Exploring the West End:

Theatregoers' Cultural Consumption and London's City Marketing

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ABSTRACT

Although it is obvious that cultural products have their charms to attract people, it is undeniably clear that tourism is one of the tools to boost their success, leading to the emergence of cultural tourism. Cultural tourism creates massive benefits for both a macro and micro level, for instance, job opportunities, sustainable safeguards for heritages, urban development, and more ("Cutting Edge | Bringing cultural tourism back in the game", 2021). There are many ways to create success in cultural tourism, and city marketing is one of the most reliable tools for it. However, several issues have put the industry on hold and changed the atmosphere of overall tourism such as the COVID-19 pandemic, digitalisation, the notion of Brexit, and more.

Therefore, this is an opportune moment to explore the presence of cultural products in tourism, the importance of city marketing strategies, and how tourism could move on from this point. Hence, it leads to the research question reads w*hat are the notable consumption behaviours of the West End theatregoers in different cultural products, namely museums, galleries, music, dance, fashion, exhibition, festival, film, literature, heritage, and architecture in London and how could they be useful in determining city marketing strategies?*

This research has been done in a quantitative style, with the use of the self-completion questionnaire which was distributed to various online platforms such as West End fans' Reddit boards and Facebook group. This research contains five main issues: education backgrounds and the sense of familiarity, consumers' behaviours on cultural consumptions, digitalisation in cultural and creative industries, willingness to travel, and cultural tourism in London.

As a result, some outcomes were useful in constructing city marketing strategies that could be beneficial for London's touristic field. The crucial points are the popularity of musical theatre among theatregoers, the importance of marketing through broadcasting and social media, the incomparable sense of physical experiences' realness over online consumption, and the importance of other cultural products such as museums to the city's tourism. This research has been conducted in the lights of being a resourceful study for future research and intends to be a part of sustaining and improving cultural and creative sectors, especially in the tourism field, the commercialised performing arts industry, and urban city development.

KEYWORDS*: Cross-cultural Consumption, London, Frequent Theatregoers, Cultural Tourism, City Marketing*

1. *Introduction*

"Without art, the crudeness of reality would make the world unbearable." This quote was mentioned in the book called *The Quintessence of Ibsenism* by the famous Irish playwright, socialist, and a co-founder of the London School of Economics, George Bernard Shaw ("The Quintessence of Ibsenism", n.d.). It perfectly captures what art is to a lot of people: an escape, a joy, a cure, and more. Art is not just about happiness and healing, art is also about a personal connection, a shared experience, a storyteller, and communication with oneself and with others in society. Art is being created as a vehicle for the human being, and the process of creating it is a basic behaviour that makes us complete human beings ("Five Reasons Why We Need Art", 2010).

Because we cannot live without arts, and creativity is one of the basic instincts of human being, cultural and creative products are everywhere around us. It could be a print advertisement next to your doorbell, visual artworks on your social media feeds, music that you hear from a distance, or food that you eat in your daily life. Cultural products could fall into many categories of arts and crafts too. Some of them stick to a traditional form of the definition of 'cultural goods' and some of them are far apart from what people normally think what arts should be. They could also be differentiated by the source of origin. Some products are produced by non-profit organisations, aiming purely at art for art's sake; and some products are produced mainly for the sake of commercial success and stick more to the popular culture side of markets. Even though the distinction between high arts and popular arts has become blurry especially during recent years, the differences in cultural products with different intentions and origins still could reflect more or less on their styles, audiences, and values that are conveyed through pieces (McCarthy, et al., 2001; Towse, 2010).

The presence of both high arts and popular arts are clearly shown in the market, especially in creative markets, and this is not an exception for products in the live performing arts field. The performing arts industry is a great example which consists of various products with various purposes to serve their audiences. There are performances produced mostly by non-profit organisations such as ballet and opera; and there are commercialised products that are being classified as popular arts and aim to attract a wider group of audiences like musical shows (McCarthy, et al., 2001).

A lot of theatre pieces in the performing arts field are often associated with other cultural fields by becoming an inspiration or inspired by other cultural products. There are a lot of crossovers between the film and theatre industry, for instance, *Little Shop of Horrors,* *Sweet Charity,* and more. Some of them went straight from animated films or comic books to musical adaptations such as *The Lion King* and *Beauty and the Beast* (Feldman & Cote, 2015). Literature and theatre also have a lot of commons in their creations; books and poets are the prime sources of theatre pieces, which include a lot of all-time hits, such as *The Phantom of the Opera, Romeo & Juliet,* and *Wicked* (STAFF, 2014). A field like visual arts, especially the canons which mainly stay in the museums, also has a two-way relationship with each other. On one hand, the theatre has inspired lots of painters both in terms of their techniques and artworks, such as John Everett Millais's *Ophelia* and William Hogarth's *David Garrett as Richard III* (Tobutt, 2016). On the other hand, some well-known shows are inspired by art canons such as *Fiddler on the Roof* inspired by Marc Chagall's *The Green Violinist* and *Sunday in the Park with George,* inspired by George Seurat's *Sunday on the Island of La Grande Jatte* (Caggiano, 2018).

