

**A summary of doctoral thesis written under scientific guidance of
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**MODELS OF BEHAVIOUR OF CONSUMERS
IN THE PERFORMING ARTS MARKET**

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The performing arts market, a sub-entity of the cultural market, is a set of mechanisms that enables artists who create an artistic work in real time to come into contact with the audience (i.e. consumers). The word "performing" indicates that in order for a cultural product to be included in this field of art, its basic version must include a live performance by an artist in front of an audience. Accordingly, the following services can be included into the performing arts market: participation in a concert, a musical performance, a dramatic performance and a performance. The entities offering services on this market include: institutional entities (those with the status of a public cultural institution) and non-institutional entities (e.g. non-governmental organisations, informal artistic groups).

The performing arts market is subject to constant change triggered by socio-demographic factors (changes in the level and lifestyle of consumers), technological factors (infrastructural improvements), market factors (emergence of new substitute products, changeability of marketing activities of entities operating in the market) and artistic (new trends in culture and art, changing motivations of artists). Service producers' continuous efforts to develop this market are driven by the missionary character of the activities of artists who, by creating art, influence and change the surrounding reality (in its various manifestations: from material environment to the thoughts and emotions of recipients). Therefore, from the artist perspective, it is of utmost importance to constantly increase the number of recipients of their art. It is important to have a specialist knowledge of the services offered on this market in order to ensure contact between the artist and the relevant audience and to strike the right balance between the audience's expectations and creative freedom of the artists.

The subject side of the market, in addition to the supply entities, are the demand entities, namely consumers. In the literature on the subject, attempts have been made to characterise

consumer behaviour on the variously defined culture market. There are also many studies and reports describing the art market in Poland (for example published by the Central Statistical Office).

It is assumed that consumers possess a certain set of characteristics which renders them more willing to enter a given market. Based on author's own observations and literature studies, a research problem arose, boiling down to the need to answer the following questions:

- what are the determinants of consumer behaviour in the market of performing arts?
- what are the traits of current consumers of performing arts?
- is there a group of consumers who, despite possessing a set of characteristics associated with current consumers, are themselves not consumers of performing arts?
- what are the barriers preventing this group of consumers from entering the performing arts market?

The theoretical aim of this dissertation is to build models of behaviour of current and potential consumers in the performing arts market in Poland, with particular emphasis on their psychological, social and economic profile. The methodical aim is to solve conceptual and methodological dilemmas related to the process of building models of consumer behaviour on the performing arts market. The application purpose of the study is to indicate the possibility of using consumer behaviour models in the process of managing cultural institutions.

The dissertation's thesis is as follows: there are determinants that differentiate consumer behaviour in the performing arts market, the knowledge of which enables an activation of potential consumers in this market.

The implementation of the study objectives informed the selection of appropriate research methods. A synthesis and analysis of selected existing secondary sources was carried out, including the literature on economic theory, articles and scholarly dissertations printed in specialist academic journals, statistical data from yearbooks and other publications of the Central Statistical Office (GUS), legal acts, databases and scholarly papers. The dissertation also used information from primary sources based on qualitative research—focus group interviews and quantitative research—carried out on samples of 411 consumers in the first stage and 600 consumers in the second stage of the research using the technique of direct and computer-assisted telephone interviews (CAPI) and the Internet survey technique (WEB).

The goals set for the study, the outlined research objectives and the need to verify the thesis determined the structure of the dissertation which comprises an introduction, five chapters and a conclusion. In addition, it includes a bibliography, a list of tables, a list of figures and an appendix.

The first chapter of the dissertation is devoted to the characterisation of performing arts as an object of the culture market. It describes the characteristics of consumers of performing arts as entities of this market, outlines the determinants of their behaviour and their decision-making process. The point of departure for consideration was the adoption of a definition of culture and the specification of concepts related to different areas of artistic activity. The characteristics and behaviour of consumers of performing arts is provided on the basis of the existing literature on the subject.

The second chapter explains the concept, structure and features of the performing arts market, as well as conditions for the functioning of entities. It describes the supply and demand within this market in Poland. On the basis of the analyses of data made available by the Central Statistical Office, regions were identified in which the knowledge presented in this thesis may be of particular importance for the effective use of resources held by cultural institutions.

The third chapter provides a description of the sources of information on performing arts' consumer behaviour and the methods and techniques of collecting this information. The course of the research and the characteristics of research samples provided are presented, too.

