

THE AUDIENCE IN THE SPOTLIGHT: A STUDY OF THE MOTIVATIONS OF MUSICAL THEATER CONSUMERS IN RIO DE JANEIRO.

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ABSTRACT

This study aims to understand the motivations of musical theater consumers in Rio de Janeiro, and to examine the internal and psychological factors that influence attendance at these shows. We conducted a quantitative online and face-to-face survey with a sample of 262 participants. The results show that the main motivations of musical theater consumers in Rio are entertainment, artistic interest, and the cognitive aspect. These results provide valuable insights for researchers focusing on consumer behaviour and offer practical guidelines for arts professionals to develop effective marketing strategies to increase consumer satisfaction and achieve financial goals in this competitive industry.

KEYWORDS

Consumer behaviour; motivation; arts marketing; musical theater.

1. Introduction

Musical theater is a form of theatrical performance that combines songs, spoken dialogue, acting, and dance (Taylor, 2016). Also known as musicals, this theatrical form enjoys global popularity, with Broadway in New York and London's West End serving as primary English-language performance hubs. In 2022, the U.S. live performance theater industry was valued at around \$8.4 billion (Statista, 2023). In London, musicals are the most popular theatrical genre, yielding \$535 million in 2016 box office revenue (Statista, 2020).

Musicals are also growing in popularity around the world, in Mexico, a 2017 survey revealed that nearly 23% of respondents favoured musicals as their preferred type of theatrical performance (Statista, 2020).

In Brazil, the musical theater industry dates back to the 19th century (Veneziano, 2010). The Brazilian musical scene not only embodies the standards of Broadway-style musicals but also represents the outcome of a specific historical trajectory with its unique characteristics and distinct style (Sousa, Silveira and Tolentino, 2018).

As the second largest metropolis in Brazil, Rio de Janeiro holds a prominent position in the nation's economic, social, and cultural landscape, and is also regarded as the birthplace of musical theater in the country (Veneziano, 2010). Since its inception, the growth of the genre's culture in the city has been steady. Currently, Rio is not only a prominent center for significant productions but also home to several specialized schools dedicated to this art form.

This study is positioned in the field of arts marketing (Colbert, 2009, 2017) with a focus on musical theater. In the context of intense global competition in the arts and entertainment industry (Shoham and Brenčić, 2004; Kruger and Saayman, 2012), we identified a research opportunity to better understand the motivations that drive musical theater audiences, specifically delving into the less explored internal and psychological factors that influence attendance (Swanson, Davis, and Yushan Zhao, 2008; Manolika and Baltzis, 2022). The purpose of this study is to answer the following research question: "What motivates audiences to attend musical theater performances in Rio de Janeiro?".

The results of this research provide valuable insights to arts marketing researchers, particularly in the field of consumer behaviour, and guide arts practitioners seeking to formulate effective marketing strategies, increase consumer satisfaction, and achieve their financial goals.

2. References

Musical theater

Musical theater in its current form was born in Paris in the 1840s through the transformation and internationalization of operettas. The genre gained a place in the United Kingdom until the early 20th century when American musicals achieved worldwide popularity during the "Golden Age of Broadway". This acclaim lasted until the 1960s, interrupted by the rise of hard rock in popular music. Despite some stagnation, musical theater continued to flourish and experienced a new wave of prosperity in the 21st century (Kenrick, 2017).

Sousa et al. (2018) outline a panoramic journey through the development of musical theater in Brazil. The accounts begin in the context of opera and cabaret, moving through the emergence of the Brazilian "Teatro de Revista", the marginalization of the genre, its rebirth, and the arrival of the current mega-productions inspired by Broadway. In the last decade, the genre has experienced a moment of production growth, driven by cultural incentive laws (Duarte, 2015).

Consumer decision and the motivation process

As defined by Murray (1964), motivation is an internal factor that arouses, directs, and integrates behaviour towards a goal. Engel et al. (1995) elaborate on this concept, defining a motivated individual as one whose system is energized toward achieving a specific objective. This concept is incorporated into the Engel, Blackwell, and Miniard (EBM) consumer decision model, which outlines the stages of consumer behaviour. The model

commences with the “recognition of need” stage, in which the consumer identifies a discrepancy between their current and desired states. If the discrepancy is significant and a viable solution exists, an attitude toward resolving it is formed. This creates an impulse condition, which energizes the system and motivates the consumer towards a purchase. Over time, as behavioural patterns develop, this cycle reinforces itself, encapsulating the entire motivation process described by the authors.

