

FACTORS INFLUENCING THE INTENTION OF ATTENDING THEATER PERFORMANCES: AN EXPLORATION STUDY

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ABSTRACT

The phenomenon of theater goers who were not satisfied when watching but at the next show they were still watching, being the opposite of the concept of satisfaction. This research aimed to find the factors that caused people to intend to watch the theater again to answer the phenomenon. The researcher used an exploratory study that focused on exploring important features in the theater performing arts on those who had been watching and who had not watched. In this study, author constructed semi-structured interview questionnaires that were focused on; (1) reason for people watching the theater, (2) theatrical attributes, (3) audience expectation, and (4) audience development. The participants of the exploratory study in this study were; (1) a group of actors and performing arts workers, (2) people who watched the performing arts, and (3) people who did not watch the performing arts. The total participants were 15 persons. From the exploration results with at least 16 keywords or phrases obtained, the researcher analyzes and classifies the keywords and phrases with the same meaning and understanding that exist in each word. There are 8 (eight) constructs formed based on these keyword groupings; theater play, theater reputation, goal achievement, theater atmosphere, satisfaction, flow, intention to watch again, and word of mouth. The results of this exploratory study at the next stage of the research will be the input of the research model.

Keywords: *influencing attending intention, theater performances, attention*

INTRODUCTION

Performing Arts is one kind of Arts. RAND Corporation in its monograph report on Performing Arts (2001) dividing art into four groups; Performing Arts, Media Arts, Visual Arts, and Literary. Included in the Performing Arts are a theater, dance, music, and opera. In the Indonesian context, researcher classifies traditional performing arts such as *wayang orang* (human puppet), *ketoprak* (traditional drama), and the similar into opera groups, because of its characteristics as classical art.

In this study, the researcher limits the scope of research on the theater performing arts only with the following characteristics; instead of "folk art", is paid, and has a limited or not the spectacle of mass (such as the live concert that has more than hundreds or even thousands of audiences). The paid aspect is important because it is related to the marketing and professionalism of the theater performing organizations. As an example of the theater performances as defined in this study as *Teater KOMA*, *Opera Tan Malaka*, *ONROP* musical drama, and *Laskar Pelangi* musical drama.

Research on the theater performances has grown in the West. These studies include research on art marketing and its performance (Colbert & St-James, 2014; Boorsma & Chiarawalloti, 2010), using social media and web strategies (Hausmann & Poellmann, 2013; Preece & Johnson, 2011), performing arts organizations (Turbide & Laurin, 2009; Poon & Lai, 2008; Preece, 2011), purchasing

behavior and intension in performing arts (Troilo, Coito, & Soscia, 2014; Hume & Mort, 2010), analysis of theater attendance and attendance behavior (Akdede & Binatli, 2017; Ateca-Amestoy, 2008; Hager & Winkler, 2012; Wen & Cheng, 2013; Swanson, Davis, & Zhao, 2008), engagement and performing arts audience (Latulipe, Carroll, & Lottridge, 2011; Markusen & Brown, 2014), audience development (Scollen, 2008), audience measurement (Au, Ho, & Chan, 2017; Chan et al., 2017), characteristics of performing arts customers (Johnson & Garbarino, 2001; Petr, 2007; Chan & Goldthorpe, 2007), the relation of performing arts relationships with customers and relational marketing (Garbarino & Johnson, 1999), the importance of customer value in performing arts performances (Hume & Mort, 2008; Dovaliene & Virvilaite, 2008), and methods of measuring the quality of artistic performances (Radbourne et al., 2009).

In a study of audiences, characteristics and behavior in attending of theater performing arts are defined as two major groups; subscriber and occasional subscriber or single ticket buyer. So it has also predicted the degree of relationship between audience with theater (Garbarino & Johnson, 1999; Johnson & Garbarino, 2001; Petr, 2007). Thus, marketing research and development at the performing arts organization is wide and advanced. At this stage, audience development, especially the increase in audience participation, has become the main objective of any performing arts organization (Bernstein, 2007).

