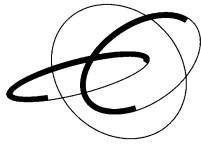**ERASMUS UNIVERSITEIT ROTTERDAM**

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Master Cultural Economics & Entrepreneurship 2013

Master Thesis

Consumption Experience in Tourist-oriented Theaters

-Research on Audience Satisfaction in the Tourist-oriented

Theater in China

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Acknowledgment

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Abstract

In recent years, the experience in cultural tourism is becoming increasingly attractive. More and more tourists seek for a memorable experience in cultural tourism. In China, the tourist-oriented theater which is a new form of cultural tourism offers an additional choice for visitors to relax themselves or understand the indigenous culture. The creation of experiential elements matters a lot to tourist-oriented theaters. This kind of theaters has stage performances designed especially for tourists. Many of them have gained reputations and economic benefits as well. The Mengbalanaxi Theater in Yunnan Province is one of the most successful tourist-oriented theaters in China, but it is uncertain whether the theater is good enough to satisfy its consumers. In this case, this thesis will analyze the perspective of consumers on tourist-oriented theaters, as well as the factors affecting the consumer satisfaction. To test the influential factors of consumer satisfaction, an empirical research was conducted in 2013 in the Mengbalanaxi Theater in the South of China.

The empirical research in the Mengbalanaxi Theater was done by a quantitative method. The questionnaires for the research were distributed and collected in May 2013. It was assumed that expectation, consumption behaviors, social-demographic characteristics of respondents, artistic quality of the show and peripheral services are all possible factors of affecting satisfaction. However, the findings show that only three variables including expectation, educational level of consumers and artistic quality of the show have statistically significance with the customer satisfaction in the theater. For the development of tourist-oriented theaters, it is important to know how to satisfy their consumers. It is suggested that tourist-oriented theaters should improve their artistic quality of performances for satisfying the audiences.

Key words:

Tourist-oriented theater, satisfaction, consumption experience, cultural tourism, China

Chapter 1- Introduction

1. Research background

With the popularity of experience economy, more people put emphasis on the experiential dimension of their consumptions, especially cultural consumptions. In tourism industry, providing a unique and comfortable experience for consumers is very important. Tourists need more choices of entertainment in tourism and they are increasingly motivated by cultural factors. Consumers are willing to be involved in cultural tourism, such as visiting museums, spending time in theme parks and learning history in cultural heritage sites. Under the circumstances, the tourist-oriented theater performances emerged in China. It is an innovation and co-operation between tourism industry and the performing arts sectors. For performing arts companies, it is a new business model and marketing strategy of increasing their audiences and achieving the economic value of the performance. A successful tourist-oriented performance can be shown in one theater for many years in a tourist destination, because its targeted audiences are tourists from all over the world. The most important feature of tourist-oriented performances is that they take full advantages of local cultural resources, ranging from folk arts and natural landscape which can be used as a part of a show.

The performance evaluation of the theaters is difficult to measure. Economic gains, artistic production and customer satisfaction are all possible ways to evaluate organizational performance. Tourist-oriented theaters aim to create a unique experience for their consumers. The performance quality is directly perceived from the audience. The experience of the audience will start from the moment of being motivated to consume till the post-consumption period. The satisfaction with the experience not only has an impact on the evaluation of the consumption, but also affects the decision-making process of re-consumption. Scholars used different indicators to measure customer satisfaction with experience. Many of them (e.g. Otto and Ritchie, 1996; Minor, Wagner, Brewerton & Hausman, 2004) adopted subjective components of consumers' psychological experience, such as arousal, challenge seeking, surprise, fun and immersion. However, a lot of consumers do not have the awareness of evaluating their experiential satisfaction in the specific psychological aspects. It is easier to measure

customer satisfaction with the consumption experience in various aspects of the consumption process.

2. Aims of research and motivation

The aim of the research is to find out the influential factors of audience satisfaction with their consumption experience in Chinese tourist-oriented performances. After understanding the determinants of satisfaction, the managers of theater performances will know in which way they could improve their quality of performance. The research on customer satisfaction in tourist-oriented performances focuses on a cultural phenomenon which is closely related to the study of cultural economics. The tourist-oriented performances provide a new business model for the performing arts sector and tourism sector as well. The synergy of the two sectors is able to create more values. The advantages compared with the traditional type of theaters make it more valuable to have an in-depth study on the tourist-oriented performances. The measurement of customer satisfaction is a useful way of performance evaluation in cultural organizations, which is an important component of the study of arts management.

The tourist-oriented theater is not a very popular phenomenon well-developed in academic studies in English, but it is popular in Asian countries, such as China, Korea and Japan (Lim & Bendle, 2012). Besides, the research on performance evaluation of tourist-oriented theaters can be hardly found in academic articles. Therefore, I would like to focus on this topic to contribute to the gap of the relevant academic research. This research field is closely related to my previous educational background in China. The thesis may catch cultural economists' attention to the newly developed cultural phenomenon which I believe is an interesting and inspiring phenomenon in both the performing arts market and tourism industry. The practical significance of this thesis is to help tourist-oriented theaters knowing in which way they could improve their performance.

3. Research methodology and research question

The empirical research of the master thesis investigates the audience experiential satisfaction with their consumption in a tourist-oriented theater performance in Yunnan

Province in the South of China. Learning from the model of cultural authenticity and fictionality developed by Wu (2002), the thesis divides the Chinese tourist-oriented performances into three types: theaters with cultural authenticity, theaters with stage authenticity and theaters with fictional culture. In May 2013, I did field investigation of three tourist-oriented theaters which represent the three types respectively: real-life scenery performance Impression Sanjie Liu, minority national folk arts performance Mengbalanaxi and multi-media water show in OCT Bay. The investigation was aiming to get more in-depth information which is hardly collected on the Internet. Furthermore, it is necessary to have my own consumption experience in tourist-oriented theaters in China. Due to the limitation of time and environment of research, the quantitative survey was only conducted in the performance Mengbalanaxi in Yunnan. The questionnaire was designed to test the relationship between audiences' overall satisfaction level of the consumption in the theater and the influential factors of the satisfaction. The motivation of the consumption, the previous consumption behaviors and the social-demographic characteristics of the audiences are included in the survey to examine the research question:

What determinants affect audience satisfaction in the aspect of consumption experience in the tourist-oriented performance in China?

To answer this question, it is assumed that satisfaction is directly related to expectation. What needs to be tested is whether the relationship between satisfaction and expectation is positive or negative. Besides, more sub-questions have to be tested. Does previous consumption experience affect satisfaction? Does the consumption motivation affect satisfaction? Does satisfaction affect consumer's loyalty? Which experiential element in the theater is the most influential factor of satisfaction? Which social-demographic characteristic of audience have relationship with satisfaction? The computer software SPSS will be used to conduct the test of significance for this research. Analysis of correlation, analysis of variance and analysis of linear regression will be chosen to analyze the test of significance for different hypotheses in this research. Six hypotheses will be formulated in the empirical research:

Hypothesis 1: The consumer's expectation of his or her experience in the show has a negative relationship with the satisfaction.

Hypothesis 2.1: The consumer's satisfaction is affected by the relevant previous consumptions.

Hypothesis 2.2: The consumer's satisfaction affects the consumer's loyalty.

Hypothesis 2.3: The consumer's satisfaction is affected by the consumption motivation.

Hypothesis 3.1: The consumer's satisfaction is affected by artistic quality of the show.

Hypothesis 3.2: The consumer's satisfaction is affected by the quality of peripheral services.

4. Structure of the thesis

The master thesis consists of two main parts: the theoretical framework and the empirical research. The theoretical framework will focus on three components which cover the important concepts in the research question. The first component is cultural tourism which is a broader concept than the tourist-oriented theater. The definition and typology of cultural tourism will be discussed. Having an overview of the typology makes it clear that the tourist-oriented theater belongs to arts tourism, one of the types of cultural tourism. The relationship between culture and tourism is interacted. What influences do they have on each other? What values are generated from the co-operation between culture and tourism? The questions will be explained in this part. The second part of literature review starts with the demand study of the performing arts, and then elaborates the new business model in the performing arts market in the following aspects: what a tourist-oriented theater is; differences between tourist-oriented theaters and normal theaters; significance of tourist-oriented theater; and classification of tourist-oriented theaters. The third component of the theoretical framework will focus on the development of experience economy and review the studies of customer satisfaction with consumption experience in various research areas.

The empirical research part will first discuss the development of Chinese tourist-oriented theater market in practice, and introduce three different cases of Chinese tourist-oriented theaters with the highlights of the audience experience. Each of these three

theaters has different level of cultural authenticity and attractions in the show. In order to evaluate the performance of a show from the perspective of consumers, a quantitative research has been done as described in the research methodology. The elaboration of research question, main concepts, hypotheses, data collection and data analysis will be included in this part.

5. Main academic resources

For doing this thesis, I read several books on different concepts involved in the research. The book written by Smith (2009) and a new book edited by Smith and Richards (2013) gave me a chance of understanding the issues of cultural tourism comprehensively. Seaman (2006) offered different methods of learning the performing arts market from the demand side which inspired me to do a survey among audiences which will be presented in the thesis. The book on experience economy (Pine & Gilmore, 2011) and the book on performance evaluation (Guerra-Lopez, 2008) also encouraged me to put the emphasis of the research on the audience satisfaction with consumption experience. In addition to these books, many academic articles (e.g. Bourdeau, De Coster & Paradis, 2001; Hume & Mort, 2008; Aho, 2009; Radbourne, Johanson, Glow & White, 2009) are also useful materials in the part of theoretical framework, especially for the study on the measurement of customer satisfaction with consumption experience.

Chapter 2- Cultural tourism

In general, people regard tourism as a leisure activity. Their motivation of traveling is mainly seeking for a chance of relaxation. In recent decades, the trends in the tourism industry worldwide have shown that tourists put more emphasis on the cultural values of tourism and new individual experience in the traveling. Richards (2013) introduced three trajectories of tourism development in terms of consumption, production and forms of tourism. He argued that the human needs had shifted from basic needs to creative needs. The nature of tourism production has been influenced by the experience economy, shifting to the production of experiences. Furthermore, tourism as a service industry has transformed from mass tourism to cultural tourism so as to reduce the large scale negative impacts generated from mass tourism, such as some environmental problems and social congestions. Therefore, the role of culture and arts is becoming increasingly important in the development of tourism industry. On the other hand, the tourism industry acts as a new platform to promote local cultures and international cultural exchange. The prospect of the synergy between tourism industry and the local culture is promising. It is believed that more values will be created from this synergy. The definition, classification and values of cultural tourism, as well as the synergy between tourism and culture will be discussed in the following paragraphs.

1. Definition and typology
1.1. Definition of cultural tourism

Cultural tourism is a multidisciplinary study which uses the theories in geography, economics, sociology, urban studies and history, etc. The definition of cultural tourism proposed by Richards (2001) suggested that cultural tourism contains "not just the consumption of the cultural products of the past, but also of contemporary culture or the 'way of life' of a people or region. Cultural tourism can therefore be seen as covering both 'heritage tourism'...and 'arts tourism'..." (p. 7). Richards employed the term "the consumption of the cultural products" to describe cultural tourism. In this sense, cultural tourism is considered to be a good. However, cultural tourism should be more than tangible goods. It is more like a service in which consumers can get multi-functional

experience. Smith (2009) gave the definition from the perspective of the new forms of cultural tourism. He described cultural tourism as "passive, active and interactive engagement with cultures and communities, whereby the visitors gain new experiences of an educational, creative and/ or entertaining nature" (p. 17). The book written by Smith (2009) constructed a basic theoretical framework for the cultural tourism study and discussed each types of cultural tourism with case studies from different countries. The next paragraphs will primarily use his book to discuss about different types of cultural tourism.

1.2. Typology of cultural tourism

Cultural tourism is a broad concept in combination with cultural sectors and tourism industry. The typology of cultural tourism can be divided according to cultural contents or the environment. Smith (2009) provided a list of cultural attractions in the tourism industry, including heritage sites, performing arts venues, visual arts sites, festivals and special events, religious sites, rural environments, indigenous communities and traditions, crafts, language, modern popular culture, creative activities and other forms of cultural contents. Although there are some interchangeable terms in the list, Smith divided cultural tourism into the following categories:

•Heritage tourism,

•Indigenous cultural tourism,

•Arts tourism,

•Creative tourism,

•Experiential cultural tourism,

•Urban cultural tourism,

•Rural cultural tourism.

Thanks to the World Heritage List authorized by United Nations Educational, Scientific and Cultural Organization (UNESCO), the heritage tourism which contains visiting to palaces, monuments, architectures, museums and churches has become popular among tourists. In the meanwhile, many tourists are interested in indigenous tourism which is also known as ethnic tourism, aboriginal tourism or ethno-ecotourism.

As mentioned above, there are overlaps in sub-categories of cultural tourism. The heritage products of indigenous groups make the demarcation line of the two forms of cultural tourism blurring to some extent. Indigenous tourism is related to the process of cultural commodification, as well as indigenous social construction of identities (Pereiro, 2013). The preservation of the culture and traditions of ethnic groups inspires tourists to explore the unique cultural experiences with the indigenous communities.

Compared with heritage tourism and indigenous tourism, arts tourism has not developed so rapidly. Smith (2009) argued in his book that the arts sector does not have a initiative attitude towards the co-operation with the tourism industry and "the development or expansion of audiences through tourism" (p. 22). However, some practical evidences of festivals and performances in tourism destinations proved that the collaboration between the arts sector and tourism industry is of mutual benefit. Although the festival and special events tourism has been studied as a remarkable topic by a plenty of researchers (e.g. Lim & Lee, 2006; Getz, 2008), the tourist-oriented theater performance has just drawn a little bit attention in some countries. The specific cultural phenomenon will be elaborated in the following part of the thesis.

With the development of creative industries, creative tourism is growing consequently and the creativity is used as a strategy of cultural tourism. Creative tourism is a new form of tourism closely linked to the experience economy. It was defined in the UNESCO report in 2006 as " travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture" (p. 3). Smith (2009) argued that creative activities do not necessarily need to connect to the local people, thus the activities instead of the setting in creative tourism are the primary focus. The choice behaviors of tourists reflect their traveling motivations. For example, with the growing popularity of some films and television shows, a large number of tourists come to visit the film and TV locations especially for their favorite shows or celebrities.