Consumption in the cultural sector

As demonstrated by research conducted by the National Endowment for the Arts, there has been a decline in the number of Americans attending arts events between 2002 and 2012 (Kemp and Poole, 2016). This downward trend has been a persistent feature of the cultural industry throughout the 21st century. This phenomenon can be partially explained by the decrease in time dedicated to leisure and the increase in competition and saturation in the performing arts market, which in turn stems from the growth in population income (Shoham and Brenčič, 2004; Kruger and Saayman, 2012).

Considering this situation, arts administrators must endeavor to gain a deeper comprehension of the factors that drive their audience's decision-making process, to enhance their attendance rates. The initial step in developing a marketing strategy is to identify the reasons that lead consumers to attend an event. This allows for more effective audience segmentation, product positioning, and forecasting future attendance rates (Shoham and Brenčič, 2004; Li and Petrick, 2005; Swanson, Davis, and Yushan Zhao, 2008; Kruger and Saayman, 2012; Kemp and Poole, 2016; Kulczynski, Baxter and Young, 2016). In academia, research has primarily concentrated on practical factors and demographic analysis, with relatively little attention devoted to the internal and psychological factors that influence these rates (Swanson, Davis, and Yushan Zhao, 2008; Manolika and Baltzis, 2022).

Knowing the audience

Borgonovi (2004) reports that the academic literature on the relationship between the gender of the public and their attendance rate at the arts is inconclusive. Conversely, when the focus is on highbrow art, commonly referred to as "high culture," there is a prevailing consensus that the female attendance rate is higher than the male attendance rate (Bihagen and Katz-Gerro, 2000; Lizardo, 2006; Christin, 2012). In terms of generational demographics, studies have indicated a positive correlation between attendance in the cultural sector and age, particularly among individuals in the 30-60 age bracket. In addition, older generations tend to attend highbrow arts, while younger audiences focus on lowbrow arts (Nichols, 2003; Van Eijck, 2005).

There is a consensus that both education and income are variables that are positively correlated with attendance rates at the arts, especially in the highbrow segment (Andreasen and Belk, 1980; Nichols, 2003; Borgonovi, 2004; Swanson, Davis, and Yushan Zhao, 2008; Christin, 2012; Colbert and St-James, 2014). In their study, Chen and Tang (2021) found no correlation between educational attainment and income, as well as participation in the arts. They emphasized the importance of considering the research location in future studies. The study, conducted in China, demonstrates that cultural and political differences also influence the interpretation of socioeconomic components.

Finally, we turn to the demographic analysis of musical theater. Nichols (2003) presents specific conclusions regarding the genre. In the United States, women are more likely to attend musicals than men. Moreover, the participation rates of attendees tend to increase with age groups up to 64, educational attainment, and income.

Understanding the audience

The first study to focus on the motivations for attending festivals and events identified seven areas of motivation: search for stimulation, proximity to family, social contact, opportunity to meet and observe new people, learning and discovery, escape from personal and social pressures, and nostalgia (Li & Petrick 2005). Since then, the scope of this line of research has grown, with a range of studies conducted at sporting events, and music, cultural, and arts festivals (Kulczynski et al, 2016).

Manolika and Baltzis (2022) used psychological approaches to identify primary motives for consuming cultural goods. They identified six motives: entertainment, escapism, cultural exploration, learning/curiosity, family togetherness, and socialization, organized into three higher-order motivations: emotional, cognitive, and social. Moreover, their research reveals significant differences in motivation based on cultural participation and demographic factors.

Shoham and Brenčič (2004) argue that in addition to understanding the motivations of the general public, cultural sector managers should seek to segment and position their products. For instance, age is a significant predictor of entertainment consumption. Younger audiences tend to prioritize social motivations and are less time-oriented, whereas older consumers tend to be more relaxed about social roles and devalue socializing.