However, this has not happened fully in Indonesia. Although now the theater performing arts have grown well with the emergence of new theaters, the increase in audience participation has not been successful. Theater art audiences are limited, and ticket buyers have not increased quickly yet. One of the contributing factors is that the theater performing arts are generally still in the level of an art product, not on a commercial product (Riantiarno, 2011; Prihadi, interview result). It means the creator or theater is performing art organization still prioritizes the aesthetic element and art in the show; they have not much and do not even want to think about its commercial aspect. Suprawito (2002) mentions the perception of various community groups in Indonesia that art is a work that can be enjoyed by himself (the creator of art) and others, but they never think to get economic value or income from work.

Referring to Garbarino & Johnson (1999), theater performers in Indonesia are generally more on occasional or single ticket buyer groups, and in the current phenomenon, in performing arts performances are few audiences who only just watch and never come back. Therefore, it becomes a challenge for performing arts organizations, especially the theater to further understand the character of the audience, the factors that make them interested in watching and keep watching again so that the development of the audience (audience building) can be achieved. The important thing in understanding the character of the audience is by observing and knowing what they experience while watching. Watching the performing arts may be regarded as an individual audience experience in enjoying the products or services that are provided by the performing arts organization.

One thing that becomes a phenomenon and the problem of this study, which also want to be answered, is the presence of a dissatisfied audience while watching but still watching the next show. This phenomenon is contrary to the concept of satisfaction where dissatisfaction will lead to the absence of repurchase intention. Therefore, the authors hope the results of this research will contribute to the theory of satisfaction and provide input for the management of Performing Arts Theater.

The researcher conducts an exploratory study in advance to know and understands the audience in watching theater performing arts. In the interviews and discussions with the audience, it indicates that the viewing experience aspect is the reason they watch the theater. Use of the exploration study method made considering the problems of this research requires an explanation of the reasons and background of the person or attendance want to watch the theater performing arts. Pre-understanding is required because the researcher has limited knowledge about the background and thorough person is watching the performing arts. Gumesson (1991) has mentioned that pre-

understanding which is the input and the output is the insights gained from the study. Through this exploratory study, it is expected that there will be additional deeper understanding of the phenomena studied before building the model and designing the research process. Malhotra (1999) argues that the implementation of exploratory studies is generally conducted when the researcher wants to clearly define the problem, identify the phenomenon or to gain understanding before doing further research.

Zikmund (2000) even mentions if the exploratory study can be used to investigate all options (option) research that may occur. Furthermore, by conducting an exploratory study, the researcher may find new ideas that are not previously covered and thought out (Zikmund, 2000). The exploratory study conducted in this study is primarily conducted to deeper understanding into the reasons people attend theater performing arts in Indonesia. This is done because of most of the literature on various aspects of the performing arts audience in the reference of this study more in the context of the West. This condition may be different with the audience condition in Indonesia, so the results of the study may not necessarily apply in Indonesia. With this method, the researcher is expected to be able to identify the research variables, build the research model, and formulate the research hypothesis better.

Conducted an exploratory study is not without its weakness. The weakness of this study as well as in general qualitative study is subjectivity and bias on the interpretation of the findings. Another thing is the relatively small sample size, so it is not representative of the side of the statistical analysis. Nevertheless, the findings of exploratory studies may be viewed as preliminary findings to be re-examined (Zikmund, 2000). The benefits of exploratory studies are essential to clarify the definition of the problem (Zikmund, 2000). This is done because in this study the researcher conducts an informal investigation and interacts with resource persons who experienced the phenomenon to be studied.

The exploratory study aims to assist the researcher in deeply understanding the phenomenon of attending the theater performing arts, the reasons for watching and knowing the expectations of people in watching the performing arts and its relation to the intention to watch again. The exploratory study focuses on exploring important features in the theater performing arts on those who have been watching and who have not watched. The results of exploratory studies are used to formulate research problems, identify variables and build research models for the reason to watch theater performing arts in Indonesia. In terms of academic, this research is expected to bring an increase in the quality of research, while on the practical side hope this research can be applied by the management of performing arts organizations in Indonesia in building performing arts audiences.