Another new form of cultural tourism, the experiential cultural tourism, is growing fast with the popularity of experience economy. Theme parks are the most attractive destinations of experiential cultural tourism. Most theme parks are designed by

several specific themes, such as fairy tales, science fiction and exploration. Tourists can be co-producers of the cultural experience in their trips. They participate in the tourism experience actively and get benefits from the leisure activities in theme parks. Nowadays, the tourism products cover not only visiting the must-see attractions, but also eating, drinking, shopping and night entertainment (Smith, 2009).

2. Synergy between culture and tourism

Both tourism and culture are important economic drivers. The potential economic values of tourism industry and cultural industries respectively account for a considerable proportion of the total economic growth. The synergy between the two elements is extremely beneficial for the global economy. In the society of postmodern consumption, the interrelationship between culture and tourism industry is more obvious. The synergy has to be created purposely. Developing the synergy between culture and tourism needs to take into consideration the following aspects: the capacity of organizing and managing the relationship between the two sectors; "the permanence of cultural activities; the degree of participation by local people in addition to tourists; the territory's capacity to produce all the goods and services demanded on this occasion… interdependence of these activities to foster 'clustering effects'…" (OECD, 2008, p. 31). Once the cooperation between culture and tourism is developing in a positive way, the values created from cultural tourism will be much greater. Although both sectors benefit from the synergy, it is inevitable that tourism industry has some negative externalities on arts and culture, such as the homogenization of cultures.

2.1. Role of tourism in culture

The tourism industry has a high degree of industrialization, while the arts and culture are not. Hughes (1998) realized the increasing interest in the relationship between the arts and tourism. The development of tourism industry promotes "a renewed interest in traditional arts and social practices among local craftsmen and others…" and "…inevitably leads to a process of cultural commodification" (Shepherd, 2002, p.185). In other words, the businesses of arts and culture are increasingly profitable on account of the development of tourism industry. Therefore, more and more people are willing to be

dedicated to the career of arts and culture. As a consequence, the local culture will be strengthened to a great extent. Some disappearing tangible and intangible cultural heritages come back to life and start to grow in the market. Besides, the unique traditional arts have a high demand in tourism industry and improve the local economy. The awareness of protecting traditional arts and culture is widely increasing.

However, the influence of tourism industry on the local culture is not always positive. The negative externalities also need to be stressed. The growth of tourism industry will also lead to the cultural convergence which is not conducive to cultural diversity and sustainable development of local culture. Shepherd (2002) argued that the marketing of cultural products in the tourism destination will destroy the residents' lives and make local culture more commercial. To be specific, the residents' original lifestyles- including their values might be changed with the effect of tourists' behaviors. An increasing number of residents gave up their former jobs and are involved in the local tourism industry. Furthermore, the cultural value of some cultural products is gradually replaced by the economic value. For instance, some national ritual acts which are supposed to be performed in a certain period of time are becoming commercial performances, presenting to meet the curiosity of tourists and make the tourist destinations more attractive.

2.2. Role of culture in tourism

The development of cultural industries helps to establish the identity of a city and then promote the tourism industry in the city. Theater is an important attraction of many tourist destinations for leisure tourists. Cities with the concentration of cultural sites like theaters would particularly focus on cultural tourism (Hughes, 1998). The tourist-oriented theater changed the traditional way of traveling and enriched the experience of tourism. It is trendy in tourism industry that tourists are becoming more involved in the consumption related with the local culture in tourist destinations than in the natural landscapes such as mountains, botanical gardens and sea (OECD, 2008). According to the study by Crouch and Ritchie (1999), the core resources and attractors, including culture and history, special events, entertainment, activities and so on, are one of the most important components determining the destination's attractiveness. The core resources affect the

competitiveness of tourist destination together with supporting resources, destination management and qualifying determinants.

From the perspective of city marketing, the sustainable development of a city needs the marketing of differentiated urban culture. The core value of the city branding is an important cultural asset. Both high culture and popular culture are valuable to strengthen the city image (Richards & Wilson, 2004). As the rise of cultural industries, many cities are becoming aware of the importance of urban culture. The good image of the city will draw the public's attention. The unique urban culture makes a city more competitive and attractive, helping to promote the industrialization of many sectors in the city, including tourism industry.

3. Values of cultural tourism

Fernandez and Rivero (2013) stated that most researches on tourism value chain focused on the tourism destination. The generation of values in cultural tourism destination is a process of value choice, value commercialization and value creation. Nine logical links constitute the value chain model in the three stages. From supply side to demand side, the value chain goes through the following processes:

planification $\rightarrow$ product organization $\rightarrow$ communication $\rightarrow$ distribution $\rightarrow$ accessibility $\rightarrow$ product consumption $\rightarrow$ post-consumption

The function of this value chain has no big difference with other traditional production value chains. However, its measurement is much more difficult because of the complex dimensional characters of cultural tourism. On the one hand, the co-operation between cultural sectors and tourism industry is built upon the shared values of both sides. On the other hand, there are various interests involved in the value chain that can be hard to be reconciled. In addition, Fernandez and Rivero mentioned the difficulty that many links in the value chain model are "not directly observable...and they cannot be measured through a single indicator" (p. 132).

Each sector or organization has its own values to be achieved. When it comes to the co-operation, they need to go in quest of the balance between different values of each other. According to Kombrink (2003), different values are generated from different capitals. Cultural capital is capable to create cultural values that "appeal to the human

inspiration and imagination and enrich the quality of life over and beyond economic and social dimensions" (p. 3). In a similar way, economic capitals generate economic values and social capitals produce social values. From the table of different values presented below (table 2.1), it is clear that the perspectives of these scholars have no big difference. Cultural tourism as a complex product is a combination of various capitals and it could create different values. In addition to the values mentioned by Kombrink, there are also specific values including artistic values, historical values, educational values and communication values. It is necessary to have a core value which all the partners accept and use for fulfilling their organizational missions. Conflicts may occur in the process of value realization, thus a proper way of collaboration is essential to maximize the efficiency of cultural tourism. In this sense, the concordant values shared by all the cooperative partners have a huge influence on the success of the performance of cultural tourism. On the contrary, if organizations with incompatible values work together, they cannot optimize their efficiencies, let alone satisfy their customers.

Table 2.1: Examples of different values of capitals

Author	Economic value	Social value	Cultural value
Klamer(2001)	e.g. income, revenues	trust, identity, solidarity, tolerance, respect, friendship	aesthetic, spiritual, religious, historical, symbolic, and authenticity values
Throsby(2001)	economic	social skills, social network, knowing the right people	aesthetic, spiritual, social, historical, symbolic, and authenticity values
Kombrink(2003)	e.g. profit	trust, friendship, respect	appeal to the human inspiration…enrich the quality of life

Source: author's elaboration.

Chapter 3- Performing arts

1. Demand studies of the performing arts market

The performing arts market has to compete with other forms of entertainment activities, including multimedia productions, films and sports events (Moses, 2001). Hence, theaters should formulate new marketing strategies for increasing their market demand. It is necessary to put more emphasis on the audiences' perceptions of the theater performance, and then "make strategic decisions based on consumer feedback and choice" (Hume & Mort, 2010, p.171). The demand study of the performing arts market has been a long-lasting research field in many countries. A lot of academic researches on the demand of the performing arts market focused on the audience preferences, the willingness to pay and the social-economic features of audiences (Grisolia & Willis, 2011; 2012; Seaman, 2006).

The assessment of the demand for the performing arts market has been using many different methods, but there are two basic methods, "survey studies which seek to characterize the demographics of theater and other patrons, and econometric studies which seek to quantify demand and income elasticities" (Corninig & Levy, 2002, p. 218). The numbers of attendance and ticket sales are the common ways to evaluate the demand performance of theaters. The research by Grisolia and Willis (2012) pointed out the sophistication of econometric methods and the determinants of theater attendance. For example, among the different methods, the discrete choice method is used to estimate "the utility of each attribute from theatergoers' preferences and choices" (p.114), and it derives theater consumers' willingness to pay (WTP) "for these different attributes" (p.114). Consumers' willingness to pay is affected by the opportunity costs, tastes, income and some other factors. Speaking of the tourist-oriented theater audience, their traveling to a specific place might be motivated by watching a theater performance or completely by different reasons (Bennett, 2005). In other words, they choose to attend the tourist-oriented theater probably due to the fact that they have already paid for the opportunity cost of traveling or they are fascinated with the performing arts.

The results of theater participation survey show that income is an important determinant of the performing arts demand, while it is examined by many scholars that

the role of educational level of the audience is stronger than that of income (Seaman, 2006). Seaman stated that the educational level is also a stronger factor in comparison with income in the attendance rates of popular Broadway musicals. However, no academic evidence shows that it is also true in the tourist-oriented theater.

The consumers' behaviors in the performing arts market are primarily affected by habit formation. Besides, consumers will learn from their own consumption experience to cultivate their tastes of similar products or services. The previous consumption may also affect consumptions in the future by rational addiction. These are three ways of taste cultivation in the demand analysis (Seaman, 2006). In addition to the audience's income, educational level and tastes, the determinants of theater demand include social-demographic features of consumers, substitutes and complements, the quality of theater, ticket price and so on.

The artistic quality of theater performance is difficult to measure. Boerner (2004) introduced two types of artistic quality, profile quality and live performance quality. The interdependent criteria of profile quality are "diversity versus specialization, originality versus conformity, and traditionalism versus modernity" (p. 428). The live performance quality is closely related to composers, musicians and the backstage work, such as sound, costumes and stage scenery design.

On the one hand, the creativity of the artistic content is essential to the products of performing arts. For non-profit arts organizations, the theater performance could hardly be mass produced and is only able to satisfy the taste of a small number of audiences. On the other hand, the commercial arts focus more on the marketing and profitability, tending to underestimate the artistic quality and creativity to a certain extent compared with the non-profit theaters. Most of the commercial theaters are located in large urban regions, such as the theatre districts in London and New York City (Bennett, 2005). It is more convenient to succeed in marketing and profitability.

2. Tourist-oriented theater in China

2.1. What is tourist-oriented theater?

Tourist-oriented theater is a cultural phenomenon which has been widely discussed in the

study of both tourism industry and performing arts market by several Chinese scholars (Qian, Lu & Chen, 2012; Zhou, 2012; Li et al., 2005; Zhuge & Cui, 2005) in recent years. However, few academic literatures on this topic written by western researchers can be found, meaning that it is hard to review on English articles about tourist-oriented theaters. Some researchers regarded the West End in London and the Broadway in New York as a kind of theaters in association with the cultural tourism. Take the study of London's theaters by Hughes (1998) for example, it is argued that the theaters in London are "being geared towards a tourist market with consequent standardization, blandness and emphasis on spectacle" (p.447). The development of tourist-oriented theaters requires the particular environment and market demand. The experience of successful development of the West End or Broadway is not necessarily valuable and useful in China. In this sense, this thesis will mainly use Chinese literatures to study on the differences between tourist-oriented theaters and "normal"[1] theaters, the significance of tourist-oriented theaters, and different types of these theater products developed in China.

Tourist-oriented theater is the co-operation between tourism industry and the performing arts sector. The collaboration between the two partners improves the chance to reach their compatible goals through the exchange of resources, capabilities and knowledge. The two parties contribute their strengths to create the optimal allocation of resources. According to the study on the co-operation in cultural tourism by Fohl and Probstle (2013), the collaboration is also favorable to generate added value. With complex motivations of travelling, the tourists now tend to seek for more attractive products and services. They put more emphasis on having a special and cherishable experience compared with the old ways of travelling. Tourist-oriented theaters exclusively target on the market of tourists. They create memorable experience through different approaches to make tourists' holiday more valuable. Because most consumers in the tourist-oriented theaters are tourists from other regions, tourism performances usually feature the modernized shows of traditional music, folk dance or theaters (Lim & Bendle, 2012). The high flexibility of targeted audiences ensures that the shows could be performed in a long period, and the update rate of tourist-oriented performances is much lower than traditional theaters.

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[1] Note: Normal theaters discussed here refer to the traditional type of theaters in the performing arts market compared with tourist-oriented theaters.

2.2. Differences between tourist-oriented theaters and traditional theaters in China

Most tourist-oriented performances are the shows reflecting the national or indigenous culture and arts. Based on the form of the differentiations between artistic performances and tourist-oriented performances studied by Li, Zhang, Lu, Wen and Wang (2005), the differences reflect in several aspects. The traditional artistic performances have comparatively one specific performing form in one show, while tourist-oriented performances tend to integrate more than one form of performing arts together into one show. Tourist-oriented performances pay more attention to the effect of collective performance instead of the role of core actors. Their performing venues are not as standardized as traditional theaters and many of them use outdoor space as a part of the performing areas. In terms of the stage technique, tourist-oriented theaters put more emphasis on the visual effects of the stage by using special stage equipment and digitalization devices. Multi-media technology is used to create the visual, sensory and physical experience for the audience. However, the professional level of actors' performance is relatively low. The creation of experiential elements in tourist-oriented theaters mainly relies on the stage effects and the interactive activities with audiences.

Apart from the specific differences between tourist-oriented theaters and traditional theaters mentioned above, the most obvious difference lies in the production mechanism. The production of traditional theater performance should be renewed regularly to attract both old and new consumers. Distinctively, the tourist-oriented theater venue has the same show day by day. The performance content will not change in a long term. The performing arts company could reduce their production costs by adopting the method of fixed wage of actors which also leads to the lack of incentives to a certain extent (Li et al, 2005).

Table 3.1: Distinctions between tourist-oriented theater and traditional theater

Criteria	Tourist-oriented theater	Traditional theater
Venue	Many are outdoor	indoor
Performing form	Integrate more than one	Usually one
Stage technique	Stress visual effect	As appropriate
Production mechanism	Unchangeable long-term	Renew regularly
Role of actors	Collective performance	Core actors
Expertise of actors /performance quality	Relatively low	high

Source: elaboration according to Li et al. (2005).