Swanson et al. (2008) identified a positive correlation between age and aesthetic, educational, recreational, and self-esteem motivations. Additionally, the study revealed that female participants exhibited greater motivation by aesthetics, desire for learning, and recreation than male consumers. However, no significant difference was observed between genders in motivations related to escapism, self-esteem, or social interaction. Furthermore, the authors posit that consumers with a higher level of education tend to value aesthetic, educational, and recreational factors and devalue escapism. Additionally, the public with an income of between US\$25,000 and US\$50,000 is motivated by the same factors as consumers with a higher level of education, while respondents with an income of over US\$50,000 exhibited strong social motivation.

3. Methodology

This research methodology combines bibliographic research and survey, focusing on individuals who have attended musical theater productions in Rio de Janeiro in the last five years. We selected the sample through two approaches: 1) distributing questionnaires in person at the entrances or inside theaters in Rio de Janeiro before a musical theater performance; 2) distributing questionnaires virtually through social networks. We developed our data collection instrument based on the questionnaire from Manolika and Baltzis (2022), considering the similarity of the study objectives. We collected a total of 262 responses, with 145 from the face-to-face survey and 117 from the online survey.

We conducted several hypothesis tests to compare the results of in-person and online data collections and to examine whether subgroups with different sociodemographic characteristics would exhibit different motivations. Additionally, we performed a descriptive analysis of the data to identify the primary motivations of musical theater consumers. Finally, we conducted an exploratory factor analysis to aid in the result interpretation. The project was completed using Google Forms, Microsoft Office Excel, and IBM SPSS Statistics software.

Among the limitations of the study is the restriction to musicals being shown during the data collection period. Furthermore, potential biases may have arisen from the cost of tickets and the list of contacts on social media used for online collection.

4. Results

Comparing in-person and online samples

The field research for this study employed both face-to-face and online surveys to ensure a broader range and demographic diversity. Initially, the objective was not to evaluate the impact of the survey methods themselves but rather to combine the samples. However, before combining the data, we examined the differences between the two samples in their responses to motivation-related questions. For each of the 20 questions, we conducted a hypothesis test to compare the proportions of "Agree," "Neutral," and "Disagree" responses. A 5% significance level was employed, and the results indicated that there were significant differences in 10 out of 20 questions between the two methods.

Further analysis revealed significant discrepancies in sociodemographic factors such as age, sexual orientation, and schooling levels between the samples. As will be demonstrated below, the characteristics mentioned above exert an influence on the results of the motivation questions. It can therefore be posited that the discrepancies observed in the responses to the motivation questions may be attributed to sociodemographic factors, rather than solely to the disparate collection formats. Consequently, we maintained our initial intention of combining the samples.

Measuring the impact of sociodemographic variables on motivation

Hypothesis tests were conducted to identify differences in motivations among socio-demographically distinct subgroups, focusing on the "Agree," "Neutral," and "Disagree" responses to motivation questions. For the sake of clarity, the "age" category was divided into two groups, "up to 34" and "over 34," rather than the original seven finer age brackets. The null hypothesis was that there would be no difference between subgroup responses ($H_0: p_1 - p_2 = 0$) for each of the proportions ("Agree," "Neutral," and "Disagree"). The significance level was set at 5%.

The results demonstrated the varying influence of sociodemographic variables on motivations. For instance, a comparison of responses by age revealed that 12 of the 20 motivation questions exhibited significant differences, indicating that age is the most influential factor. Other variables, such as income, sexuality, and gender, also demonstrated varying degrees of impact on motivation responses. Income affected nine, sexuality impacted seven, and gender influenced five. Education, on the other hand, influenced only four motivation questions. This analysis validates the hypothesis that different sociodemographic factors affect motivation, with age proving to be the most significant.

Measuring how often people watch musical theater

As previously indicated, the age variable exerts a pronounced influence on motivation in qualitative terms. Given that the frequency of theater visits is a consequence of motivation, we proceed to analyze which of the sociodemographic subgroups attends musicals more often.