METHODS

Sekaran (2003) states that the observation or interview as a data collection technique is basically an exploratory study. Zikmund (2000) states that the pilot study is one of the categories in exploratory research method that is the method of collecting primary data from the sample with a looser standard when compared with quantitative studies. The sample in question is the subjects related to the problem, in this study for example audience, performing arts observer, organizer of performing arts.

One of the pilot study methods used in this research is depth interview, which is conducting relatively unstructured but extensive interviews with several participants related to the research problem. With this method, participants can express their opinions freely. In this study, researchers construct semi-structured interview questionnaires (interview protocol). Interview protocols are focused on (1) reason for people watching or not watching the theater, (2) theatrical attributes, (3) the audience expectation, and (4) the Audience development.

The results of the interviews are then processed based on the interpretation of the researcher and discussed with some of the parties involved in the research (Scharbo-DeHann, 1993). This interpretive approach is an approach that animates qualitative research methods (Goulding, 2002). The basic assumption of this interpretive approach is that data analysis does not occur under vacuum conditions, but is also influenced by the researcher's (Louise, 2004) and subjective viewpoint (Goulding, 2002).

There are some weaknesses in the interpretive method. First, the results of the study will be subjective, intuitive, and influenced by the values of the researcher. This happens because the researcher is a research instrument. This weakness can be eliminated by using other parties to test the accuracy of the interpretation of the researcher (Goulding, 2002). Second, in general, this method does not have strict procedural rules because the variables have not been defined operationally. However, the weakness of this kind of research becomes more flexible, and researchers can make improvements towards research. With its flexible nature, the description of the problems in the field becomes more extensive and complete. Third, there is the possibility of the research direction results become deviated from the initial goal. For the method of data collections that are semi-structured, taking a guide (the study protocol) is used to overcome these weaknesses. While using guidance but the guidance is not strict in order to extract a wider problem can still be possible.

Data are analyzed by observing patterns emerging from the data (Scharbo-DeHann, 1993; Goulding, 2002; Louise, 2004). The results of the interview and then convert into the written form called verbatim. Furthermore, using the technique of codification, verbatim grouped into categories that are descriptive. One way is to do a line by line analysis (Goulding, 2002). Line-by-line analysis performed repeatedly is used to search for key words or phrases that provide insight into the problem of the study until the researchers capture a pattern. One indication of the identified patterns is words or phrases often appear in the data (Brause, 2000). The codes are then grouped based on similarities in explaining behavior, which then identifies the relationships between groups of codes, to compile an explanatory model.

The validity and reliability of qualitative research methods are generally different in size from quantitative research methods because of the subjective nature. Trustworthiness is to measure the validity and reliability of qualitative research (Cramer et al., 2014; Cresswell, 1998; Thurston, 2005) by four criteria. First, credibility, which shows the extent to which the study results can be replicated. In this study, credibility can be achieved by performing a cross-check with theory and cross-checked with the interpretation of the third party. Second, transferability, which measures the extent to which the results of the study can be generalized. To achieve this criterion, the interviews in this study are conducted up to saturation, and the results of the study are analyzed using interview passages. Third, dependability, which measures the dependence of the results of a study of the conditions and situation of data collection. In this study achieved with repeat listening, making verbatim, and to test the cross-interpretation of the third party. Fourth, confirmability, to measure the extent to which the results of a study conducted an unbiased and data can be traced to its source. In this study participants are parties directly involved in the phenomenon under study. This exploratory study is part of the mixed method research (Venkatesh, Brown, and Bala, 2013; Fetters, Curry, and Creswell, 2013) which will be done in this research.

The determination of selecting research participants for an exploratory study is tailored to the research objective to explore the reasons people watch the performing arts and are considered to know the information and phenomena to be studied. The participants of the exploratory study in this study are; (1) a group of actors and performing arts workers, (2) people who watched the performing arts, and (3) people who do not watch the performing arts.