2.3. Significance of tourist-oriented theaters in China

The tourist-oriented performance is one of the most important products in tourism destinations in China. It plays a positive role in the tourism industry and urban development in the destinations. First of all, theater products in the tourism destination enhance the city's image and promote its popularity. As one of the tourism resources, tourists-oriented theaters increase the attractiveness of tourism products, and then promote to build up the city branding. In the aspect of economic benefits, theater performances are beneficial to increase the revenue of travel agencies and tourist attractions. In the meanwhile, they are the catalyst of broadening employment channels for local residents and spurring the development of related industries, such as catering and hospitality industry in the local area. For example, most tourist attractions in China gain revenues from entrance tickets. The tourism industrial structure is simple and industrial chain is relatively short. The tourist-oriented theater product as an entertainment ancillary product will effectively make the duration of traveling longer by encouraging tourists to stay overnight at the destination (Zhou, 2012).

For tourists, watching a show during their travelling is a good way to reduce their physical fatigue or spend spare time at the tourism destination. It is also an approach of understanding the culture of different nations and residents. In addition, tourism

performance products enrich the tourism experience and have the ability to extend the life cycle of the tourism destination, because they can be adjusted according to the changes of the market demand. As a result, the new performance product will attract media and market attention, and maintain the revisiting rate at the destination in the long term.

2.4. Classification of Chinese tourist-oriented theaters

The demarcation lines between the different types of tourist-oriented performances are blurring both in practice and from academic studies. The cultural sources of tourist-oriented performances are the Chinese national culture, world traditional culture, popular culture and mixed ones. In respect of the cultural values presented by the performances, there are aesthetic values, traditional cultural values and modern cultural values (Li et al., 2005). Each performance puts emphasis on different values in its artistic content. Zhou (2012) classified tourist-oriented performances based on the product development model: products relying on tourist attractions, products in combination with city marketing and tourism marketing, and famous commercial products which are invited non-periodically from other areas. Zhuge and Cui (2005) divided the performances by the type of the city where the performing arts venue is located in. The first type of the city is mega cities such as Beijing and Shanghai where there are numerous tourists. The performing arts market in those cities is more aiming at international inbound market. The performing arts venues established close business relationships with travel agencies. Their targeted market is primarily in connection with overseas visitors. The second type is small cities with distinguishing features where the major of the tourists are domestic groups organized by travel agencies. Their entertainment activities at night are less selective. Thus, tourist-oriented theaters are more likely to be successful as long as their products are unique and well-known. The last type is big cities without unique culture and arts. The tourist-oriented theaters are difficult to succeed in this type of cities due to the great number of consumption choices at night and insufficient number of international inbound tourists.

The classification of the tourist-oriented theaters is not unified. Many tourist-oriented performances have the characteristics of more than one type. The criteria of the classification can be the content of shows, the art form, the market demand, the

performing venues, the development model and so forth. This thesis will analyze the different types of tourist-oriented performances in China with the theory of authenticity in tourism industry in the following part of the thesis.

Chapter 4. Experiential satisfaction

1. Experience Economy

The book of the experience economy written by Pine and Gilmore (2011) illustrated the phenomenon of the experience economy. Commodities, goods, services and experiences constitute the four economic offerings. Commodities refer to natural agrarian materials which cannot be differentiated. The next level of economic offering is turning raw materials into tangible goods in the industrial economy. Then, suppliers put more emphasis on creating more values through intangible services customized to their clients. In the fourth economic offering, the experience is the center of entertainment offerings. Customers pay for spending time on "enjoying a series of memorable events that a company stages -as in a theatrical play- to engage him in an inherently personal way" (p. 3). To be specific, the nature of experiences offering is memorable and new values are created during the experience. Each person's experience is unique as the factor of demand is sensations perceived by every guest. The experiences vary from different levels of emotional, physical, intellectual or spiritual conditions of individuals.

Pine and Gilmore (2011) explored the experience realms based on two dimensions, namely the level of guest participation and environmental relationship. The entertainment is the most developed and common form of experience realm in the experience economy. The entertainment experience happens when people passively absorb the experience, while it is regarded to be educational experience if the individual participates actively. In the escapist experience realm, the escapist guests are actively immersed in the experience. They play a positive role in activities, such as playing in theme parks and playing Internet-based games. In the last experience realm which is called the aesthetic experience, people are also immersed in it, but in a passive way. For example, visitors in a museum are immersed in the aesthetic aspect of the museum, but they have little influence on it.

In experience economy, customer satisfaction is used to measure the difference between customer's expectation and customer's perception. The book by Pine and Gilmore (2011) explained the distinctions between customer satisfaction, customer sacrifice, customer surprise and customer suspense by providing the following formulas:

Table 4.1: formulas of customer satisfaction, customer sacrifice, customer surprise and customer suspense

• "Customer Satisfaction= What customer expects to get - What customer perceives he gets" (p. 120);
• "Customer Sacrifice= What customer wants exactly - What customer settles for" (p. 120);
• "Customer Surprise= What customer gets to perceive - What customer expects to get" (p. 146);
• "Customer Suspense= What customer dose not yet know - What customer remembers from past" (p. 151).

Source: Pine & Gilmore (2011).

The customer satisfaction and sacrifice are the foundation on building up customer surprise. In order to create customer surprise, businesses need to increase customer satisfaction and reduce customer sacrifice. After having customer surprise, companies could stage customer suspense for improving further customer relationships. The first three stages are referred to as 3-S Model for generating economic values in the new economy. It is essential for companies to use the model for creating a memorable environment for customers.

Many people are seeking for unique tourist experience and paying more attention to the experience they could get from the consumption. Horvath (2013) stated that "tourism experience is embedded in the experience economy" (p. 375). The experiential consumption of tourism is basically influenced by tourists' emotions and the physical environmental factors. Different consumers have different perceptions of the quality of their experience. The psychological aspects of consumptions play the fundamental role in the tourism experience. Some tourists pursue in-depth cultural experience and take culture as the primary determinant of travel. McKercher and Cros (2002) defined this kind of tourists as purposeful cultural tourists. They classified five types of cultural tourists judging by the extent to what the arts and culture play a role in motivating the tourists to have tourism experience. Except purposeful tourist, the other types are sightseeing cultural tourist, serendipitous cultural tourist, casual cultural tourist, and

incidental cultural tourist who visited cultural attractions without the motivation of culture. The level of their having cultural experience motivated by culture is decreasing one by one.

2. Studies on consumers' experiential satisfaction

Performance evaluation is necessary and important for every organization since it provides information and solutions to improve organizations' performance. The result of performance evaluation will help organizations to make decisions on further improvement from the levels of internal output, organizational gains and public impact (Guerra-Lopez, 2008). Guerra-Lopez (2008) introduced several different approaches or models of evaluation in his book. Although the appropriateness of those models differs from organization to organization, the profit, customer satisfaction and employee satisfaction are the required measurement at the level of organizational accomplishments. The internal output level focuses on the sales and quality production, while the external impact concerns the environmental and economic influence on community. His book supported customer satisfaction being a general indicator for evaluating the quality of organizational performance.

2.1. Satisfaction in consumption experience

Customer satisfaction is an intrinsic state perceived by customers. The satisfaction is a result of comparing the actual experience with "the reward that was expected from the brand" (Howard, 1977, p. 57). The evaluation outcome of satisfaction should be compared with expectations. Bourdeau, De Coster and Paradis (2001) conducted a quantitative survey among 575 respondents, and adopted expectancy theory to argue that the relationship between the customers' expectations and the performance perceived is one of the determinants of customer satisfaction. Expectation is perceived before consumption. The role of expectation is very important to the satisfaction level of consumer's consumption. It is used to judge whether the audience is really satisfied or not. The importance of expectation was examined in empirical research as early as 1976. Swan and Combs (1976) argued that satisfaction generates when performance meets the consumer's expectation. On the other hand, if performance fails to meet the customer's

expectation, the customer will perceive dissatisfaction.

The experience in cultural tourism not only happens in the visiting period, but starts from the moment when consumers have the motivation of consumption and get the information. Aho (2001) presented a process model of the tourism experience. The coherent process contains seven stages:

-orientation;

-attachment;

-visiting;

-evaluation;

-storing;

-reflection;

--enrichment.

All of the elements in these stages are in conjunction with each other. The experience as a whole needs the contribution of every single aspect of the consumption. The intensity of experience differs from individual's reaction in each stage and certain circumstances. It will keep increasing after the visiting process or go the other way around. The good quality of services in the consumption will have a positive expression on the post-experience feelings (Horvath, 2013). Consumers' choice behaviors are influenced by their past experience in the similar consumptions (Nerhagen, 2003). They are more likely to have repeated consumptions once they experienced a satisfied consumption in the past. In other words, a high level of satisfaction perceived by consumers will lead to more consumption in the same or relevant market in the future. In this case, it is very important to improve the quality of products and services, helping to create a satisfied experience for consumers in cultural tourism, as well as the performing arts market.

2.2. Measurements on experiential satisfaction

According to the research by Ritchie and Hudson (2009), the concept of consumer experience in leisure was first studied in 1975 by a Hungarian psychologist Csikszentmihalyi who then published a more influential article on the psychology of the optimal experience in 1990. From then on, many studies focused on the measurement of experiential satisfaction in different organizations. The research on satisfaction in

performing arts by Hume and Mort (2008) was a quantitative survey among 273 audiences. Hume and Mort found out that "the degree of perceived value received from the experience strongly influenced the level of satisfaction" (p.321). The findings also suggested that service quality is considered to be important, but it is not a direct predictor of the audience's satisfaction. The result of satisfaction may turn out to be different while using diverse measurements. The elements for estimating the quality of experience vary from researches on different cases. Unger and Kernan (1983) divided the intrinsic satisfaction in leisure into five components, namely perceived freedom, involvement, arousal, mastery and spontaneity. Otto and Ritchie (1996) proposed six dimensions of the tourism experience as Hedonic Dimension, Social Dimension, Novelty Seeking Dimension, Comfort Dimension, Safety Dimension, and Challenge Seeking Dimension. These dimensions are fundamental to create high-quality experience for tourists. A research on customer satisfaction with live music performance considered four elements: the setting, the musicians, the music performance and the audience (Minor, Wagner, Brewerton & Hausman, 2004). Another research on experiential quality used immersion, surprise, participation and fun as four basic experiential qualities for theme parks to assess the consumers' satisfaction level of "attractiveness of scripts, charm of setting, planning of activities and consistency of theme" (Kao, Huang and Wu, 2008, p.166). All of the researches on measuring experiential satisfaction mentioned above employed the method of quantitative survey among consumers in their selected research fields.

In the past decades, researchers identified the theoretical frameworks of cultural experience in different perspectives and some of the theories can be complementary. The research by Radbourne, Johanson, Glow and White (2009) divided the audience experience in the performing arts sector into four components which are the basic instruments to measure the value perceived from the cultural consumption. These components are "knowledge, risk, authenticity and collective engagement" (p.19). The deep understanding of the performance will result in a rich audience's experience (Kawashima, 2006). The information provided for audiences can be contextual programming, visual enhancements and (self-) interpretive aids. Theaters could make full use of the information to create experience for audiences. The functional risk, economic risk, psychological risk and social risk are possible determinants of theater re-

consumption. The positive risks will lead to great likelihood of participation. The authenticity within a performance perceived by audiences also has positive influence on the audiences' experience. The authenticity is not only the objective authenticity of the originals, but also the emotional perception of audiences. In theaters, the audiences feel like being engaged in the environment with actors and other audiences. The collective engagement is another component to perceive values in the performing arts events. The four components mentioned above constitute the audience experience as a measure of performance quality. It is concluded that consumers will be more loyal to the organization if their expectations concerning the four components are met (Radbourne et al., 2009).

Finally, to have a clear overview of different perspectives of measuring the experiential satisfaction, a table is provided with eight researches by different scholars during 1983 and 2010 in several research fields including leisure, tourism, theme park and the performing arts.

Table 4.2: Different researches on measuring experiential satisfaction

Author	Year	Research field	Experience dimensions
Unger & Kernan	1983	Leisure	perceived freedom, involvement, arousal, mastery and spontaneity
Otto & Ritchie	1996	Tourism	Hedonic Dimension, Social Dimension, Novelty Seeking Dimension, Comfort Dimension, Safety Dimension, and Challenge Seeking Dimension
Aho	2001	Tourism	seven stages: orientation; attachment; visiting; evaluation; storing; reflection; and enrichment
Minor, Wagner, Brewerton & Hausman	2004	Music performance	the setting, the musicians, the music performance and the audience

Boshoff	2006	Theme park	Entertainment, restaurants, entertaining rides, retail shopping, communication, physical facilities, security, accessibility, price.
Kao, Huang & Wu	2008	Theme park	immersion, surprise, participation and fun
Radbourne, Johanson, Glow & White	2009	Performing arts	knowledge, risk, authenticity and collective engagement
Hume & Mort	2010	Performing arts	Peripheral service quality, core service quality, perceived value for time and money.

Source: author's elaboration.

Chapter 5- Different tourist-oriented theaters in China

1. The development of Chinese tourist-oriented theater market

The tourist-oriented theaters have been developing rapidly in China for certain reasons. China is rich in charming natural tourism resources and precious historical relics. The eastern country has unique cultural heritage made up of traditional music, dance, theater, acrobatics, etc. which can be innovated with the use of modern technology and revitalized in the new market. With the expanded development of domestic tourism industry, the demand for tourist-oriented performances is increasing rapidly. The recreation value created by the performing arts market contributes to attract tourists and set up the brand of local tourism. In this sense, theater performances are the catalyst of promoting Chinese tourism industry.

According to the Statistical Bulletin of Chinese Tourism Industry published by China National Tourism Administration in three consecutive years, the tourists' number, tourism income and per capita consumption expenditure of both domestic tourism industry and inbound tourism market are keeping increasing year on year (see table 5.1). The positive situation of tourism industry provides a platform for tourist-oriented theaters in China. The growing number of consumption expenditure in tourism makes it more possible to consume in watching a show during traveling.

Table 5.1: Statistics in Chinese domestic and inbound tourism 2009-2011

Year	2011	2010	2009
Domestic tourism			
Tourists' number(billion)	2.641	2.103	1.902
Tourism income(billion RMB)	1930.539[2]	1257.977	1018.369
per capita consumption(RMB)	731.0	598.2	535.4
Inbound tourism			
Tourists' number(billion)	0.135	0.134	0.126
Tourism income(billion dollar)	48.464	45.814	39.675

Source: http://www.cnta.gov.cn/html/zh/index.html.

[2] Note: it is about 214.5 billion euros.

