



# Post-purchase behavior of performing arts attendees

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## Key words

\*Post-purchase behavior, Adjusted anticipations, Performing arts, Drama-goers, Communication tools

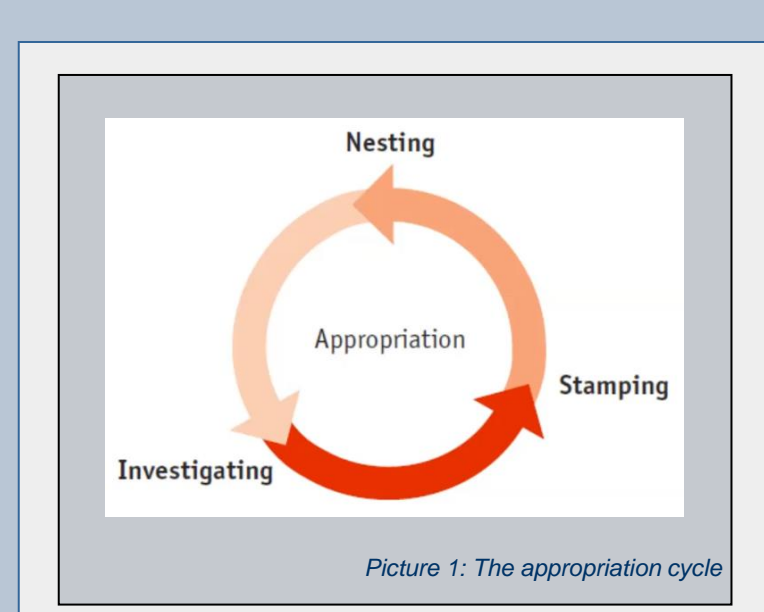
## Introduction

Performing arts organizations have been plagued by Baumol's cost disease, increased competition in the cultural and entertainment industry as well as the limited attention and disposable income from consumers. Since the long-term survival of performing arts organizations depends on the retention and growth of audiences, it is important to understand their attitudes and purchase behavior.

This study focuses on the post-purchase behavior of performing arts attendees. It includes both explicit behavior (such as repurchase intention and WOM), and implicit behaviors (such as satisfaction).

## Theoretical basis

Based on the expectation confirmation theory, this research emphasizes the value of adjusted anticipations. It is found that performing arts consumers' cognition and preparation in the post-decision and pre-consumption phase will have a substantial impact on the actual consumption [2&4]. In addition, the consumption of a cultural activity belongs to an appropriation process, which is nesting, investigating and stamping [1].



During this process, audiences involved in cultural consumption actively, and they gradually broaden their knowledge, enhance their ability to appreciate the arts product, and become a co-creator of the cultural consumption experience.

## Purpose

This study is devoted to exploring how to induce audiences' positive feedback in their consumption process. There are two sub-questions:

If performing arts organizations use appropriate communication tools to attract and cultivate audiences before a performance, will audiences behave more positively after seeing it?

Whether the different post-purchase behavior towards the performance will affect audiences' enthusiasm to watch it again in the future?