Performers and performing arts workers are interviewed to get an idea of the condition of Indonesian Performing Arts Theater at the moment and to know the viewpoint of actors and workers

on the marketing aspects of the performing arts and an understanding of the audience and audience building. Performers and performing arts workers who are interviewed, namely; Mrs. Ratna N. Riantiarno (Teater Koma) for approximately 50 minutes, and Bambang Prihadi (Managing Director of the Federation of Indonesian Theater) for approximately 60 minutes.

The next participant in the exploration study is theater performing arts audiences, 13 people. Participant data, location, and duration of the interview can be seen in Table 1. The audience participants are mostly interviewed at Taman Ismail Marzuki, Cikini, Jakarta as a performing arts venue. While participants who are either non-spectators or do not like to watch are mostly interviewed at the participants' venue, others are located at TIM.

Table 1 Participants of Theater Performing Arts Exploration Studies

No.	Name	Occupancies	Position	Place of Interview	Duration
1	RS	Private Employee	Attendee	Participant House	35 minutes
2	Sub	Private Employee	Not Attendee	Office	35 minutes
3	ES	Bus. Dev. Manager	Attendee	Office	30 minutes
4	AW	Consultant	Not Attendee	Participant Office	47 minutes
5	S	Post Grad Student	Not Attendee	Campus	42 minutes
6	A	Post Grad Student	Not Attendee	Campus	40 minutes
7	WG	Consultant	Attendee	Café	42 minutes
8	JS	Manager	Attendee	TIM	47 minutes
9	Se	Entrepreneur	Attendee	TIM	40 minutes
10	Z	Housewife	Not Attendee	TIM	50 minutes
11	RR	Private Employee	Attendee	TIM	41 minutes
12	BN	Private Employee	Attendee	TIM	21 minutes
13	AS	Under Grad Student	Attendee	TIM	27 minutes

In interviews with performers and performing arts workers, the researcher does this with an open question because it aims to get as much information about theater performing arts. Questions about the development of theater, the preparation of theatrical performances, how to market tickets for the show are some of the questions that arise in the interview and develop during the interview. The results of this interview are also used as inputs to compile interview materials to the next respondent.

In the audience participants and not the audience, before conducting the interview, the researcher constructs an interview guide (Study Protocol). This is because the research applies semi-structured method which means that the questions proposed already have guidelines that have been prepared beforehand with the aim of getting interview results that focus on interview questions. The questions asked in the interview are:

Question 1: What are your reasons for watching theatrical performances? Is there any other reason? What are your obstacles to watching the performing arts?

This question is asked to find out more about why people want to watch the performing arts of the theater. The main reason what the causes of people want to stay watching to finish. In the context of people who are not watching the performing arts, the excavations of anything that becomes an obstacle to watching the performing arts are deepened. It is expected from this question to get the factors that cause people to watch or do not want to watch the theater performance arts.

Question 2: What factors or features encourage you to watch the performing arts?

Interestingly the art of theater performance is inseparable from the features attached to the performing arts of the theater. The layout of the stage, lighting, music, are some examples of features that exist in the performing arts theater. In addition, services both before and during the show, such as booking

tickets, ticket prices, and comfort in watching the performing arts also become features that can be excavated on the participants.

Question 3: What do you expect/look for from watching the theater performance arts? Before watching? While watching? And after watching?

This question is asked to explore audience expectations for the performing arts that are watched. Consumers who feel the expectations are met in general will get satisfaction. With this question, researchers want to know what the factors are the expectations and satisfaction of the performers. From this question, the researcher also wants to explore aspects of the viewing experience perceived by the audience.

Question 4: What would you do if you were satisfied watching the performing arts? What would you do if you were not satisfied watching the performing arts?

This question is asked to know what behavior or actions the audience will perform after they have finished watching the theater performance arts. The reaction to a sense of satisfaction generally leads to the desire or intention of the consumer to buy back his product/service or do word of mouth on the product/service. These are the things that will be explored and may be found with this question.