Unfortunately, no accurate data concerning the development of Chinese tourist-oriented theaters is published officially on the Internet as well as on hard paper reports. It is partly due to the fact that Chinese government does not pay much attention to the statistics of cultural industries. However, the situations of Chinese tourist-oriented theaters are widely reported and discussed by different media. The tourist-oriented theater as a special type of performing arts products needs to be distinctive from other products. The successful theater products should not be reproduced by others. However, the product innovation in this market is not simple. Many theater companies copied the ideas and business models of successful cases, but they cannot copy the essence of the experiential elements. It is neither good for the long-term development of their companies nor to the benefit of the overall market. Furthermore, the investment of Chinese tourist-oriented theaters is great but not necessarily has high return. The high operational costs increase the risk of gaining profit. In this sense, financing is a serious constraint of the development of tourist-oriented theaters. Many tourism destinations attempted to cooperate with well-known professionals so that the performance products could gain reputations easier and have more advantages to attract investors.

Chinese researcher Wu (2002) established a model of cultural authenticity and fictionality as shown in the figure below (figure 5.1), based on the theoretical framework of tourism types by Cohen. The horizontal axis indicates the nature of local culture or landscape, and the vertical axis means tourists' perceptions of local culture or landscape. The first quadrant shows the authentic culture that could satisfy the expectation of tourists. The culture in the second quadrant is not authentic but the stage performance makes tourists felt that it was authentic. The third quadrant reveals the artificial landscape or fictional culture used to cater for people's entertainment and pleasure. The last quadrant is a failure of tourism destination, because it demonstrates the situation that tourists are suspicious of the authentic culture. Using the model of cultural authenticity as a tool, this thesis will classify the Chinese tourist-oriented theaters into three types, corresponding to the first, second and third quadrant respectively. Each type of tourist-oriented theaters focuses on different aspects of experiential creation to the audience.

The following part will introduce three theater performances, each of which

represents one type of tourist-oriented theaters in China. All the three theaters are located in the South of China, and they all have huge investment and good returns. The reason of choosing theaters in the Southern China is that the earliest and most tourist-oriented theaters are distributed in that area. Although there are also tourist-oriented theaters in the North of China, the situation is not as good as in the south. Concerning the vast territory of China, the three adjacent provinces where the theaters are located in are geographically similar. In addition to the difference of cultural authenticity of the shows, there are also differences in the investors, performing venues, experiential elements and so on. The distinctions among them make it valuable to present the three theater performances so as to understand how different theaters create a memorable experience to their audience. Another aim of introducing the three cases is to give a more detailed background of the different types of tourists-oriented performances in China.

Figure 5.1: Model of Cultural Authenticity
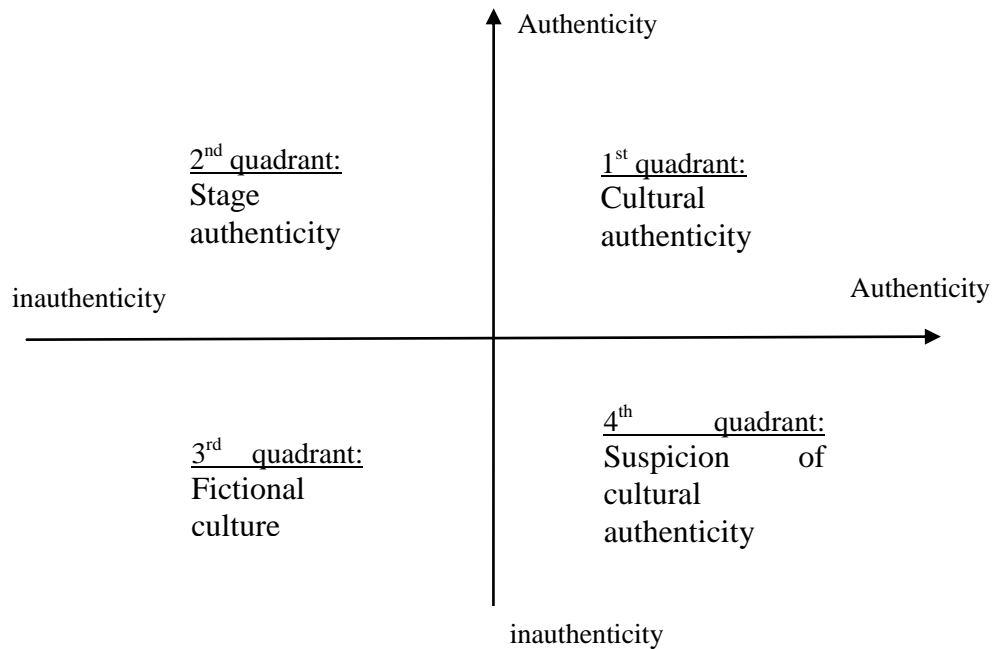
Source: Wu (2002).

Figure 5.2: Locations of three different types of Chinese tourist-oriented performances

Source: own elaboration.

Table 5.2: Features of three types of tourist-oriented performances in China

Performance	Impression Sanjie Liu	Mengbalanaxi	OCT Bay water show
Cultural authenticity	1st q: Cultural authenticity	2nd q: Stage authenticity	3rd q: Fictional culture
Premiere	2004.3	2005.4	2011.10
Venue	outdoor	Indoor+outdoor	outdoor
Audience capacity/show	3700	600	2595
Show duration	60 min.	90 min	50 min
Attractive point	Real-life scenery	Indigenous culture	Multi-media innovative tech.
Investment	0.32 billion RMB	Biggest in Yunnan	0.2 billion RMB (22 million euro)
Investor	private	government	State-owned co.

Sources: field investigation in May, 2013, and websites:
http://www.octbay.com/category.aspx?NodeID=15,
http://baike.baidu.com/view/363546.htm?fromId=32018, http://baike.baidu.com/view/229174.htm,
available on 29, May, 2013.

2. Performance one: Impression Sanjie Liu

(Photo source: http://www.chinadiscover.net/china-tour/guilinguide/yangshuo-photos.htm, available on 1st June, 2013)

Basic background:

Impression Sanjie Liu is a classic tourist-oriented theater product in China. The biggest difference between this product and normal theater product is that Impression Sanjie Liu is a real-life scenery performance. The high-budget product was invested by a Chinese private company. The wonderful work of art had been prepared for five years with the great effort of 67 artists domestic and abroad. What is worth mentioning is that the director of the performance is one of the most famous Chinese movie directors Zhang Yimou who won the Golden Lion twice and the Golden Bear[3] once. Many people come to watch the show due to the reputation of the director. For this reason, people might have higher expectations of this artistic product. The performance has been shown every night for almost ten years since its premiere on 20, March, 2004. It has more than 600 cast members, half of which are local fishermen (Qian, Lu & Chen, 2012). The creative idea of this performance is to present the local cultural resources, especially the legend of Sanjie Liu in an original way by means of the natural landscape. The audience will have a memorable experience in the special theater.

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[3] The Golden Lion is the highest award in Venice International Film Festival, and the Golden Bear is the highest award in Berlin International Film Festival.

Highlights of the audience's experience:

A. Authenticity of stage and actors:

The stage of Impression Sanjie Liu surpasses the enclosed theater space. It is the natural landscape of the Lijiang River in Guangxi Province. The Original ecology is the most important feature of the real-life scenery performance, an innovation of traditional pattern of theater performances. Real-life scenery provides an advantage of using natural conditions to create changeable stage setting, building different audio-visual experience for the audience. A certain number of the actors grew up and lived in the area originally. They are familiar with the life the artistic director try to present on the stage. It is easier for them to get into their characters with a sense of pride and cohesion. The audiences have a chance to watch an authentic scene of local life and original performances of the folk songs. They seem to be involved in the authentic culture which may be different from their own cultures. The authenticity cannot be copied by other actors who have no experience in the real-life scene expressed in the performance.

B. Popularity of the theme song

The music and dance in the performance are derived from local traditions. The ethnic group in the region is the national minority Zhuang. Sanjie Liu is the embodiment of beauty and love, intelligence and capability in the hearts of Zhuang people. Many Chinese know this artistic figure and her folk songs from the movie Sanjie Liu shown in 1961. The original performance by the ethnic group recalls audiences' memory of the classic folk song and brings people to an exciting atmosphere.

As mentioned above, one of the measurements of audiences' experiential satisfaction uses four indicators of audience experience: knowledge, risk, authenticity and collective engagement (Radbourne, Johanson, Glow & White, 2009). The thesis will use the four indicators to measure the audience experience in the show.

Table 5.3: Measurement of audience experience in Impression Sanjie Liu

Measurement of audience satisfaction with the experience in *Impression Sanjie Liu*	
indicator	application

Knowledge	Indigenous culture, local life style
Authenticity	Culture authenticity, real-life scenery
Risk	Free raincoats for consumers if raining
Collective engagement	Comfortable atmosphere to communicate with each other, free to talk during the show.

Source: own elaboration.

3. Performance two: Mengbalanaxi

(Photo: Xiaojie Zhu)

Basic background:

Mengbalanaxi means City of Light in the language of the ethnic group Dai. The super show Mengbalanaxi is a residency show performed every night in a settled theater in the very southern city in China. According to the publicity of the show[4], it is the theater performance with the largest investment in Yunnan Province, but the exact sum of investment is not published. The performance has five plays, each of which presents a different but correlative theme of the indigenous culture. Through the field investigation,

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[4] See: http://baike.baidu.com/view/229174.htm

I observed that a large proportion of the audiences are organized to come to the theater by travel agencies. It fully deserves to be called a tourist-oriented theater and a success of co-operation between the performing arts sector and travel agencies.

Highlights of the audience's experience:

A. Integration of art forms

Mengbalanaxi is not simply a singing and dancing show as expected before watching. The 90-minute show contains national folk dance, court dance, folk songs, fashion show and acrobatic feats. It offers a good opportunity for consumers to know the indigenous culture in a dramatic way. The educational function of the show adds more value to the audiences' experience in this cultural consumption. The fashion show which is spontaneously integrated in the performance creates an enjoyable visual feast for the audience. The exquisite costumes were designed based on the original appearance of national dresses by professional costume designers of national level. The verisimilitude of the stage setting enables the consumers to experience the life and culture of Dai people, though the cultural authenticity is weaker than that in real life.

B. Surprise during the show

Surprise is one of the four basic experiential qualities of measuring consumers' satisfaction in the research by Kao, Huang and Wu (2008) mentioned in the literature review. The director of Mengbalanaxi makes several surprises for audiences during the show. At the end of the second play, a group of actors appear with wire at the top of the front stage all of sudden. Turning a somersault in the air surprises the audiences and makes some of them shouting excitedly. The breathtaking movements stimulate people's psychological needs of experiencing something different from their daily life. Another big surprise is the authentic experience on the stage. The audiences with VIP tickets could enjoy the sprinkling of water which is the supreme treatment in the convention of Dai, while other audiences can watch water pouring down to the stage with actors splashing in the water. That is an authentic scene of the indigenous culture that the consumers could normally only experience in the Water-Sprinkling Festival.

C. Audience interactive participation

Before the theater performance starts, there are outdoor interactive activities for the audience. Consumers gather together to play local games and learn dancing with some actors. Besides, the theater offers every consumer with local refreshment and fruits. The atmosphere makes it more comfortable to communicate with each other. Because of the creation of a comfortable pre-performance environment, the social risks that consumers may perceive are effectively reduced. In that case, both psychological and physical satisfaction of the audience can be achieved.

The first case used knowledge, risk, authenticity and collective engagement as four indicators to measure audience experience. The following table (table 5.4) uses the same measurement to summarize how the show Mengbalanaxi creates an experiential environment for the audience in a positive way.

Table 5.4: Measurement of audience experience in Mengbalanaxi

Measurement of audience satisfaction with the experience in Mengbalanaxi	
indicator	**application**
Knowledge	Indigenous culture and visualized local conditions and customs
Authenticity	Stage authenticity of the local dance, costumes, etc.
Risk	Reduce risk by pre-performance activities, free bus to the theater, etc.
Collective engagement	Audiences dance and dining together, interactive participation in sprinkling water, etc.

Source: own elaboration.

4. Performance three: OCT bay Water show

(Photo: Xiaojie Zhu)

Basic background:

The water show theater in OCT Bay is a large-scaled multi-media water show theater in Shenzhen, a costal city next to Hong Kong. The outdoor theater has the capacity of nearly 2600 seats. It was invested with almost 200 million Yuan (approximately 25 million euro) by a Chinese state-owned enterprise called Overseas Chinese Town and a French advertising agency ECA2. The 50-minute water show is a residency performance in the theater since 1st October, 2011. The story of the show is completely fictional with a flavor of fairy tale. What attract the audience most is the magnificent multi-media technological means.

Highlights of the audience's experience:

A. multi-media technological means

The artistic expression of the show focuses on the multi-media skills. The water screen uses the 3D techniques of Holographic Laser Projection to integrate the effect of visual background and real performance. It is said that there are over 600 sets of multi-media special equipment, including projection, laser, geyser, photophore and water bridge[5]. For people who care about novelty seeking and hedonic dimensions in tourism experience, the high quality of the water show satisfies their psychological needs to a certain extent.

[5] See: http://www.octbay.com/category.aspx?NodeID=15

B. Peripheral environmental conditions

The water show theater is located in a creative quarter adjacent to the bay of the city. The creative quarter has a group of hotels, restaurants, exhibition center, entertainment equipments and shopping center. The cultural atmosphere makes it a multi-functional place for consumers to have a unique life experience. The box office is right at the entrance of the theater so that visitors can easily purchase tickets of the night. It is convenient to walk around and have dinner before or after watching the show.

Table 5.5: Measurement of audience experience in Water show

Measurement of audience satisfaction with the experience in Water show	
indicator	**application**
Knowledge	Multi-media technology could replace actors and stage settings.
Authenticity	Fictional culture, fairy tale
Risk	Convenient traffic, high-end consumption environment
Collective engagement	Warming up before the show, cozy environment for audiences to relax

Source: own elaboration.

Chapter 6- Quantitative research in tourist-oriented performance Mengbalanaxi

1. Research design and research question

The initial idea of the empirical research described in the thesis research proposal was to formulate a comparison study on the consumers' satisfaction with their experience in the different tourist-oriented performances introduced in the previous chapter, using the same questionnaire for the audiences of the three theaters to test whether there is any difference of the determinants that could affect consumers' satisfaction level of the entire consumption process. All the three tourist-oriented performances had big investments and high economic returns. But there are differences in the experiential elements in each of the theaters. For instance, the director of Impression Sanjie Liu is so popular in China that consumers of the performance might have higher expectations which will affect their satisfactions with the real experience. The multi-media stage effect in the water show in OCT Bay is so attractive that the audiences may reduce the influence of dissatisfaction with other aspects on the overall satisfaction level. Unfortunately, the time for the data collection is limited. There is not enough time to research on three performances. Besides, no relevant research result of the performances by other researchers can be found. Therefore, I decided to focus on one tourist-oriented performance.

