Mongolian performing arts organizations?**

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In my experience, we have not had marketing departments in the performing arts organizations, so how would you define the past and current situation of the marketing role in this field, and how satisfied with it?

In terms of marketing, how do you consider a product, price, place, and marketing promotions that we offer to audiences? Improved factors and lack of space?

How do you characterize leaders, people, processes, and physical evidence within the performing arts organizations? Improved factors and lack of space?

What do you want it to be and how do you see the future of marketing role in performing arts organizations? In your opinion, what kind of marketing strategies and plans do we need to implement to increase the classical music audiences?

What do you think about publicizing classical music/art, and increasing the market in this field, what other kind of factors affect besides marketing? What else do we need to focus on?

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### **Closing the interview**

We have finished all the interview questions. Thank you so much for your kind response. Would you like to add more comments on it? (I really appreciate your time).

## **Appendix-2 Survey-Questionnaire**

Dear participant,

My name is Zoljargal, and currently studying in the Faculty of Economics and Business at the University of Debrecen, Hungary specializing in marketing in the classical music field. I would be grateful if you could take part in my research by filling out this survey. The questionnaires intended to understand and define the market and audiences of classical music, also more focused on examining to which extent the marketing impacts audience decision-making.

All information gathered will be utilized simply and explicitly to extract the results of my research study. Please respond to all the questions and these questions have no correct or incorrect responses. Kindly be aware to check all of the responses, as missing responses will not meet the researcher's prerequisite.

I sincerely appreciate your cooperation and invaluable time.

Sincere regards,

Zoljargal Ulziibadrakh

### ***Part 1. Audience background of classical music***

*Please tick a checkmark in the answer box for each of the following questions.*

- 1.1. How often do you attend a classical music concert?
  - Weekly
  - Number of times in a month
  - Number of times in a year
  - Once in a year
  - Once more than one year
  - Never → finish the questionnaire /Thank you for your participation in the survey/
- 1.2. How often do you listen to classical music?
  - Everyday
  - Weekly
  - Monthly
  - Never
  - Sometimes
- 1.3. How do you define your classical music education?
  - Elementary
  - Intermediary

- Advanced
- None

1.4. With whom do you participate in a classical music concert?

- Alone
- With my family
- With my friends
- With my colleagues

1.5. Where do you often go to participate in a classical music concert?

- Mongolian State Philharmonic
- National Academic Theatre of Opera and Ballet of Mongolia
- Online streaming
- Other

**Part 2.** Please indicate which option best fits each statement by rating the answer on a scale of 1 to 5, with 5 representing Strongly Disagree and 1 denoting Strongly Agree.

<b>Service marketing mix</b>		<b>Scales</b>				
Number	Reference: Phusist, K. (2015). The Effects of Service Marketing Mix (7Ps) on Customer Satisfaction and Customer Loyalty of Medical Aesthetic Clinics. University of the Thai Chamber of Commerce.	5-Strongly agree	4-Agree	3-Neither agree or disagree	2-Disagree	1-Strongly disagree
<b>Product</b>		(5)	(4)	(3)	(2)	(1)
1	I attend a classical music concert because of the repertoire and agenda					
2	I attend a classical music concert because of the conductor					
3	I attend a classical music concert because of the artists or performers					
4	I attend a classical music concert because of the caliber of the performances					
5	I attend a classical music concert augmented products they are offering					
<b>Price</b>		(5)	(4)	(3)	(2)	(1)

6	Classical music ticket prices are affordable for me					
7	The performances offer good quality for the money.					
8	Performing arts organizations offer a discount on ticket price					
9	Classical music ticket prices are cheaper compared with other concerts					
<b>Place</b>		(5)	(4)	(3)	(2)	(1)
10	Classical music concert distribution/venues are sufficient in our city					
11	The location of the venue is easy to find					
12	The classical music concert venue is comfortable for me					
13	Performing art organizations provide parking lots					
<b>Promotion</b>		(5)	(4)	(3)	(2)	(1)
14	Offering a membership/loyalty card to attend classical music concerts would increase my interest in attending them					
15	I buy tickets because of the redeemed voucher for example coupon, token, etc					
16	I buy tickets at discounted prices					
17	I get concert/performance information from TV or Radio					
18	I get concert/performance information from social media and other digital platforms					
<b>Personnel</b>		(5)	(4)	(3)	(2)	(1)

19	I like to go to classical music concerts because the employees of performing arts organizations are nice and friendly					
20	I like to go to classical music concerts because of the services provided by the staff of performing arts organizations					
21	The employees greet and talk to me promptly					
22	In case, I face a problem, the employees solve my problem properly and quickly					
<b>Process</b>		(5)	(4)	(3)	(2)	(1)
23	The classical music concerts start on time					
24	The classical music concert date and time are suitable for me to attend					
25	The classical music concerts are well organized, therefore I do not feel like I am wasting my time					
<b>Physical evidence</b>		(5)	(4)	(3)	(2)	(1)
26	The classical music concert environment and atmosphere make me feel good					
27	The stages, lighting, and acoustic of the performances are proper for watching a concert for a long time					
28	The interior design of the concert hall varies depending on the performances					
29	I like the decoration of the waiting hall					

Please indicate which option best fits each statement by rating the answer on a scale of 1 to 5, with 5 representing Strongly Disagree and 1 denoting Strongly Agree.

<b>Decision-making</b>		<b>Scales</b>				
Reference: Day, E. (1983). Factors related to the decision to attend a live music concert Indiana University Number		5-Strongly agree				
		4-Agree				
		3-Neither agree or disagree				
		2-Disagree				
		1-Strongly disagree				
	Dias, A. S. (2012). Nurturing tomorrow's cultural audiences: A study applied to Porto Universidade do Porto					
<b>Audience decision-making</b>		(5)	(4)	(3)	(2)	(1)
1	The timing and date of the concert is important in making a decision					
2	The suitability and comfort of the venue and environment are important in making a decision					
3	The quality of the performances is important in making a decision					
4	The convenience of the location is important in making a decision					
5	Advertisement about the concert/event is important in making a decision					
6	Ticket price is important in making a decision					
7	Discount is important in making a decision					
8	Types and genres of the program are important in making a decision					
9	Parking convenience is important in making a decision					

10	Whether I attend with family or friends is important in making a decision
11	Free time availability is important in making a decision
12	Opportunities to meet more people or expand my social circle are important in making a decision
13	The opportunity to enrich and develop my cultural education is important in making a decision

### ***Part 3. Demographics***

*Please tick a checkmark in the answer box for each of the following questions.*

#### 1.1. Age

- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- Above 64

#### 1.2. Gender

- Male
- Female
- Prefer not to say

#### 1.3. Education level

- No education
- Low education
- Medium and post-medium education
- Specialized vocational education
- High (Bachelor's degree)
- High (Master's and higher degree)

#### 1.4. Status of marriage

- Single
- Married
- Divorced/Widowed
- Other

#### 1.5. Employment

- Government employee
- Private sector employee
- Self-employed entrepreneur
- Freelance artists

- Student
- Retired
- Unemployed
- Other

1.6. Monthly expenditure for leisure activities and entertainment

- 200,000 MNT
- 201.000-400.000 MNT
- 401.000-600.000 MNT
- 601.000-800.000 MNT
- More than 801.000 MNT

1.7. Monthly income

- Can live on it very well and can also save
- Can live on it but save little
- Just enough to live on it but cannot save
- Sometimes cannot make ends meet
- Have regular financial problems
- Not known/no answer