RESULTS AND DISCUSSIONS

A discussion of the participants' answers to the questions described in the preceding sections will be explained in the following sections. Because of the semi-structured nature of the interviews, the application of the questions raised to the participants can develop according to the flow of the conversation and the emerging issues that are found in participant answers. The frequency of words that appear to be the answer of the participants can be seen in Table 2. It indicates that this word or phrase can be a dimension or research variable.

Table 2 The Keywords/Phrases and Frequency of Appearance

No.	Keyword	Freq
1	Stories / narration / synopsis	61
2	Actors / Player	27
3	Drifted / dissolves / carries / melts	25
4	Mission / Messages	18
5	Music, Musical accompaniment	16
6	Atmosphere	14
7	Entertainment	14
8	Place/Venue	10
9	Watching again	9
10	Friend	8
11	Theater name/brand	6
12	Moment/Momentum	6
13	Self-image, more exclusive, more intellectual	6
14	Satisfaction	5
15	WOM	5
16	Relaxation	5

In more detail, the words or phrases that appear in the interview can be described as follows. Participants respond that the storyline or narrative is the factor that causes them to watch the performing arts of the theater. Stories/narratives/synopsis is a factor that impresses the audience that

becomes a tool for analyzing performances and gets them carried away. Here are excerpts of interviews with some participants.

Participant AW: *“For example, my experience is watching Japanese puppet theater at TIM ... although the language is not understood because of Japanese ... but there is a narrator who tells stories ... What impressed me was the storyline or synopsis ... in my opinion it was very impressed.”*

Participant Sub: *“During watching we observe or follow the plot of the story, at least we analyze what the meaning of the story, what mission or message will be brought or delivered by the director, there are times when I might become contemplative with the story line ...”*

Participants RS: *“Can enjoy also sometimes because we've read the synopsis in the book... from it... synopsis so important... because the new can guess where the direction of the story ... how the actors that play it...”*

WG Participants: *“If the theater maybe if the story laughs at themselves for example, it's also interesting to watch...”*

Participant JS: *“In the theater it brings together the music and the play, so it is nice to watch, sometimes there are times only with the movement and accompanied by the music alone the audience can already know what is implied in the theater, especially if there is an old Javanese song that makes me feel the atmosphere Javanese land. I love stories interspersed with jokes, so not too serious...”*

Participants mention the importance of actors or players to encourage them to watch theatrical performances. The focus in watching is generally also because the actor or player can bring the story to life. As in the following interview results:

Participant ES: *“I consider the actor to be important, because through his performance so live ...”*

Participant RS: *“Actors are important too ... let alone we can get closer physically with actors ... and see how they play ...”*

Participants JS: *“Second: players, at least I know the quality of the playing because a good actor can feel the play with that fitting and make the audience float”*

Participant SE: *“Players must be the first because experienced players can turn on the playing that he played I definitely choose to choose whether you want to watch the theater.”*

Participant Z: *“One of them, a professional player, because with experienced players, more animation and fused in the story ...”*

Participants also mention the word drift, dissolved, carried away when the question of why interested in watching the theater. Drizzled, dissolved, or carried away are the expression of participants when excavated what is the strong reason they enjoy the spectacle. Some participants answered as follows.

Participants AW: *“What impressed me was the storyline or synopsis ... I think it was very impressed... made me drift especially with the background music that uses the Japanese rebab....”*

Participants RS: *“... let alone watching with live performances ... we can share the emotions of other audiences ... so can together fun to watch...”*

Participants EG: *“The only tone played and another dance slowly ... but from there are 4 photographers to forget to take pictures ... luckily there is one person who turned on the video, so there is also the tape... well everything was drifting in the show, including me...”*

Participant JS: *“I’m an audience, so always expect exciting performances that can make me drift in the story and give a moral message that can be understood ...”*

Participants SE: *“The stage layout and decoration should also be good and match the title of the story to be delivered so that the audience can feel like in real life and drift in the story...”*

The sense of drift, dissolved, carried away is also indicated by a time-distortion participant as indicated by the following participant's answer.