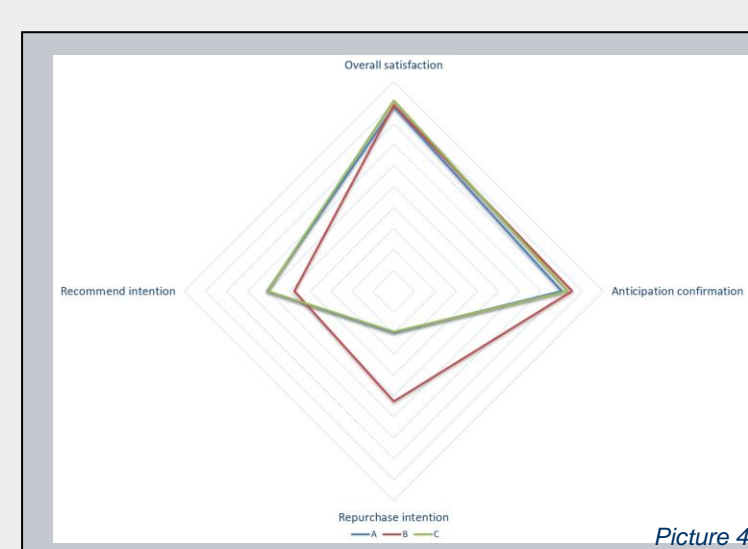
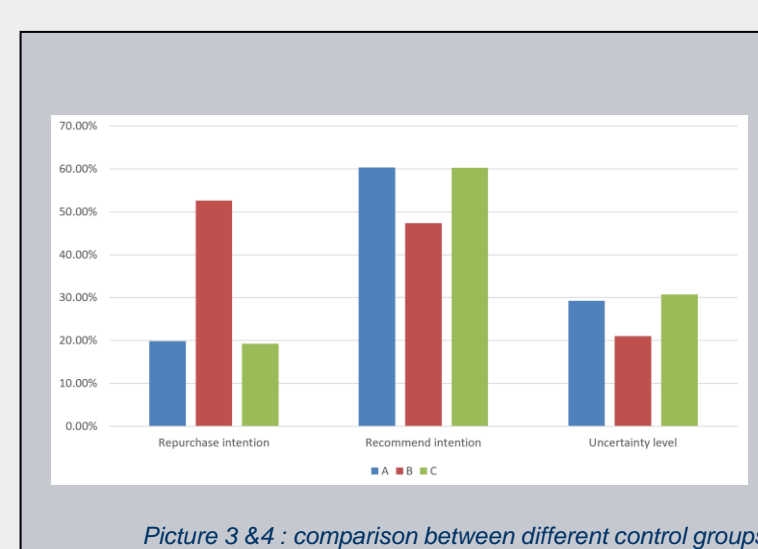
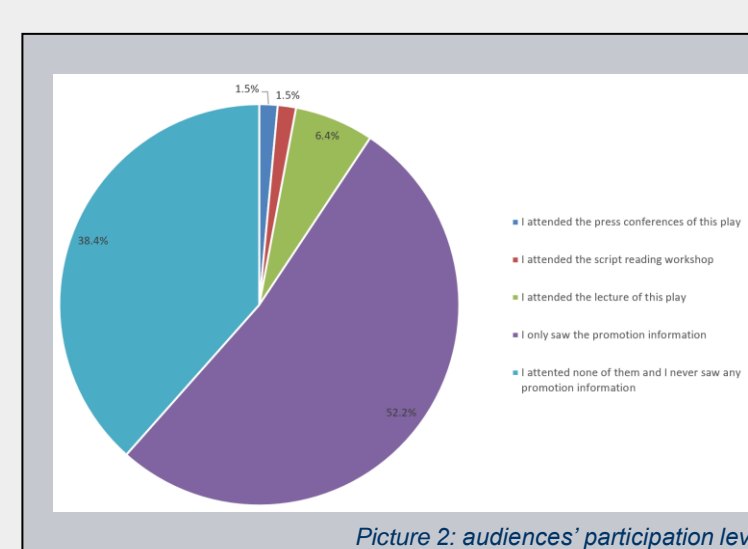
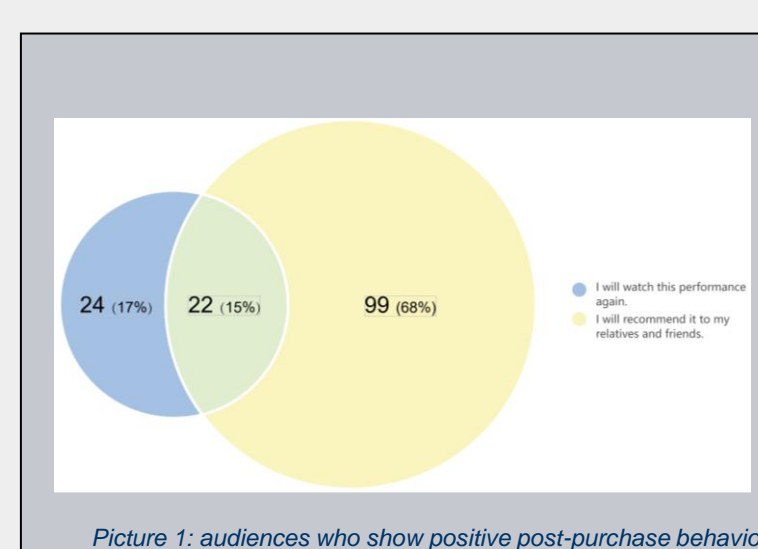
## Methods

The study is based on a fieldwork conducted from July to September 2023, involving audiences of the drama *The Tempest* in the National Centre for the Performing Arts of China.

A quantitative study was conducted to gather data from 220 drama-goers. There are 204 valid questionnaires.

## Results

	Overall satisfaction	Anticipation confirmation	Repurchase intention	Recommend intention	Uncertainty level
A	4.40/5	4.01/5	19.81%	60.38%	29.25%
B	4.44/5	4.26/5	52.63%	47.37%	21.05%
C	4.55/5	4.15/5	19.23%	60.26%	30.77%



## Explanation

Samples were divided into three control groups:

- (A) people who only saw the promotion information
- (B) people who had participated in offline activities
- (C) people who did not see any promotion information and never participated in any activity

Communication tools include:

- Market oriented: advertising, sales promotion
- Product oriented: product elements (publicity in script translation, set design, actors or other topic), related events (press conference, script reading workshop, lecture), diversified text (use critics in social media to guide public opinions)
- Communication tools are adapted from reference [3]

The post-purchase behavior of different groups see above.

## Conclusion and Discussion

Whether audiences have been given communication tools in the post-decision and pre-consumption phase influence their perceived value and post-purchase behavior. Audiences who participated in offline activities, will increase their repurchase intention dramatically. However, the post-purchase behavior in other two groups show mixed results, which indicate that the communication tools may fail to help them improve adjusted anticipations.

In the following research, in-depth interviews will be conducted with some of the audiences to investigate the deep reason of it.

## Literature Cited

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## For further information

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