Hypothesis testing is employed to ascertain whether the proportion of individuals in subgroup 1 who attend the theater four or more times a year is equivalent to the proportion of individuals in subgroup 2 who attend the theater four or more times a year. A significance

level of 5% was employed. The results of the test indicate that 43% of younger audiences (aged up to 34) attend musicals "four or more times a year," while 37% of older audiences (aged over 34) attend this number of times, a non-significant difference between the two subgroups. Similarly, no relevant difference was observed between audiences of different genders, education levels, or incomes. However, when comparing the subgroups of different sexualities, we found that non-heterosexuals attend musical theater more often than heterosexuals.

Analyzing consumers' motivations

From this point forward, we will analyze the results of the sample as a whole. Table 1 presents a reanalysis of the motivation questions, with the highest proportion of "Agree" answers ranked first. The last column includes the p-value of a hypothesis test for which the null hypothesis is that the difference between "Agree" and "Disagree" proportions is zero. For almost all motivations we found statistical significance, except for "To spend more time with family".

Table 1: Proportion of answers to questions on motivation¹

Descriptive Analysis of Results					
Rank	I watch musical plays...	Agree	Neutral	Disagree	p-value
1	To have fun.	98%	1%	0%	0,000
2	When the story of the play interests me.	90%	6%	4%	0,000
3	When the play's soundtrack interests me.	87%	8%	5%	0,000
4	To experience different forms of art.	85%	7%	8%	0,000
5	Because I seek out new experiences.	85%	10%	6%	0,000
6	To learn more about new things.	67%	19%	14%	0,000
7	When the play is a biography of a character I admire.	63%	23%	14%	0,000
8	When the location is convenient.	62%	20%	18%	0,000
9	To spend more time with my friends.	61%	18%	21%	0,000
10	To broaden my general knowledge.	57%	21%	22%	0,000
11	When I am invited by a collaborator of the play.	55%	23%	23%	0,000
12	To escape from routine.	54%	15%	31%	0,000
13	To learn about subjects unfamiliar to me.	52%	24%	24%	0,000
14	When the play features a celebrity I admire.	45%	20%	35%	0,025
15	When the play is imported from Broadway or the West End.	44%	23%	33%	0,015
16	To spend more time with my family.	38%	18%	44%	0,154
17	To relieve boredom.	36%	18%	46%	0,016
18	To socialize with like-minded people.	29%	23%	47%	0,000
19	To get away from my problems.	26%	21%	53%	0,000
20	To meet new people in the audience.	10%	10%	80%	0,000

Several factors stand out due to the high number of responses indicating agreement. The following factors are particularly important for musical audiences: having fun, being interested in the play's story and soundtrack, trying out new art forms and seeking new experiences. Conversely, the factors "To meet new people in the audience," "To get away from problems," and "To socialize with like-minded people" are among those with the highest proportion of "Disagree" answers.

¹ Values of p-value < 0.05 imply rejection of the null hypothesis ($H_0 : p_1 - p_2 = 0$). In other words, the results of the "Agree" and "Disagree" answers, in proportion, are significantly different.

Factor analysis

To simplify the interpretation of our results, we conducted an Exploratory Factor Analysis of the motivation questions, as suggested by Corrar et al. (2007). The motivation questions were renamed as variables x1 to x20. To identify a minimum number of factors that would explain as much of the variance in the original variables as possible, we chose Principal Component Analysis as the method for extracting the factors. The number of factors was selected using the Kaiser criterion (explained variance of at least 1.0).

Kaiser-Meyer-Olkin (KMO) tests (criterion: Measure of Sampling Adequacy - MSA) and Bartlett's sphericity were used to assess whether the data implied a satisfactory use of factor analysis. We found an MSA of 0.770 for the KMO and Sig. value (significance test) very close to zero in Bartlett's test, meaning there were no reservations about applying Factor Analysis.

Finally, variables with MSA < 0.5 (observed by the anti-image correlation matrix) or communality < 0.6 were excluded from the analysis to increase the level of explanation achieved by the factors. Table 2 shows the degree of explanation achieved by the resulting 5 factors calculated by Factor Analysis available in SPSS. The Total Variance Explained table shows that the model manages to explain 72% of the variance in the original data. It is worth noting that this figure is much higher than that presented by the Factor Analysis with the 20 indicators (64%).