Participant RR: *“If I’ve watched the theater sometimes I forget the time, especially if the story fits in my heart, sometimes I like to cry if the story has really touched the heart...”*

The message or mission or meaning to be conveyed in the show becomes the answer that comes from the participants. Messages, missions, or meanings are generally sought by participants in watching and enjoying the show. Some participant statements are as follows.

Participant Sub: *“... at least we analyzed what the story meant, what mission or message would be brought or delivered by the director, there were times when I might be contemplating the plot...”*

Participant S: *“It is expected that we watch ... in fact, if we get the message that the story or the show wants to convey ... we will be satisfied ... It means that our image is the same as we imagine...”*

Participant JS: *“I’m an audience, so always expect exciting performances that can make me drift in the story and give a moral message that can be understood...”*

Participants AS: *“What I expect from a theater is the meaning of the story. Can represent me in everyday life, and be an example in everyday life, thus creating a new atmosphere in life...”*

The right musical accompaniment and in accordance with the course of the story becomes the participant's answer to the question of the performing arts. Music is part of the show that cannot be released, and even become a tool to sweep the audience.

Participants AW: *“Scenarios are also yes ... Also, music that supports ...”*

Participant S: *“Or if the music or the background fits the story or setting ... we might consider watching ...”*

Participant ES: *“The next one is gamelan/music... or the music support... So, we know when the atmosphere of the show goes into the tense part... the sad part... The lighter part or the funny part...”*

Participant RS: *“The stage lighting or stage decoration is important... as well as the music because that's what builds up the scene when the show goes... and that builds our imagination too...”*

Participants argue that one of the important things in watching the performing arts is the atmosphere during the show. Here is the answer from the participants.

Participant AW: *“I think because it feels different atmosphere... then the usual/popular show... there is an atmosphere or momentum that fits me at that time... Or I got something from that show... that's what makes it addictive...”*

Participants ES: *“After watching, of course, we want the atmosphere to be better... yes, the mood... the feeling... meaning that there was a burden of being lost... well, this momentum is good...”*

Participants BN: *“... because of the time we watch, we will get carried away so that the saturation and bored can disappear instantly...”*

Participants argue that one of the reasons they watch the performing arts is for entertainment. This becomes an impulse to watch. Here is the answer from the participants.

Participant Sub: *“The rest is yes... it is looking for entertainment only... if we understand or the message until according to our version... it is so entertaining ...”*

Participant S: *“According to us... entertainment element is much more important... let the audience lightly get entertainment...”*

Participants ES: *“I would rather watch the happy ending story... so watch it... at least it should be memorable and entertaining... for example if the story is romantic keep happy ending... it's nice... happy we made it...”*

Participant JS: *“I love stories interspersed with jokes, so not too serious... entertaining...”*

Place or leisure becomes one of the reasons to watch the performing arts. Some become obstacles, but some are important for consideration is for entertainment. Here is the answer from the participants.

Participants AW: *“No time, anyway the distance of the house and the venue is too far away, I am in Cikarang... while the show is in Jakarta (TIM / Pasar Minggu).”*

Participant S: *“If asked why not watch... yes ... the ticket price is relatively expensive times... also the place is far away, access to the venue is far away...”*

Participants Sub: *“Once in Yogja because it was close, the location was not important. Now if in Jakarta, yes... must first see which theater who want an appear...”*

Participant ES: *“If the show location, for me no problem... where the good theater appears...I'll watching”.*

Participant JS: *“I prefer to watch the theater in Goethe and TIM because of its convenient place and strategic access ...”*

This is the participant's answer to his wishes or plans after watching an art performance. The intention of watching again is an important factor for the performing arts. Watch again, interpreted as watching the theater with another story, not to watch on the same theater story. Some snippets of participant answers:

Participant AW: *“Yes... I think once you've finished watching you want to watch again for a different spectacle, that means just watch it once for one show...”*

Participant Sub: *“If asked what would watch again... just watch once.... But if it means watching another theater... yes ... want to watch it again... because it will meet new things again... yes back to your first question... why did I watch the theater...”*