The focus of the empirical research is the influential factors of the audience satisfaction. The audiences of the show may feel satisfied or dissatisfied with their experience in the theater. What factors could affect their satisfaction? Thus, the research question of the master thesis is: **what determinants affect audience satisfaction in the aspect of consumption experience in the tourist-oriented performances in China?** The empirical research is aiming to explore the research question through the quantitative survey conducted in the theater show Mengbalanaxi in Yunnan Province in China. The show is a typical tourist-oriented theater performance and offers the hedonistic consumer experience. The units of analysis of the research are individuals who watched the tourist-oriented performance. Based on the theoretical analysis of experiential satisfaction and the observations through my own experience in the theater, it is assumed that the satisfaction may be affected by consumers' expectation and their social-demographic

characteristics, consumption behaviors and the quality of the artistic performance and peripheral services.

2. Research method and questionnaire

Because it is necessary to measure the satisfaction level in certain aspects of the consumption in a standard criterion, a quantitative method is considered to be more suitable in this research than qualitative methods, such as interviews. In the quantitative survey research, every respondent should answer the same questions and use standardized measurements to ensure the comparability of data. A questionnaire with questions concerning the respondents' consumption behaviors, the expectation level and satisfaction level of the consumption, and their social-demographic characteristics was designed in April 2013. A pilot test was done by seven people who were selected randomly before distributing the questionnaire. The procedure of data collection was conducted in May 2013. At first, I planned to use probability sampling to collect simple random samples to ensure that each case in the population has the equal chance of being selected (Sirkin, 2005). Thus, I went to the Mengbalanaxi Theater in Jinghong City, Yunnan Province to distribute the printed-out questionnaires to the audiences after they watched the show. Most audiences left the theater immediately when the show finished. The time was too limited to distribute and collect the questionnaires front to front, because the audiences have to go back to the hotels with their touring buses as arranged. It would be inefficient to insist on the sampling method, so I changed the method of sampling. I searched on Chinese social media Sina Weibo and Tecent Weibo to find out the targeted respondents who posted twitters talking about their personal presence in the show Mengbalanaxi within one month. I sent messages to nearly 340 potential respondents with the link of the online questionnaire. The questionnaire was open from 16 May till 2 June, 2013 and finally 146 valid respondents returned their questionnaires.

The questionnaire (see appendix 1) contains two main parts: questions related to the consumption and questions concerning personal information of respondents. The first three questions ask the respondents' previous consumption frequencies of theater, travelling and tourist-oriented performance. The following questions are relevant to this consumption in Mengbalanaxi Theater, aiming to know the respondents' motivation,

expectation, channel of this consumption and willingness to re-consume. Besides, a table is designed with items concerning the overall evaluation and specific evaluations of different aspects of respondents' consumption experience (actors' performance, music in the show, stage lighting design, costumes, program/ script of the show, behaviors of staff, seats in auditorium, toilets in the theater, bar/ restaurant, convenience of traveling to the theater, channel of purchasing tickets, and price of the ticket). The second part of the questionnaire consists of social-demographic information of respondents and the duration of this trip. The data is used to know the basic characteristics of the consumers in this theater and whether certain characteristic affects the satisfaction.

3. Conceptualization and operationalization

The satisfaction mentioned in the research question refers to the satisfaction with the entire process and specific aspects of the audience's experience in the consumption. To measure the satisfaction, it is important to conceptualize the term "satisfaction".

  a. Satisfaction: "a post-consumption attitude" or "a psychological state resulting from the purchase and consumption experience" (Bourdeau, De Coster and Paradis, 2001, p. 43).
  b. Satisfaction: "the consumer's mental state of being adequately or inadequately rewarded for the sacrifice he or she has undergone. The degree of adequacy results from comparing actual past experience with the reward that was expected from the brand in terms of its potential to satisfy motives served by its product class" (Howard, 1977, p. 57).

The first concept of satisfaction focuses on the consumption experience, while the Howard's concept emphasizes on the role of expectation. In order to make the concept of satisfaction observable, it is necessary to measure the level of expectation and evaluation of the actual experience. The operationalization of the consumer's expectation employs the interval level of measurement, a five-score ranging from one to five. The number of scores rises from one to five as the degree of expectation increases. The evaluation of consumer's actual experience in the consumption process adopts the same method as the measure of expectation. The actual satisfaction perceived by the consumer should be the

difference between the evaluation of performance and the expectation perceived before the consumption.

The satisfaction is closely related with consumption behaviors. The consumption behavior is also known as consumer behavior. It is the study of individuals, groups or organizations who are the end users of any products or services. In this research, consumers are the audiences who attended the performance in the tourist-oriented theater. The consumer behavior is considered to be a whole behavioral process of consumption. The term consumption behavior is conceptualized as follows:

Consumption behavior is a process in which the end users "select, purchase, use or dispose of products, services, ideas or experiences to satisfy needs and desires" (Thapa, 2013, p. 98).

In this empirical research, the consumption in the tourist-oriented theater is an experiential process involving the performing arts sector and the tourism sector. In this case, when measuring the past consumption behaviors, it is necessary to know the consumer behavior in both sectors. The questions concerning the frequency of the consumption in each sector in 2012 will be asked, using the same indicators of "more than 12 times a year", "4-12 times a year", "1-3 times a year" and "0 times". A question asking about consumers' motivation is aiming to know whether the consumer selected this consumption actively by himself/herself, or passively selected it by others. To test the consumers' loyalty, a question is designed to ask whether the respondents are willing to consume in a similar tourist-oriented performance again.

4. Hypotheses

The expectancy theory mentioned in the literature review suggests that there is a relationship between consumer satisfaction and expectation. It is argued that "the variance between expectations and performance correlates positively with feelings of satisfaction or dissatisfaction" (Bourdeau, De Coster and Paradis, 2001, p. 41). From the way of computing satisfaction in the research, it must be true that satisfaction and expectation have a relationship. But the direction of the relationship is uncertain.

Therefore, it is assumed that the more expectation, the less satisfaction the consumer will get in the tourist-oriented theater in China. The first hypothesis is:

Hypothesis 1: The consumer's expectation of his or her experience in the show has a negative relationship with the satisfaction.

Bigne, Andreu and Gnoth (2005) argued that behavioral intentions are important marketing consideration due to the fact that exploring new customers is more costly than maintaining existing customers. Satisfaction is an influential factor of behavioral intentions, including loyalty and willingness to pay (Baker & Crompton, 2000). As discussed in the literature review, the satisfaction with the consumption will have an impression on the post-experience feeling and then affect the decision-making behavior of similar consumptions in the future. On the other hand, it is assumed that customer satisfaction can be influenced by the past consumption behaviors. For example, consumers with more consumption experience in the performing arts might be more critical of the performance quality and more difficult to be satisfied. The consumption motives may affect the expectation. Those who consume in the theater actively are supposed to have higher expectations than those who consume passively. The motivation of the consumption also matters to the satisfaction. For instance, consumers with the motivation of having fun may be satisfied with a show, which is interesting and interactive, but of low artistic quality. However, the show with low artistic quality can hardly satisfy a theatergoer who always cares for the artistic quality. In this case, the hypotheses concerning the consumption behavior are proposed:

Hypothesis 2: The consumer's satisfaction is correlated to his or her consumption behaviors.

Given that there are different aspects of consumption behaviors that might be related with the consumer's satisfaction, the sub-hypotheses derived from the hypothesis concerning the relationship with consumption behaviors and satisfaction are:

Hypothesis 2.1: The consumer's satisfaction is affected by the relevant previous consumptions.

Hypothesis 2.2: The consumer's satisfaction affects the consumer's loyalty.

Hypothesis 2.3: The consumer's satisfaction is affected by the consumption motivations.

The audiences experience in their cultural consumption is reflected in the experience of core service quality and peripheral service quality. According to Hume and Mort (2008), service quality is "the actual performance of the entire service as received by the customer during the service delivery against the perceived service and includes aspects of functional and technical quality" (p. 315). In the tourist-oriented theater, the service quality contains artistic quality of the show and peripheral service quality. The researches by Hume and Mort (2008; 2010) formulated hypothesis that the service qualities are related to satisfaction, but it turned out that no statistical significance supported service quality as a predictor of satisfaction. This research will test whether there is a relationship between service quality and satisfaction in the tourist-oriented show.

Hypothesis 3.1: The consumer's satisfaction is affected by artistic quality of the show.

Hypothesis 3.2: The consumer's satisfaction is affected by the quality of peripheral services.

5. Data analysis

In total, there are 146 valid responses of the questionnaire from the 340 consumers of the tourist-oriented performance Mengbalanaxi. The response rate achieves 42.94 % which is considered to be a moderate outcome. The computer software SPSS 13.0 is used to analyze the relationship between variables and test other statistical significance.

In order to know who contributed to the data, the first step of the data analysis is descriptive statistics of the social-demographic information of the respondents[6]. The

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[6] See in appendix 2, Figures 1: Bar charts of social-demographical characteristics of respondents

sample (n=146) contains an unequal number of male and female respondents, but it is unavoidable when using the online questionnaire. 95 females take up 65.07 % of the total sample; while the number of male respondents is 51 (34.93 %) which is 30 % lower than females. The respondents cover all the ranges of age, monthly gross income and resident area, ensuring the variety of social-demographic characteristics of respondents. Among the respondents, half of them (52.7 %) are from 18 to 35 years old and those whose age is from 36 to 55 represent 43.2 %. A majority of the consumers being surveyed have bachelor's educational background and around one fourth have master or much higher education. The level of monthly gross income centralizes in the range of 2000 - 5000 Yuan (about 250 - 625 euro) and 5001 – 10000 Yuan (about 625 - 1250 euro) which is in accordance with expectation. Unexpectedly, there are nearly 10 % of the respondents living in the city where the theater is located and 11.6 % living in other cities in Yunnan Province. It would be interesting to examine whether there is any difference between the satisfactions by residents in Yunnan and satisfactions by non-residents. As presented in the table of frequency and percentage, most audiences of the show had a trip of more than three days. Using a contingency table of the relationship between the variables of resident area and duration of trip[7], it turns out that over half of those who had a trip of less than three days are residents in Yunnan. It can be predicted that consuming in the tourist-oriented theater requires a long duration of traveling for non-resident tourists.

Table 6.1: Frequency and percentage of social-demographic data of the respondents

Variable	Frequency	Percentage
Gender		
Male	51	34.9
Female	95	65.1
Age		
<18	2	1.4
18-35	77	52.7
36-55	63	43.2
>55	4	2.7
Educational level		
Elementary school or lower	0	0
Middle school	1	0.7
High school	11	7.5

[7] See in appendix 2, Table 1: Relationship between the variables of resident area and duration of trip

Bachelor's	95	65.1
Master's or higher	39	26.7
Monthly income		
<2000 RMB	14	9.6
2000-5000 RMB	84	57.5
5001-10000 RMB	40	27.4
10001-20000 RMB	6	4.1
>20000 RMB	2	1.4
Resident area		
In the city where the theater is located	13	8.9
In another city of the province where…	17	11.6
Outside the province where…	107	73.7
Outside China	9	6.2
Duration of the trip (day)		
<3	19	13.0
3-6	74	50.7
7-10	38	26.0
>10	15	10.3
	146	100

Source: own elaboration.

To test the hypotheses, a new variable representing the actual satisfaction with the consumption experience needs to be transformed by computing the balance between the evaluation of performance and the expectation level (evaluation of performance − expectation). Generally speaking, the expectation level of the show perceived by the respondents is not too low. Only 14.4 % gave a score below 3 for their expectation level. The mode of both expectation level and evaluation of the consumption experience is 3.0. However, the mean of the experience evaluation (3.73) is a little higher than that of expectation which is 3.60 (see table 6.2).

Table 6.2: Frequency & percentage of expectation and evaluation

Statistics

		expectation level	evaluation of the consumption experience
N	Valid	146	146
	Missing	0	0
Mean		3.60	3.73
Mode		3	3

expectation level

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	8	5.5	5.5	5.5
	2	13	8.9	8.9	14.4
	3	47	32.2	32.2	46.6
	4	39	26.7	26.7	73.3
	5	39	26.7	26.7	100.0
	Total	146	100.0	100.0	

evaluation of the consumption experience

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	3	2.1	2.1	2.1
	2	8	5.5	5.5	7.5
	3	52	35.6	35.6	43.2
	4	46	31.5	31.5	74.7
	5	37	25.3	25.3	100.0
	Total	146	100.0	100.0	

Source: own elaboration.

The new variable coded as "satisfaction" shows that the range of satisfaction is from -4 to 4. The positive number means the performance of consumption experience precedes the expectation perceived before the consumption, implying that the respondent is very satisfied. When the frequency of the variable is zero, the performance meets requirement of the expectation. It can be explained that the respondent is just satisfied. A

negative number implies dissatisfaction and the degree of dissatisfaction increases as the number becomes smaller. From the bar chart shown below and the results of statistical analysis processing in SPSS, it is clear that most respondents (mode = 0, mean = 0.1233) are not dissatisfied with their experience in the tourist-oriented theater performance Mengbalanaxi (see table 6.3). Half of the respondents gave equal scores to their expectation and evaluation of the consumption experience. 27.5 % measured their experience in the theater with a higher score than the expectation, meaning that they achieved a high level of satisfaction. On the other hand, 22.6 % of the respondents are not satisfied with the consumption experience. Therein, 17.1 % in the sample are slightly dissatisfied, having minus one as the score of satisfaction. 5.5 % of the 146 respondents feel that the actual consumption experience is far below their expectation (see table 6.3 & figure 6.1).