Table 2: Total Variance Explained with 14 Indicators

Component	Initial eigenvalues			Extraction sums of squared loads			Total	% variance	Cumulative %
	Total	% variance	Cumulative %	Total	% variance	Cumulative %			
1	4,091	29,221	29,221	4,091	29,221	29,221	3,024	21,596	21,596
2	2,053	14,662	43,883	2,053	14,662	43,883	2,293	16,378	37,975
3	1,568	11,201	55,084	1,568	11,201	55,084	1,835	13,108	51,083
4	1,322	9,441	64,525	1,322	9,441	64,525	1,545	11,034	62,117
5	1,073	7,664	72,189	1,073	7,664	72,189	1,410	10,071	72,189
6	,775	5,538	77,726						
7	,560	4,003	81,730						
8	,552	3,939	85,669						
9	,416	2,974	88,643						
10	,409	2,924	91,567						
11	,388	2,774	94,341						
12	,332	2,372	96,714						
13	,289	2,066	98,780						
14	,171	1,220	100,000						

Having achieved a degree of relationship and explanation of the variables that are useful for the analysis, we set out to identify the indicators that make up each factor. To facilitate the interpretation, we applied a Varimax orthogonal rotation.

Table 3: Rotated Component Matrix with 14 indicators

Rotating component matrix					
	Component				
	1	2	3	4	5
x1	,028	,875	,154	,013	,108
x2	,144	,829	-,119	,063	,094
x3	,127	,843	,187	,084	,016
x5	,775	,058	,311	-,173	-,113
x6	,857	-,006	,269	-,067	-,122
x7	,737	,084	-,039	,200	,173
x8	,680	,205	-,111	,208	,320
x9	,732	,156	,365	-,058	,016
x10	,071	,089	,026	-,093	,851
x11	,005	,111	,442	,009	,685
x12	,240	,009	,789	-,019	,127
x13	,185	,158	,781	,105	,113
x14	,097	,052	-,054	,846	,004
x15	-,055	,072	,122	,822	-,084

From the Rotated Component Matrix, we identified the following factor compositions:

- **Factor 1:** x5 ("To broaden my general knowledge"), x6 ("To learn more about new things"), x7 ("To experience different forms of art"), x8 ("Because I seek out new experiences") and x9 ("To learn about subjects unfamiliar to me").
- **Factor 2:** x1 ("To relieve boredom"), x2 ("To escape from routine") and x3 ("To get away from my problems").
- **Factor 3:** x12 ("To meet new people in the audience") and x13 ("To socialize with like-minded people").
- **Factor 4:** x14 ("When the story of the play interests me") and x15 ("When the play's soundtrack interests me").
- **Factor 5:** x10 ("To spend more time with family") and x11 ("To spend more time with my friends").

By consulting the indicators in question and comparing them with the results of the factor analysis by Manolika and Baltzis (2022), we were able to interpret them by giving them the following names:

- **Factor 1:** Cognitive
- **Factor 2:** Escapism
- **Factor 3:** Socialization with strangers
- **Factor 4:** Artistic interest
- **Factor 5:** Socialization with acquaintances

Ranking motivations

After the Factor Analysis, we rank the motivations by the highest percentage of "Agree" responses. To do this, we calculated the average value of the "Agree", "Neutral" and "Disagree" proportions of the indicators that make up each of the 5 factors found. In addition, we individually included in the ranking the indicators that were excluded from the Factor Analysis because they had a low correlation with the other motivations. These are: "To have fun " (called Entertainment); "When the play features a celebrity I admire" (Celebrity in the cast); "When the play is a biography of a character I admire" (Biographical theme); "When the play is imported from Broadway or the West End" (Imported

Broadway/West End script); "When the location is convenient" (Theater location); "When I am invited by a collaborator of the play" (Collaborator's invitation). The results, already ranked, are shown in Table 4.