Participant RS: *“If asked what to watch again... o yes, it is sure... why? Because of the curiosity of the storyline and the performances... also the most important is the atmosphere in the staging... the atmosphere of the stage... the curiosity... environment it is...”*

Participant JS: *“I will watch again as long as with the existing story of regional art elements, be it costumes, music or whatever there is an element of local art. What I like most is Javanese art. Because I am from Java ...”*

Participants BN: *“If I am satisfied with the theatrical performance, I will come back to watch the next...”*

Participants AS: *“Cheap tickets may be considered for the next theater, but if the tickets are expensive, maybe I will look for other entertainment...”*

The word "friend" is the word that comes up on the answer of the participant especially when asked why watching and why to want to watch again. Some snippets of participant answer:

Participants WG: *“Watching other than likes, WOM's influence from friends is also important... Because at least have the same references that have been watching, let alone our friend's people who know enough and one genre with me... I have friends in Suara Pembaruan newspaper...”*

Participants AS: *“This is my first time to watch the theater. In addition to entertainment, friends on campus often tell about the Laskar Pelangi Theater and it makes me curious about their stories, so I watch...”*

Participants Sub: *“Used to watch because of friends e.g. from campus theater, telling me that where they will be play...”*

The theater name or theater brand becomes one of the considerations of participants in deciding to watch the performing arts, even a major reason for some participants. As in the following interview excerpt.

Participant S: *“The actor or actress is important... see who the actor is... just consider watching it... next to the name or the title of the theater ... If for example know that Bengkel Teater Rendra... we know it Rendra ...”*

Participants Sub: *“Watching is also driven by the theater's name. If the name of the theater is popular or famous or at least ever know, usually the desire to watch higher.”*

Participants RR: *“The reason I watch is in addition to the hobby of watching the theater, there are other factors ... like from the theater that appears is famous whether or not the theater, as well as its quality and integrity players ...”*

Moment or momentum is the answer that many participants expressed when asked fun watching the theater and the reason to watch the theater. Moment or momentum is also associated with feelings of drift or dissolve the audience in enjoying the show. Here are the participants' answers:

Participant AW: *“That later during the show we find momentum or that's what I said at the beginning as the experience gets a different atmosphere... what is it... then dissolves in the show... to get a surprise... or sensation... personal experience...”*

Participants ES: *“After watching, of course we want the atmosphere to be better ... mood... feelings atmosphere... meaning that previously there is a burden of being lost... well this momentum is good...”*

Participant WG: *“What to expect? Yes, I want something to get... so I wait for my moment to dissolve it... if asked what... hard.... That's something subskill... because it depends on each interpretation ...”*

Participants respond that they feel they have more advantages, such as feeling more intellectual and more having a class, self enhancement or can be said as self-image if watching the theater than by watching other types of spectacle. Here is the participants' answer about self-image.

Participants AW: *“Such performances become more serious... more profound... so by watching it makes me feel... what is it... self-enhancement or an improvement for myself, so is... feeling more than just watching a regular show...”*

Participant S: *“But I think the theater has an own-segment... general education is high so it's easy to digest the show... If watching it... it's so feel higher... than watching the other... more intellect is... higher grade...”*

Participants RS: *“Watching the theater also feel there is something more... most do not feel more exclusive, more intellect is.... Watching the theater also needs knowledge... comprehension... contemplation....”*

Getting satisfaction is one of the people's goals in watching the performing arts. Here is the participants' answer to the question about satisfaction.

Participant RS: *“After watching the expected course of satisfaction... satisfaction can watch for fun...”*

Participant RR: *“What to look for from watching the theater is satisfaction, which can make a person more relaxed and relaxed, like a sense of being reborn...”*

Participant BN: *“What I expect from watching the theater is satisfaction... Because we are watching to seek entertainment and get rid of saturation, so after we finish watching, we feel be fresh again...”*

Participants argue that Word of Mouth (WOM) as one of their reasons for them to watch the performing arts. One indication of the occurrence of WOM is the act of sharing stories. Here are the participants' answers:

Participant ES: *“After watching I like to share... about the experience of watching... I am a person who likes to tell stories... so sharing that story interesting me... then convince people with the story...”*