Tables 6.3: Statistical results of the variable Satisfaction

Statistics

satisfaction

N	Valid	146
	Missing	0
Mean		.1233
Mode		.00
Std. Dev iation		1.14404

satisfaction

		Frequency	Percent	Valid Percent	Cumulativ e Percent
Valid	-4.00	1	.7	.7	.7
	-3.00	1	.7	.7	1.4
	-2.00	6	4.1	4.1	5.5
	-1.00	25	17.1	17.1	22.6
	.00	73	50.0	50.0	72.6
	1.00	23	15.8	15.8	88.4
	2.00	13	8.9	8.9	97.3
	3.00	3	2.1	2.1	99.3
	4.00	1	.7	.7	100.0
	Total	146	100.0	100.0	

Source: own elaboration.

Figure 6.1: Percentage of different level of satisfaction
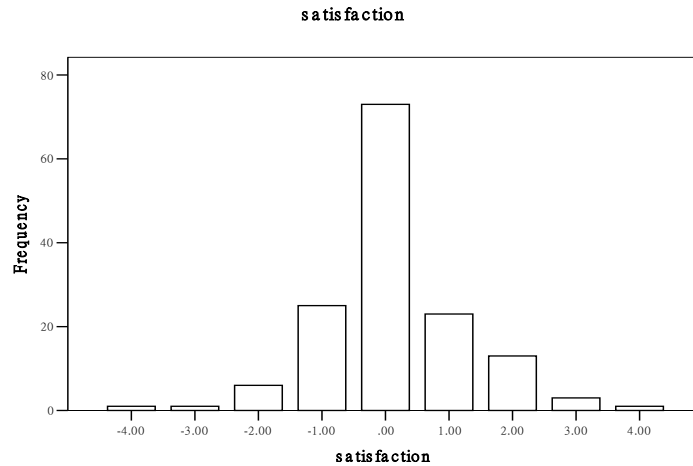
Source: own elaboration.

The first hypothesis assumes that the consumer's expectation of the consumption experience has a negative relationship with the satisfaction. Drawing a scatter plot to see the tendency of the relationship, it is clear that the cases in the sample are distributed orderly with a negative slope. The initial assertion is that there is a negative relationship between expectation and satisfaction. A statistical analysis of bivariate correlations of the variables of expectation and satisfaction is conducted by using Pearson's correlation coefficient (r) to determine the strength of the relationship. From the table of correlations presented below, the negative number of Pearson's correlation coefficient proves the negative relationship between the two variables. The absolute value of Pearson's r is 0.636. Based on the rule of strength of correlation, the numerical value lies in between 0.60 and 0.80, indicating that there is a strong correlation of the two variables (Sirkin, 2006). In this case, the expectation level and satisfaction with the consumer experience in the show have a strong negative correlation. It can be predicted that the lower the consumer expected from the show, the more satisfied he or she is.

Figure 6.2: Scatter plot of the relationship between expectation and satisfaction
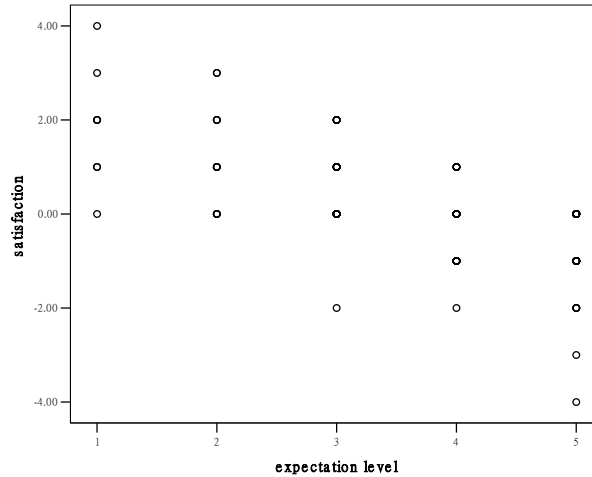
Source: own elaboration.

Table 6.4: Correlation of expectation and satisfaction

Correlations

		expectation level	satisfaction
expectation level	Pearson Correlation	1	-.636**
	Sig. (2-tailed)		.000
	N	146	146
satisfaction	Pearson Correlation	-.636**	1
	Sig. (2-tailed)	.000	
	N	146	146

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

Source: own elaboration.

Based on the answer to the question of frequency of attending theater performances in 2012, the samples are categorized into four groups with the criteria of theater consumption frequency: more than 12 times a year, 4-12 times a year, 1-3 times a

year and zero time. To assume that the four groups differ in the consumer's satisfaction with the consumption experience in the population, a null hypothesis (H0) and research hypothesis (H1) have to be formulated for a test of significance called F-test. The null hypothesis suggests that in the population all group means are equal. Then, the H1 will be that in the population at least one group mean differs from the other group means. Regarding satisfaction as the dependent variable, the result of F-test shows that the obtained value of F is 0.867 and the p-value for this test is 0.46 which is much bigger than the level of significance in social sciences (alpha of 5 %). Thus, the null hypothesis can not be rejected and the research hypothesis is not acceptable. The same result occurs when testing the assumption that the four groups with consumers having different frequency of traveling last year differ in the consumer satisfaction with the experience in Mengbalanaxi. The p-value for the test is 0.291 which is also smaller than 0.05, resulting in the rejection of the research hypothesis as well. The same method is used to examine whether the satisfaction level of consumers who had experience in a similar consumption and those who had no experience in a tourist-oriented theater. The obtained p-value (=0.141) is smaller than that of the previous two tests, but still not small enough to accept the research hypothesis of the test.

Among the respondents, there are 73 samples with a satisfaction of zero. These samples may lead to bias in the result, so these tests was conducted again without those samples whose satisfaction is zero. However, the results of these tests lead to the same conclusion as of the tests presented above. The hypotheses concerning consumption behaviors still cannot be accepted.

Table 6.5: F-test of significance of satisfaction and theater consumption frequency

ANOVA (all samples)

satisfaction

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	3.413	3	1.138	.867	.460
Within Groups	186.368	142	1.312		
Total	189.781	145			

ANOVA (samples with satisfaction of 0 excluded)

satisfaction

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	10.787	3	3.596	1.403	.249
Within Groups	176.775	69	2.562		
Total	187.562	72			

Source: own elaboration.

Table 6.6: F-test of significance of satisfaction and tourism consumption frequency

ANOVA (all samples)

satisfaction

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	4.921	3	1.640	1.260	.291
Within Groups	184.860	142	1.302		
Total	189.781	145			

ANOVA (samples with satisfaction of 0 excluded)

satisfaction

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	2.587	1	2.587	.993	.322
Within Groups	184.975	71	2.605		
Total	187.562	72			

Source: own elaboration.

Table 6.7: F-test of significance of satisfaction and past consumption in tourist-oriented theater

ANOVA (all samples)

satisfaction

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	2.842	1	2.842	2.190	.141
Within Groups	186.938	144	1.298		
Total	189.781	145			

ANOVA (samples with satisfaction of 0 excluded)

satisfaction

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.705	1	.705	.268	.606
Within Groups	186.857	71	2.632		
Total	187.562	72			

Source: own elaboration.

It is explained in the hypotheses part that satisfaction is an influential factor of consumer's loyalty. The more satisfied the consumer is, the more likely he or she is going to have repeated consumptions. In the questionnaire of the empirical research, the respondents were asked whether they are willing to consume in the similar theater again. It turns out that 126 respondents show their willingness to consume again. Only 13.7 % in the sample do not want to have a repeated consumption in tourist-oriented theater. Knowing from the new variable of satisfaction discussed earlier, there are 22.6 % respondents in total are not satisfied with their consumption experience in Mengbalanaxi. It is difficult to judge from the percentage of the two variables whether people who have different satisfaction level differ in the loyalty of consumption. When taking satisfaction as the dependent variable, the p-value of the F-test comes out to be 0.185. The p-value makes it impossible to declare Hypothesis 2.2 (The consumer's satisfaction with the experience in the show affects the consumer's loyalty) to be true.

Table 6.8: F-test of significance of satisfaction and consumer loyalty

ANOVA

Are you willing to consume in the similar theater again?

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1.340	8	.168	1.442	.185
Within Groups	15.920	137	.116		
Total	17.260	145			

Source: own elaboration.

Consumers choose to watch the performance in a tourist destination with various motivations. The options designed for different motivations in the research are the following descriptions: the show is famous; I like theater; I want to learn indigenous culture from the show; travel agent arranged it; my family/ friends want to watch it; and other reasons (no respondents chose it). These motivations are coded from one to five as shown in the table 6.9.

Table 6.9: The code of motivations

Motivation	Code
The show is famous.	1
I like theater.	2
Travel agent arranged it.	3
My family/ friends want to watch it.	4
I want to learn indigenous culture from the show.	5

Source: own elaboration.

The options coded as 1, 2 and 5 are motivations resulting from positive intrinsic driving force. People motivated by these reason are interested in the show per se. On the contrary, the audiences who have a motivation as the third or fourth description are motivated to consume in the show by other influential factors. Assuming that consumers having different motivations differ in the expectation level of the consumption, the test of significance of the Analysis of Variance needs to be conducted. As a result, the obtained p-value proves that the hypothesis that all population group means are equal should be rejected. Subsequently, we need to process the Scheffé's test[8] to look into group differences in detail (Sirkin, 2006). As shown in the table of post hoc test (table 6.11), the mean of expectation by people with motivation 2 minus that by those with motivation 3 equals 0.901. It means that the group of people with motivation 2 have a higher expectation level than those with motivation 3, and this difference is statistically

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[8] Scheffé's test: A test that finds the critical difference between any two sample means that is necessary to reject the null hypothesis that their corresponding population means are equal (Sirkin, 2006, p. 341).

significant (p-value is below 0.05). Besides, the difference between the groups of motivation 5 and motivation 3 is also statistically significant. In sum, people who consume in the show because travel agent arranged it have lower expectation level than people who like theater or people who want to learn indigenous culture from the show. Since the consumer's expectation of the experience in the show is affected by the consumption motives, it is assumed that the satisfaction is affected by the consumption motives as well. Due to the result of the significance of expectation and motivation, the groups of motivation 1 and motivation 4 could be excluded in the test for the significance of satisfaction and motivation. However, the outcome of F-test of significance of satisfaction and motivation (table 6.12) does not support the hypothesis concerning satisfaction and motivation, because the p-value of the F-test of significance between the two variables "satisfaction" and "motivation of consumption" comes out to be 0.197 which is much bigger than alpha coefficient of the test (0.05). The relationship between the two variables cannot be accepted.

Table 6.10: F-test of significance of expectation and motivation of consumption

ANOVA

expectation level

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	20.656	4	5.164	4.378	.002
Within Groups	166.303	141	1.179		
Total	186.959	145			

Source: own elaboration.

Table 6.11: Post hoc test for F-test of significance of expectation and motivation of consumption

Multiple Comparisons

Dependent Variable: expectation level

Scheffe

(I) motivation of the consumption	(J) motivation of the consumption	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval Lower Bound	95% Confidence Interval Upper Bound
1	2	-.177	.360	.993	-1.30	.95
	3	.724	.327	.302	-.30	1.74
	4	.690	.385	.524	-.51	1.89
	5	.010	.320	1.000	-.99	1.01
2	1	.177	.360	.993	-.95	1.30
	3	.901*	.282	.042	.02	1.78
	4	.867	.347	.189	-.22	1.95
	5	.186	.275	.977	-.67	1.04
3	1	-.724	.327	.302	-1.74	.30
	2	-.901*	.282	.042	-1.78	-.02
	4	-.034	.312	1.000	-1.01	.94
	5	-.714*	.228	.049	-1.43	.00
4	1	-.690	.385	.524	-1.89	.51
	2	-.867	.347	.189	-1.95	.22
	3	.034	.312	1.000	-.94	1.01
	5	-.681	.306	.297	-1.63	.27
5	1	-.010	.320	1.000	-1.01	.99
	2	-.186	.275	.977	-1.04	.67
	3	.714*	.228	.049	.00	1.43
	4	.681	.306	.297	-.27	1.63

*. The mean difference is significant at the .05 level.

Source: own elaboration.

Table 6.12: F-test of significance of satisfaction and motivation of consumption

ANOVA

satisfaction

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	4.181	2	2.090	1.651	.197
Within Groups	140.556	111	1.266		
Total	144.737	113			

Source: own elaboration.

In addition to the measurement of the cultural consumption as a whole, the survey also evaluated the quality of specific aspects of the consumption experience, including actors' performance, music in the show, stage lighting design, costumes, program/ script of the

show, behaviors of staff, seats in auditorium, toilets in the theater, bar/ restaurant, convenience of traveling to the theater (including parking), channel of purchasing tickets, and price of the ticket. The twelve aspects can be divided into two groups: artistic quality and peripheral services. To test how well we can predict satisfaction with the specific aspects of artistic quality and whether the effect of different aspects are statistically significant, the method of stepwise in SPSS will be employed in the regression analysis. It turns out that only the variable of actors' performance enters into the model of regression. The effects of other four variables are not statistically significant for the satisfaction level of consumers' consumption experience. The measure of goodness of fit (R square in the model[9]) indicates that 5.3 % of the variance in satisfaction can be accounted for by the quality of actors' performance. Observing the standardized coefficient which could take on values between minus one and one to determine the direction of the effect of this variable, it is suggested that the higher the quality of actors' performance is, the more satisfaction consumers perceive. If the predictor variable is the five variables as a whole, the p-value for the test of regression analysis comes out to be 0.037 ($p < 0.05$). It is statistically significant as well. To some extent, consumers' satisfaction with their experience in the show is affected by artistic quality of the show.

Table 6.13: ANOVA result from regression analysis of relationships of satisfaction and actors' performance

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.946	.389		-2.433	.016
	Actors' performance	.273	.097	.230	2.832	.005

a. Dependent Variable: satisfaction

Source: own elaboration.

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[9] See in appendix 2, Tables 2：Regression analysis of relationships of satisfaction and artistic quality of the show

Table 6.14: ANOVA result from regression analysis of relationships of satisfaction and artistic quality of the show

ANOVA[b]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	15.267	5	3.053	2.450	.037[a]
	Residual	174.514	140	1.247		
	Total	189.781	145			

a. Predictors: (Constant), Program/script of the show, Music in the show, Actors' performance, Customes, Stage lighting design

b. Dependent Variable: satisfaction

Source: own elaboration.

Employing the same method to examine the effect of peripheral services quality on the overall satisfaction level, none of the independent variables enters into the model of regression. Using the method of entering all requested variables in the model to test the significance again, it is proved that the p-value of each variable[10] is larger than 0.05, meaning that the null hypothesis (the respective effect is zero in the population) cannot be rejected. In this case, the Hypothesis 3.2 (The consumer's satisfaction with the experience in the show is affected by peripheral service quality) is unable to be supported in this empirical research from the perspective of statistics.