Table 4: Ranking of musical theatergoers' motivations

Motivations of musical theater spectators, ranked by the percentage of "Agree"				
Ranking	Motivation	Agree	Neutral	Disagree
1	Entertainment	98%	1%	0%
2	Artistic interest	88%	7%	5%
3	Cognitive	69%	16%	15%
4	Biographical theme	63%	23%	14%
5	Theater location	62%	20%	18%
6	Collaborator's invitation	55%	23%	23%
7	Socialization with acquaintances	49%	18%	32%
8	Celebrity in the cast	45%	20%	35%
9	Imported Broadway/West End script	44%	23%	33%
10	Escapism	39%	18%	44%
11	Socialization with strangers	20%	17%	64%

The results show that the main motivation for musical theater attendees in Rio de Janeiro is entertainment, followed by artistic interest (the play's script and soundtrack) and the cognitive aspect (learning). Escapism and socialization with strangers proved to be of little relevance, while the other factors had high "neutral" responses, signalling less conviction of their relevance to the audience.

5. Takeaways

Sociodemographic variables and their impact on the frequency of musical theater attendance

As previously discussed, the academic literature is inconclusive when it comes to examining the relationship between audience gender and arts attendance. While some studies show higher attendance rates for men and women, others show no clear relationship (Andreasen and Belk, 1980; Borgonovi, 2004).

Our research indicated that there was no significant difference between female and male audiences in terms of the frequency with which they attend musical theater. This result is at odds with the findings of Nichols (2003), which indicate a tendency for women to attend more frequently.

Concerning age, although we found that the motivations of the age subgroups differ significantly from each other, we did not find a clear effect of age on the frequency of attending musical theater performances. This finding differs from what is commonly found in the literature, where attendance rates tend to increase with age up to 64 years (Nichols, 2003; Van Eijck, 2005).

Our sample also showed no significant differences in attendance between groups with different levels of education and income, contradicting the consensus view that both education and income are variables that are positively correlated with arts attendance rates (Andreasen and Belk, 1980; Nichols, 2003; Borgonovi, 2004; Swanson, Davis, and Yushan Zhao, 2008; Christin, 2012; Colbert and St-James, 2014). Although counterintuitive, these findings are consistent with those of Chen and Tang (2021), which once again highlights the importance of paying attention to the country of research. Moreover, as suggested by Manolika and Baltzis (2022), participation in the arts is higher among people with higher incomes, especially for activities where admission is expensive. In this sense, since our interviews were conducted at mostly affordable theaters, this bias tends to be reduced.

Finally, it's worth pointing out that although we didn't find any literature examining the impact of sexuality on musical theater attendance, our research produced a conclusive result when we observed a significant difference in the frequency of attendance of heterosexuals compared to non-heterosexuals. In other words, non-heterosexuals had a higher attendance rate than heterosexuals.

Factor analysis

Our data collection instrument was developed based on the questionnaire by Manolika and Baltzis (2022), given the similarity of the study objectives. As in our analysis, the authors conducted an exploratory factor analysis and used principal component analysis as an extraction method.

When we interpret the results of our Factor Analysis, we observe a number of similarities with the factors found by Manolika and Baltzis (2022). Our factor 1, called "cognitive", is made up of the questions: "To broaden my general knowledge", "To learn more about new things", "To experience different forms of art", "Because I seek out new experiences" and "To learn about subjects unfamiliar to me ". These questions were all taken from the questionnaire by Manolika and Baltzis (2022) and, except for "To experience different forms of art", they are all grouped in the same factor in their article (factor 4, "learning/curiosity").

Similarly, our factor 2 consists only of motivations that Manolika and Baltzis (2022) grouped into factor 1, "escapism" - which is why we have adopted the same name ("escapism"). Factor 3, "socialization with strangers", is similar in composition to the authors' factor 6 ("socialization"), while our factor 5, "socialization with acquaintances", is similar to their factor 3 ("family togetherness"). Finally, it is worth noting that the question "To have fun", which belongs to factor 5 ("entertainment") of the inspiration article, was removed from our Factor Analysis as it did not show a high enough correlation with any of the other motivations. This result is consistent with the original article, as none of the other motivations in Manolika and Baltzis' (2022) factor 5 were included in our questionnaire.

Furthermore, the added questions about biographical themes, the presence of a celebrity, a script imported from Broadway, the location of the theater, and an invitation from a collaborator did not show a high enough correlation with the other motivations. The motivations related to the play's story and soundtrack, also new to our questionnaire, in turn, formed factor 4, named "artistic interest".