Participant WG: *“Watching other than likes, WOM's influence from friends is also important... Because at least have the same references that have been watching, let alone our friend's people who know enough and one genre with me...”*

Participant JS: *“Not to mention the other theater. How do people want to watch if only with the promotion of word of mouth? We see every theater always watching certain people only.”*

Want to relax is the participants' answers to questions related to their wishes and expectations while enjoying the performance of the performing arts. Here are the participants' answers:

Participants AW: *“Some words that I think represent art performances or theater... entertainment ... realism or satire... relaxation... message... The show itself (play)...”*

Participant S: *“I think the theater connotes/synonyms with: entertainment, comedy, realism, relaxation, sadness, a message.”*

Participants RR: *“What to look for from watching the theater is satisfaction, which can make a person more relaxed and relaxed, like a sense of being reborn...”*

CONCLUSIONS

From the exploration results with at least 16 keywords or phrases obtained, the researcher analyzes and classifies the keywords and phrases with the same meaning and understanding that existed in each word. There are 8 (eight) constructs formed based on these keyword groupings. The eight constructs are; the first is researcher classifies stories/narrations, messages/missions, and companion music in the construct of the variable “theater play”. This is the main content in the performance or performing arts services. In general, the main content of the show is packed by the director that is to deliver messages/missions are woven into a story/narrative. To live and communicate the message/mission, it is accompanied by accompanying music that helps to provide and reinforce stories and messages/missions or code that can be received by the audience.

The second is the researcher classifies the actors/players and the name/brand of theater in one variable of the “theater reputation”. Based on the results of the exploratory study, the audience generally considers who the actors/players will play in the show and consider who theater will be performing or in other words the name or brand of the theater. The researcher assumes that the good actor/performer and theater name is the theater's reputation. The third is entertainment, relaxation, and self-image, researcher grouped in “goal achievement” variable. This is a strong reason people watch, which has a goal. In the exploratory study, it is found that the purpose of watching people is to get entertainment and relaxation combined into entertainment, as well as to get a self-image (self-enhancement). For example, it is found that watching theater performing arts; a person feels more enhanced in his class, feels more intellectual than watching a movie. The fourth is the atmosphere and place or comfort of the place is grouped in a variable “theater atmosphere”. Theater atmosphere is formed from the atmosphere that is awakened both in the room while watching and the condition of the place where the show is comfortable. So this is the reason people to watch theatrical performances.

The fifth is one keyword becomes its own variables namely, “satisfaction”. Satisfaction is the result of the perceived audience after watching the performance art. The sixth is the sense of drift/soluble, moment/momentum is grouped into one variable that is “flow”. Flow is the feeling of the audience who feel soluble and lost in watching the performing arts. The results of the exploratory study, indicating the flow of respondents / spectators feel dissolved and drift, awakened together the atmosphere created during the show, the audience also awaits the moment/momentum dissolve or get learning.

The seventh is “the intention of watch again”. While still referring to the concept of repurchase intension, but avoiding misunderstanding, researchers do not use "watch intention" because it can be interpreted to watch on the same story or theater in the previous spectacle. The intention to watch again is understood that the audience will be watching another show on another story or theater, not on the same story because the nature of the theater spectacle is unique. It is felt by the audience only once at a certain time and location. The eighth is “word of mouth” that refers to the intention to disseminate information to others or to encourage friends to watch the show. The summary of the results of the exploratory study can be seen in Table 3. The results of this exploratory study at the next stage of the research will be the input of the research model.

Table 3 Summary of Exploration Study Results

Keyword	Variabel
Story/narration Messages/mission Music	Theater Play
Actors/Players Theater name/ <i>brand</i>	Theater Reputation
Entertainment Relaxation Self-image	Goal Achievement
Atmosphere Place/Leisure	Theater Atmosphere
Keyword	Variabel
Satisfaction	Satisfaction
Drift/melt Moment/Momentum	Flow
Keyword	Variabel
Watch Again	Intension to Watch Again
WOM Friend	WOM

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