Resulting from the significance of satisfaction and artistic quality, and significance of satisfaction and peripheral services quality, among the twelve variables of different aspects of the theater, actors' performance is the only variable whose effect is statistically significant on the satisfaction. The result is also confirmed from the answers to the question (question 8 in the questionnaire) concerning consumers' subjective judgments on the most influential factor(s) that could affect the satisfaction with their consumption experience. Actors' performance is the most popular option of the answers. 61.64 % of the respondents chose this option as one of the most influential factors. In general, very few respondents considered the specific aspects of peripheral services as the most influential factors. For example, only seven respondents chose "convenience of

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[10] See in appendix 2, Tables 3：Regression analysis of relationships of satisfaction and peripheral service quality of the show

traveling to the theater" as one of the most influential factors of satisfaction, and nine respondents chose "behavior of staff" in the same question.

In addition to the test of hypotheses designed for this research, the possible relationships between satisfaction and the social-demographic characteristics of respondents are also tested[11]. The p-value of test for the significance of satisfaction and educational level is 0.007, much smaller than alpha. The test proved that consumers' educational level have an influence on their satisfaction. However, no evidence can be found to prove the statistical significance between satisfaction and other variables such as age, gender, income and distance from resident area to the theater. By comparing the means of satisfaction in different groups divided by the respondents' resident area, the group of consumers living in the city where the theater is located has the highest value of group mean (mean = 0.4615), and the group of respondents who are living outside China has the lowest mean value (mean = -0.3333). Although the test of these two variables is not statistically significant, the difference of group means demonstrates that local consumers are easier to be satisfied with the theater than people coming from a long distance.

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[11] See in appendix 2, Tables 4.

Chapter 7. Conclusions

1. Main findings

The tourist-oriented theaters take advantages of the performing arts market and tourism resources to attract audiences and gain economic benefits. The success of tourist-oriented theaters depends on the marketing of performances which is a co-work by theater promoters and travel agencies. Travel agencies play a very important role in increasing the number of audience for tourist-oriented performances, because many tourists are encouraged to consume in a tourist-oriented theater by tour guides. Comparatively, the creation of experiential elements in the consumption process is more important for the sustainable development of tourist-oriented theaters. The unique experiential elements will make a memorable impression on the audience. Experiential elements with good quality can give a feeling of fun and even surprise to consumers. The cultural authenticity perceived from the theaters also matters to the audience experience. Many people expect to learn the indigenous culture or have a personal experience of authentic arts and local life, and tourist-oriented theaters offer them a great chance to enjoy the experience.

The research on customer satisfaction with the consumption experience is conducted in a typical tourist-oriented theater which has a permanent show Mengbalanaxi. The quantitative research analyzed by SPSS is to examine the hypotheses concerning the influential factors of customer satisfaction with the show. The research sample contains 146 respondents most of whom are living outside the province where the theater is located. Based on the expectancy theory, the satisfaction is transformed as a new variable of the balance between the evaluation of performance and the expectation level. It is proved that there is a negative correlation between the satisfaction and expectation level of the consumption experience in the theater. Only 22.6% of the respondents felt not satisfied. The expectation also has a relationship with consumer's motivation. Consumers who came to the theater arranged by travel agencies have lower expectation level than those motivated by the content of the show or the form of art per se. However, there is no statistical significance between satisfaction and consumption motivations.

Different from what was assumed before analyzing the data, there is no relationship between the audiences' satisfaction with the consumption experience in the

theater and consumption behaviors which include past consumption experience and consumer loyalty. These findings of research conflict with some relevant researches (e.g. Hume & Mort, 2010). The difference may result from the method of test or the attribute of tourist-oriented theaters. For instance, due to the geographic limitation and the unchangeable program of the theater, it would be tricky to ask the consumer loyalty of repeat consumption in the same theater. Even if the audiences are not satisfied with this show, they are expecting a better performance of other tourist-oriented theaters. Hence, they are still willing to consume in a similar tourist-oriented theater.

The regression analysis of different experiential elements of the theater presented that the artistic quality of the show is very important to affect the audience satisfaction. It is especially true when it comes to the quality of actors' performance. The audiences put much emphasis on how well the actors performed, and the profession and creativity of the performance. The peripheral service elements got less attention from the consumers in Mengbalanaxi Theater. Different from consumers in traditional theaters of fine arts, most of the target audiences in the tourist-oriented theater take the show as an entertainment activity during their traveling. Their expectation of the service aspects of the theater will be affected by the quality of the whole trip. Jinghong City is not a metropolis with solid economic condition, so the general level of service quality is lower than in big cities. The respondents might neglect the effect of peripheral service quality on their satisfaction. That is why few respondents indicated the aspects of peripheral services in the questionnaire as one of the most influential factors of their satisfaction.

The research tested six hypotheses concerning the relationship between satisfaction and its influential factors. As summarized above, the potential influential factors in the hypotheses include expectation, relevant previous consumptions, consumption motivation and the quality of services. The data analysis run by SPSS proved hypothesis 1 (concerning expectation) and hypothesis 3.1 (concerning artistic quality of the show) to be true. Besides, the educational level of respondents also has a relationship with satisfaction. It can be concluded that expectation, educational level of consumers and artistic quality of the show are influential factors of the satisfaction. In terms of artistic quality, actors' performance is the most influential factors perceived by the consumers. The rest of the hypotheses proposed in the research are not supported

statistically.

2. Limitations of the research

Even though the research has been done in the right way, there are some limitations which need to be taken care of in the future. Firstly, the collection of questionnaires can be improved. At the beginning of the data collection process, I tried to distribute the questionnaires face-to-face in the Mengbalanaxi Theater. Take efficiency and costs into consideration, I had to quit this method of sampling and chose the target respondents through social networks online. I am aware that expectation is perceived before consumption. The perception of expectation is better asked before watching the show. The online sampling method is not an ideal practice for this research. It is impossible to ask consumers' expectation before the show when using this method. If there was enough time and budget for the empirical research, it would be better to conduct the survey with the consumers during their consumption process. In addition, more than half of my targeted respondents did not reply to my questionnaire. It is better to have a more efficient way to achieve a bigger number of valid respondents in this research.

Before conducting the quantitative survey, I chose three tourist-oriented theaters in the South of China where the tourist-oriented theaters are well-developed. The three theaters are of different characteristics, especially in the aspect of experiential elements. The past idea was to compare results of the same survey in the three theaters and try to find out if different highlights of experiential elements would affect the audience satisfaction. Due to the limitation of the research period, only one theater can be researched in details. The research focused on the audience satisfaction in the Mengbalanaxi Theater, so the results of questions in the same questionnaire conducted in other tourist-oriented theaters are probably different.

This survey used specific service quality as the experience dimension to measure customer satisfaction with consumption experience. The previous studies on this topic as discussed in the theoretical framework part employed different experience dimensions for the measurement. One research cannot cover all the aspects of experience dimensions in the theater. The level of customer satisfaction might not be the same if using different ways of measurement. With respect to the data analysis, the methods of analysis in this

research are basic tests of significance in statistics, including analysis of correlation, analysis of variance and analysis of linear regression. Each method was chosen by hypothesis and the level of measurement of variables. The methods are limited to these simple tests of each hypothesis. The research findings might be changed if different methods were used. Thus, the selection of measurement and methods of analysis is very important to the research findings.

3. Recommendations

The mean of audience satisfaction in the Mengbalanaxi Theater is a positive number which confirms the organizational performance of the theater. However, there is still room for improvement. The theater should pay more attention to the quality of actors' performance because many consumers regard it as the most influential factor of their satisfaction. The stage designs including lighting and costumes got very good results of evaluation. The specialty and authority of stage designers contributed a lot to the result. Anyhow, the lighting and costumes are not as important as the artistic performance per se to affect audiences' overall satisfaction. It is not necessary to invest too much in the stage design in such a dancing and singing show. I would suggest the theater to think of more creative ideas in the program of the show and make the audiences more pleased and interactive with each other.

Although there is no statistical significance between satisfaction and peripheral service aspects in the theater, it does not mean the peripheral service quality is not important. The qualities of seats in auditorium, bars and toilets in the theater got relatively lower scores than the artistic qualities. Thus, the Mengbalanaxi Theater should improve the quality of the facilities in the venue. For other theaters, the peripheral service quality should not be underestimated, because the comfort level of service will affect consumers' perception of the entire consumption experience subconsciously.

In the prospective research of tourist-oriented theaters, it is suggested that the expectation level should be asked before the show and the evaluations need to be answered afterwards. Researchers have to put more efforts into it and have more scientific methods to develop their researches. Besides, it will be interesting to focus on a specific aspect of the experiential elements. It is important to find out how to improve the

performance of the theater by enhancing the quality of experiential elements. The development of tourist-oriented theaters needs more shows of high quality and the creation of audience experience as a marketing strategy which are worth being studied in the future.

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Appendix 1
Questionnaire（original version in Chinese）

ERASMUS UNIVERSITY ROTTERDAM

您好，麻烦您填写这份旅游演出观众体验满意度调查的小问卷，该问卷全部匿名且数据仅用于本人硕士论文研究。多谢合作！

（圈出或√勾出每题合适的一项皆可）
1. 2012 年一年内您出席剧场演出的次数？
A.一年内多于 12 次　B.一年内 4-12 次　C.一年内 1-3 次　D.0 次

2. 2012 年一年内您的旅游次数？
A.一年内多于 12 次　B.一年内 4-12 次　C.一年内 1-3 次　D.0 次

3. 您之前是否观看过旅游演出（针对游客的表演或旅游景区的剧场演出）？
A.是　　B.否

4. 您为什么选择来看这场演出？（请选一项最能表达您的消费动机的选项）
A.演出名气大　B.个人爱好演出　C.旅行社安排的附加娱乐活动　D.陪同家人/朋友　E.通过演出了解当地艺术文化　F.其它理由，请注明_____

5. 您这次的购票渠道？
A.网上预订　B.现场购票口　C.旅行社　D.他人赠送　E.其它，请注明_____

6. 观看演出前，您对这场演出的期望值如何？（从 1 到 5 期望程度递增，请按您的预期程度高低从五分中选择一分）

1	2	3	4	5

7. 请您对这次演出体验中以下不同元素做出评价。按 1-5 分评分，1 分代表满意程度最低，5 分满意度最高。

		低 → → → → → 高				
这次消费的整体评价		1	2	3	4	5
艺术方面的质量	演员表演	1	2	3	4	5
	演出音乐	1	2	3	4	5
	舞台灯光	1	2	3	4	5
	演员服装	1	2	3	4	5
	节目内容	1	2	3	4	5
服务质量及相关因素	工作人员服务态度	1	2	3	4	5
	观众席舒适度	1	2	3	4	5
	剧场洗手间	1	2	3	4	5
	剧场周边餐饮	1	2	3	4	5
	到达剧场的交通便利度	1	2	3	4	5
	购票便利度	1	2	3	4	5
	演出票价	1	2	3	4	5

8. 最能影响您这次演出消费的整体满意度的因素是什么？（可选 1-2 项）
A.演员表演　 B.演出音乐　 C.舞台技术　 D.节目内容　 E.员工态度　 F.硬件设施　 G.交通便利度　 H.购票便利度　 I.演出票价　 J.其它，注明_____

9. 您是否希望再次观看类似的演出？
A. 是　　 B. 否

最后请您回答与此调研相关的个人信息，非常感谢您的配合！

1.您的性别：A.男　B.女	2.您的年龄：A. <18　B.18-35　C. 36-55　D. >55
3.您的居住地：A.剧场所在城市　 B.剧场所在省　C.剧场所在省以外地区　 D.中国大陆以外地区	4.您的教育背景：A.小学及以下　 B.初中　C.高中　 D.本科　 E.硕士及以上
5.您这次旅游的天数是(天)？A.<3　B.3-6　C.7-10　D.>10	6.您的平均月收入：A.<2000RMB　 B. 2000-5000RMB　 C. 5001-10000RMB　 D. 10001-20000RMB　 E.>20000RMB

Questionnaire（English version）

ERASMUS UNIVERSITY ROTTERDAM

Hello, Please take the time to complete this short questionnaire – all responses are anonymous and any information you supply will be purposely used only for analysis of my master thesis about the satisfaction with consumer experience in the theater performance during traveling. Thank you for your cooperation!

1. In 2012, how often did you attend (normal) theater performance?
A. More than 12 times a year   B.4-12 times a year   C.1-3 times a year   D.0 times

2. In 2012, how often did you travel in holiday?
A. More than 12 times a year   B.4-12 times a year   C.1-3 times a year   D.0 times

3.   Have you attended a tourist-oriented theater before?
A. Yes   B. No

4. Why do you come to watch the performance?(choose the one which best describes your motivation)
A. The show is famous.   B. I like theater.   C. Travel agent arranged it.   D. My family/friends want to watch it.   E. I want to learn indigenous culture from the show.   F. Other reason, please specify ____

5. What is your channel of purchasing the ticket?
A. online   B. box office   C. travel agent   D. given by others as a gift   E. other, please specify_____

6.   What is your expectation level of this performance? (Please give one score from 1 to 5. 1 means the lowest level of expectation and 5 means the highest. The level increases from 1 to 5.)

1	2	3	4	5

7.   What is your evaluation of the following aspects of the theater?(please give one score from 1 to 5. 1 means the lowest level of evaluation and 5 means the highest. The level increases from 1 to 5.)

Overall evaluation of the cultural consumption		Low→→→→high				
		1	2	3	4	5
Artistic quality	Actors' performance	1	2	3	4	5
	Music in the show	1	2	3	4	5
	Stage lighting design	1	2	3	4	5
	Costumes	1	2	3	4	5
	Program/script of the show	1	2	3	4	5
Peripheral aspects, e.g. Service in the theater	Attitudes of staff	1	2	3	4	5
	Seats in auditorium	1	2	3	4	5
	Toilets in the theater	1	2	3	4	5
	Bar/restaurant	1	2	3	4	5
	Convenience of traveling to the theater （inc. parking）	1	2	3	4	5
	Channel of purchasing tickets	1	2	3	4	5
	Price of the ticket	1	2	3	4	5

8. What is the most influential factor(s) mentioned above that could affect your satisfaction with your experience in the tourist-oriented theater?(choose no more than 2 options)
A.actors' performance   B.music in the show   C.stage technical aspects   D.program/content of the show   E.attitudes of staff   F.infrastructures in the theater   G.convenience of traveling to the theater   H. convenience of purchasing ticket   I. ticket price   J. other, specify__

9. Are you willing to consume in a similar theater again?
A. Yes   B. No

Finally, please answer the following information which is relevant to this research.