Analysis of motivations

As shown earlier in this article, the main motivation for musical theater attendees in Rio de Janeiro is entertainment, followed by artistic interest (the play's script and soundtrack) and the cognitive aspect (learning experience). Factors such as escapism and socialization with strangers were found to be of little relevance. Swanson et al. (2008), in their review of the literature, highlight six domains of motivation but conclude that only four of them are significantly associated with the frequency of attending artistic performances: aesthetics, education, recreation, and increased self-esteem. In this sense, the remaining two domains, escapism and social interaction, are not relevant, as seen in our results.

It is worth noting that audience motivations vary between different types of events (Kulczynski, Baxter and Young, 2016) which makes our results not fully comparable to the literature on other art forms. Furthermore, as argued by Shoham and Brenčić (2004) and in line with the results presented in this paper, groups from different socio-demographic backgrounds tend to have different motivations.

Regarding age, Swanson et al. (2008) argue that there is a positive relationship between age and aesthetic, educational, recreational and self-esteem motivations. Shoham and Brenčić (2004) observed that younger audiences have social motivations, while older consumers are more relaxed about social roles and devalue socialization. In our results, we found that young people are more motivated by socialization with friends than older people, but there is no significant difference between the subgroups when it comes to socializing with family or strangers. In addition, young people are significantly more motivated than older people by escapist motivations, the theater's location, an invitation from the play's cast, the play's script and soundtrack, and Broadway/West End imports. On the other hand, the over-34s are more motivated by expanding their general knowledge, the opportunity to learn new things, and biographical themes.

As far as gender is concerned, according to our results, there are few significant differences in the motivations of the subgroups. These are: women are more motivated by spending more time with friends and biographical themes than men, while men are more motivated by the opportunity to learn new things than women. These conclusions contradict those of Swanson et al. (2008) who found that female participants tended to be more motivated by aesthetics, the desire to learn, and recreation than male consumers.

According to Swanson et al. (2008), consumers with higher levels of education are more likely to value aesthetic, educational, and recreational factors and less likely to value escapism. In addition, the public with an income between US\$25,000 and US\$50,000 is motivated by the same factors as consumers with a higher level of education, while respondents with an income above US\$50,000 showed a strong social motivation.

In terms of educational attainment, our results, like those of Swanson et al. (2008), showed a devaluation of escapism on the part of those with higher levels of education compared to those with lower levels of education. The less educated group was also more motivated by social aspects. Meanwhile, although it is not a reliable comparison due to the arbitrary values for income, we found results contrary to those of the authors when it comes to income. We observed that people with lower household incomes valued cognitive aspects and socialization more than those with higher incomes.

6. Conclusion

This study aimed to answer the research question: "What motivates audiences to attend musical theater performances in Rio de Janeiro?". The findings reveal that the primary motivation for musical theater consumers in Rio de Janeiro is entertainment. Other notable

motivations include the play's script and soundtrack, as well as the opportunity to learn. In contrast, socialization, escapism, and imported Broadway scripts were found to be less relevant for the surveyed audience. Interestingly, the choice of biographical themes emerged as a differentiating factor for most respondents.

In addition to exploring motivations, we present sociodemographic segmentations of the results. While there is no significant difference in the attendance frequency of various sociodemographic subgroups, our observations indicate differing motivations among these groups. This underscores the importance for industry managers to consider these motivations while catering to each musical's target audience.

Our findings are consistent with those of Manolika and Baltzis (2022), whose questionnaire served as the basis for our study. Our factor analysis revealed similar factors that contain the same motivations as outlined by the authors. This demonstrates the feasibility of effectively assessing motivations across art segments and data collection sites, using consistent scales for concise and well-structured analysis.

In terms of management implications, it would be appropriate for communication campaigns to try to convey messages related to "fun" and "learning", while a clearer preview of the play's story and soundtrack could also appeal to audiences. Also, while biographies should continue to be explored as a theme, importing musicals and hiring celebrities should be evaluated with caution due to the additional costs associated with royalties and high fees.

Future research avenues could involve reapplying the questionnaire to musicals with scripts imported from Broadway/West End and those with celebrity casting to determine differences in results. Additionally, studies could compare motivations across other theatrical genres or delve deeper into the motivations of each mentioned sociodemographic subgroup.

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