The fourth chapter presents the level and differentiation of performing arts consumption goods on the basis of the results of the conducted consumer research. The data collected made it possible to point to the determinants of these consumers' behaviour and to create their three profiles, which were dubbed: *natural promoters*, *dummy music lovers* and *socialites*.

Chapter Five presents selected methods for modelling consumer behaviour and presents three models of behaviour of current consumers in the performing arts market. Further into the chapter, profiles of potential consumers of performing arts are characterised—*the living image of candidates* and *the lives and souls of the party*—and a model of their behaviour is sketched out. The chapter concludes with an analysis of the opportunities for these consumers to enter the performing arts market.

The dissertation ends with an appendix which contains a list of tools used in the direct research.

In the course of the study, determinants of consumer behaviour in the performing arts market in Poland have been defined. They include in particular:

1. occurrence and consumers' awareness of the needs for pleasurable ways of spending free time, deep emotional experiences, detachment from everyday life, relaxation, spiritual development, socialising with other people and boosting one's self-esteem,
2. willingness to spend free time in places boasting exceptional ambience,
3. eagerness to spend free time in a varied way, undergoing new experiences within regular and preferred forms of leisure,
4. high opinion of one's own musical ear,
5. financial situation which allows one to fully meet their basic needs,
6. professional status,
7. secondary or higher education (with a proviso that musical education is not essential),
8. habit of listening to music in one's free time,
9. undertaking a variety of artistic activities in one's free time,
10. sources of developing a habit of concert attendance,
11. evaluating the conditions of attendance at a concert, in particular the choice of seats which the consumer considers appropriate, or the company (lack of thereof).

In addition, three profiles of current consumers in the performing arts market have been developed. Those classified in the first profile, defined as *natural promoters*, demonstrate the following traits, among other things:

1. satisfying numerous needs through concert attendance, including a need for rest, personal fulfilment and acquiring knowledge,
2. natural and relaxed behaviour during concerts,
3. actively encouraging other consumers to attend concerts,
4. ability to adapt one's clothing to the occasion and one's own personal preferences.

Consumers qualified as the second profile—*dummy music lovers*—demonstrate the following traits, among other things:

1. a need to detach from everyday reality realised through concert attendance,
2. individual experience of emotions,
3. substantial presence of music in their lives, also through intensive listening while engaging in various other activities,

4. more secretive and unassertive than average listeners.

Consumers qualified as the third profile—*socialites*—are notably different from the two previous groups. Their main traits are:

1. a need for socialising and boosting one's confidence (showing off),
2. meticulous planning of free time, including buying concert tickets in advance,
3. more regular attendance at concerts held at the same venues than other listeners,
4. better sense of humour but less loyal and methodical than average listeners.

A model of current consumers' behaviour in the performing arts market was developed for each profile.

By analysing the research results, two profiles of potential performing arts consumers were created: *the living image of candidates* who correspond to the characteristics of *natural promoters* or *dummy music lovers*, and *the lives and souls of the party* who correspond to the characteristics of *socialites*.

The common traits of current and potential consumers are:

1. occurrence and consumers' awareness of the needs for pleasurable ways of spending free time, deep emotional experiences, detachment from everyday life, relaxation, spiritual development, socialising with other people and boosting one's self-esteem (*socialites* and *the lives and souls of the party*),
2. willingness to spend free time in places boosting exceptional ambience,
3. eagerness to spend free time in a varied way, undergoing new experiences within regular and preferred forms of leisure,
4. high opinion of one's own musical ear,
5. financial situation which allows one to fully meet their basic needs,
6. professional status,
7. secondary or higher education (with a proviso that musical education is not essential),
8. a habit of listening to music in one's own free time,
5. *socialites* and *the lives and souls of the party*: more acute sense of humour but less loyal and methodical than average listeners.

In the course of the study barriers preventing this group of consumers from entering the performing arts market were defined. The most important ones are:

1. not enough free time,

2. ticket prices are too high (or the opinion that ticket prices are too high without detailed knowledge of the offer),
3. limited access to cultural infrastructure,
4. shortage of suitable company,
5. negative emotions stirred by concert venues,
6. lack of interest in classical music.

At the same time, the dissertation outlines possible ways of limiting or eliminating these barriers by adjusting the offers of cultural institutions to the expectations of potential consumers described in the thesis. By building a model of potential consumers' behaviour on the performing arts market, it was proved that it was possible for some of those consumers to enter the market in question.