Your gender: A. Male B. Female	Your age: A.<18 B.18-35 C. 36-55 D. >55
Where are you from? A.in the city where the theater is located B. In another city in the province where the theater is located C.outside the province where the theater is located	Your educational level: A.elementary school or below B.middle school C.high school D.bachelor's degree E.master's degree or higher
How long is your trip in this holiday?(days) A.<3 B.3-6 C.7-10 D.>10	Your monthly gross income: A.<2000RMB B. 2000-5000RMB C. 5001-10000RMB D 10001-20000RMB E.>20000RMB

Appendix 2
Figures of data analysis operated by SPSS

Figures 1: Bar charts of social-demographical characteristics of respondents

gender

age

resident area

educational level

duration of this trip

monthly gross income
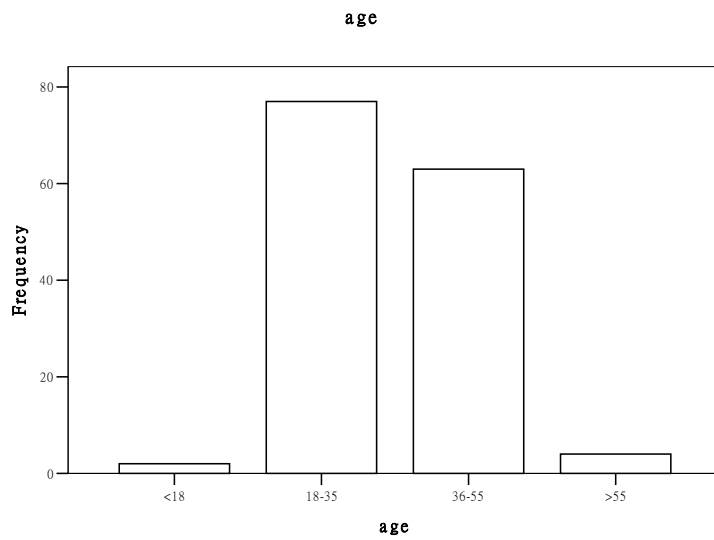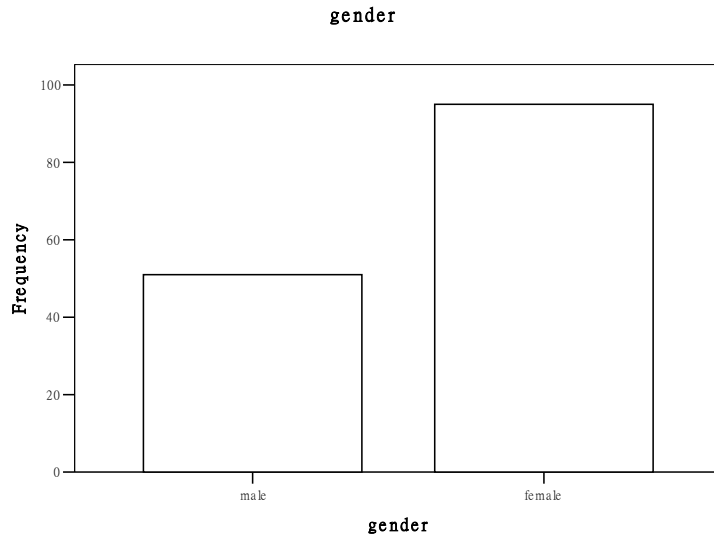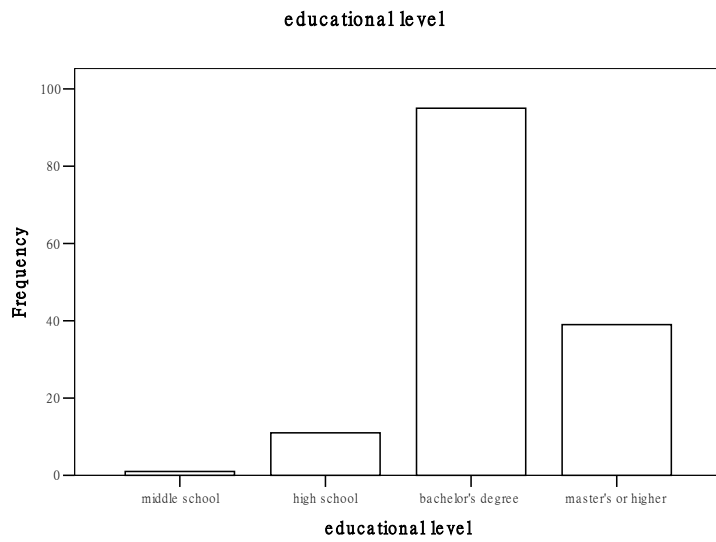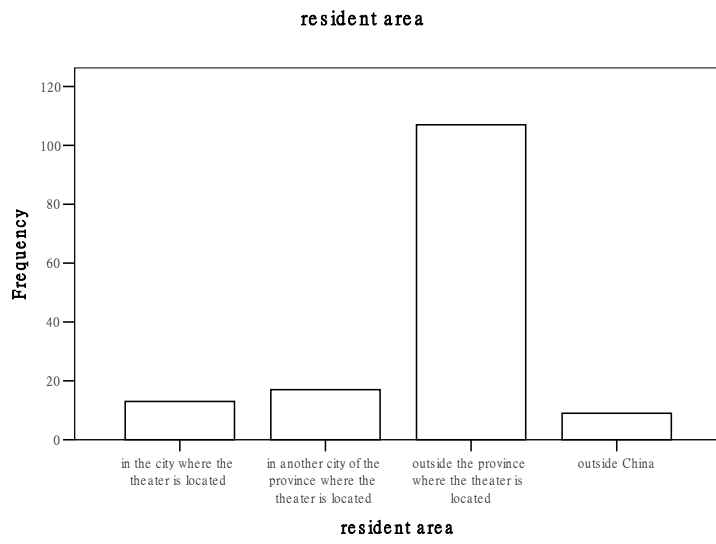
Source：own elaboration.

Table 1: Relationship between the variables of resident area and duration of trip

resident area * duration of this trip Crosstabulation

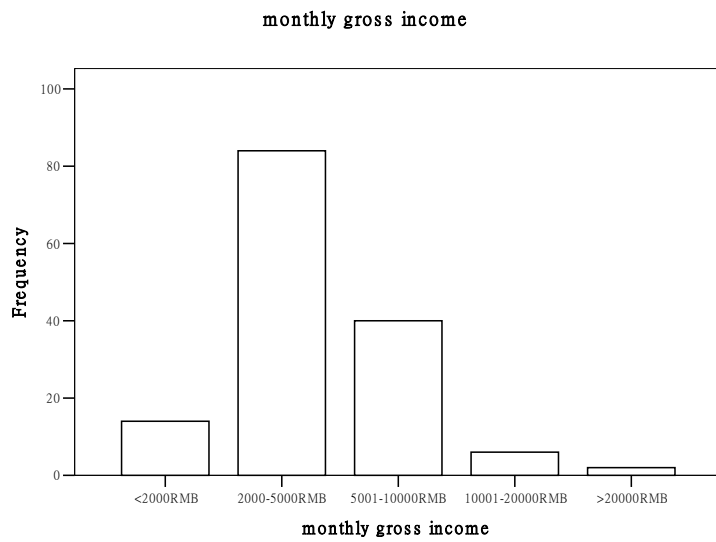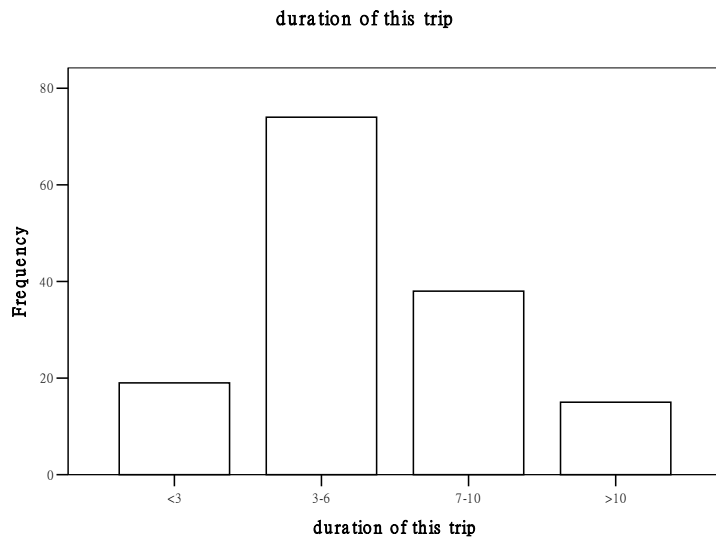|			duration of this trip				Total
			<3	3-6	7-10	>10	
resident area	in the city where the theater is located	Count	5	6	1	1	13
		% within duration of this trip	26.3%	8.1%	2.6%	6.7%	8.9%
	in another city of the province where the theater is located	Count	7	7	3	0	17
		% within duration of this trip	36.8%	9.5%	7.9%	.0%	11.6%
	outside the province where the theater is located	Count	7	58	31	11	107
		% within duration of this trip	36.8%	78.4%	81.6%	73.3%	73.3%
	outside China	Count	0	3	3	3	9
		% within duration of this trip	.0%	4.1%	7.9%	20.0%	6.2%
Total		Count	19	74	38	15	146
		% within duration of this trip	100.0%	100.0%	100.0%	100.0%	100.0%

Source：own elaboration.

Tables 2： Regression analysis of relationships of satisfaction and artistic quality of the show (method: stepwise)

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	Actors' performance	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove >= .100).

a. Dependent Variable: satisfaction

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.230[a]	.053	.046	1.11732

a. Predictors: (Constant), Actors' performance

ANOVA[b]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	10.010	1	10.010	8.018	.005[a]
	Residual	179.771	144	1.248		
	Total	189.781	145			

a. Predictors: (Constant), Actors' performance

b. Dependent Variable: satisfaction

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.946	.389		-2.433	.016
	Actors' performance	.273	.097	.230	2.832	.005

a. Dependent Variable: satisfaction

Excluded Variables[b]

Model		Beta In	t	Sig.	Partial Correlation	Collinearity Statistics Tolerance
1	Music in the show	-.095[a]	-.716	.475	-.060	.378
	Stage lighting design	-.177[a]	-1.403	.163	-.117	.410
	Customes	-.004[a]	-.027	.978	-.002	.384
	Program/script of the show	.124[a]	1.047	.297	.087	.473

a. Predictors in the Model: (Constant), Actors' performance

b. Dependent Variable: satisfaction

Source：own elaboration.

Tables 3：Regression analysis of relationships of satisfaction and peripheral service quality of the show (method: enter)

Variables Entered/Removed[b]

Model	Variables Entered	Variables Removed	Method
1	Price of the ticket, Convenience of traveling to the theater（inc. parking）, Toilets in the theater, Channel of purchasing tickets, Attitudes of staff, Bar/restaurants, Seats in auditorium[a]	.	Enter

a. All requested variables entered.

b. Dependent Variable: satisfaction

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.270[a]	.073	.026	1.12901

a. Predictors: (Constant), Price of the ticket, Convenience of traveling to the theater（inc. parking）, Toilets in the theater, Channel of purchasing tickets, Attitudes of staff, Bar/restaurants, Seats in auditorium

ANOVA[b]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	13.878	7	1.983	1.555	.154[a]
	Residual	175.903	138	1.275		
	Total	189.781	145			

a. Predictors: (Constant), Price of the ticket, Convenience of traveling to the theater（inc. parking）, Toilets in the theater, Channel of purchasing tickets, Attitudes of staff, Bar/restaurants, Seats in auditorium

b. Dependent Variable: satisfaction

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.249	.425		-.586	.559
	Attitudes of staff	.141	.161	.132	.873	.384
	Seats in auditorium	-.029	.200	-.024	-.143	.887
	Toilets in the theater	-.382	.189	-.345	-2.023	.045
	Bar/restaurants	.146	.168	.133	.868	.387
	Convenience of traveling to the theater （inc. parking）	.265	.148	.223	1.790	.076
	Channel of purchasing tickets	-.175	.143	-.150	-1.228	.222
	Price of the ticket	.140	.125	.134	1.122	.264

a. Dependent Variable: satisfaction

Source：own elaboration.

Tables 4: Test of significance of satisfaction and social-demographic characteristics

Tables 4.1: Test of significance of satisfaction and gender
ANOVA

satisfaction

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.015	1	.015	.012	.914
Within Groups	189.766	144	1.318		
Total	189.781	145			

Source：own elaboration.

Tables 4.2: Test of significance of satisfaction and age
ANOVA

satisfaction

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	8.719	3	2.906	2.279	.082
Within Groups	181.062	142	1.275		
Total	189.781	145			

Source：own elaboration.

Tables 4.3: Test of significance of satisfaction and resident area

Descriptives

satisfaction

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
in the city where the theater is located	13	.4615	1.05003	.29123	-.1730	1.0961	-1.00	2.00
in another city of the province where the theater is located	17	.1176	1.11144	.26956	-.4538	.6891	-2.00	2.00
outside the province where the theater is located	107	.1215	1.18728	.11478	-.1061	.3491	-4.00	4.00
outside China	9	-.3333	.70711	.23570	-.8769	.2102	-2.00	.00
Total	146	.1233	1.14404	.09468	-.0638	.3104	-4.00	4.00

ANOVA

satisfaction

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	3.365	3	1.122	.854	.466
Within Groups	186.416	142	1.313		
Total	189.781	145			

Source：own elaboration.

Tables 4.4: Test of significance of satisfaction and educational level

ANOVA

satisfaction

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	15.618	3	5.206	4.245	.007
Within Groups	174.163	142	1.226		
Total	189.781	145			

Source：own elaboration.

Tables 4.5: Test of significance of satisfaction and monthly gross income

ANOVA

satisfaction

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1.347	4	.337	.252	.908
Within Groups	188.433	141	1.336		
Total	189.781	145			

Source：own elaboration.