These are few examples of how cultural products often inspire or overlap with each other. Moreover, it tells how the audiences might have been unconsciously consuming other cultural products which, perhaps, could lead to the development of interests in other cultural fields also. This issue is the starting point for this research as cultural consumptions in the market is an interesting aspect to be looked at thoroughly.

However, this research is not just about an overlapping sense of cultural products and consumptions in audiences; there is one of the fields which has always been linked to culture in different levels and that is tourism. The world of culture and tourism is often being merged, leading to a type of tourism called 'cultural tourism'. Cultural tourism is the notion that is becoming more and more popular nowadays, with people putting an effort in travelling and be there to consume different kinds of cultural products such as heritage, music, theatre, and more. Cultural tourism could create a lot of extra positive benefit to local communities apart from the general tourism part, as it could increase the flows of consumers in cultural and creative sectors and leads to the growth of the creative economy and the sustainable safeguard for cultural products (Richards, 2018).

Cultural tourism could be traced back to the post-World War 2 era when people were seeking comfort and leisure from their travel. As people, markets, and different nations slowly recovered from the war and international travel had become more easily accessible, the flow of tourists had emerged both on a national and international level. Cultural tourism became a genre of tourism that is popular among a niche market. It was not until the 1990s when the growth in cultural tourism has skyrocketed and it moved from being consumed among niche tourists to the mainstream market. According to the *Report on Tourism and Culture Synergies* by the World Tourism Organisation or UNWTO, most of its member countries include cultural tourism in their policy as it could generate a lot of benefit to the market while the possibility of growth in the field seems plausible. It was also estimated that around 40% of tourism worldwide contributes to cultural tourism, with roughly 516 million international tourists travelling to UNWTO member countries for it in 2017 (Richards, 2018).

Cultural tourism has increasingly become an important part of local government policies and decisions in every aspect, especially to the economic perspective of the area. However, because this sector highly relies on visitors from outside of the places and the benefits generating to each city thanks to tourism, the image of a city suddenly becomes undeniably important, even more so than the reality of a city itself on some occasions. Therefore, in order to step towards the sense of urban and sustainable development and compete with others in the globalised market, one of the most important tools for those cities is city marketing (Liouris & Deffner, 2005).

Good city marketing strategies not only can attract more short- and long-term visitors and money spent during their trips, but they could be beneficial in terms of business investment, the development of public policies, and creative market pools of resources. It will be deemed successful when all parties, including residents, visitors, public organisations, and private enterprises, are satisfied with the situation in the market, businesses, their needs, and living conditions in general, which would be an ideal situation for urban and sustainable development (Braun, 2008).

City marketing often presents a glimpse of the cultural or social symbol of each city to create a unique selling point of their own. However, one of the most popular elements of city marketing is the mega-event or festivals such as the Olympics and Edinburgh festivals, which not just generate a massive amount of economic benefits to both direct and indirect sectors in the city but also create a sense of empowerment and pride towards local communities. Moreover, cultural tourism is not just about classic tangible sites or monuments, it includes creativity, innovation, and also local's lifestyle which tourists could discover and experience (Liouris & Deffner, 2005).

Needless to say, the image and popularity of tourism in each area depend on the presence of cultural products, especially events or festivals. But on the other hand, a lot of products from cultural and creative industries depends heavily on the tourism field, for instance, the commercialised theatre districts like Broadway and the West End, which would be the main focus for this research. With all of these elements together, both from the visitors' side and the eyes of locals, this research would like to introduce you to its main research question; *what are the notable consumption behaviours of the West End theatregoers in different cultural products, namely museums, galleries, music, dance, fashion, exhibition, festival, film, literature, heritage, and architecture in London and how could they be useful in determining city marketing strategies?*

With the use of a self-completion questionnaire which was distributed throughout various online platforms, this research was being done in a quantitative style. The amount of 165 responses from West End frequent theatregoers around the world has been analysed, then translated later on into city marketing strategies, which would hopefully provide meaningful support for the city of London's cultural tourism field and the market as a whole.

This research will generate a lot of good deeds for society in many aspects. From the social perspective, it is obvious that cultural and creative industries, especially performing arts and tourism in this case, could create tremendous positive externalities in the city. This includes benefits in job and business creation, the development of new cultural resources or products, education in the sense of artistic and cultural knowledge for the locals and those who visit, and the transmission of natural and cultural heritage to younger generations. Moreover, specialists believe that tourism could help in contributing to the UN's 17 different Sustainable Development Goals or SDGs. This would probably result not just in a long-run sustainable development, but also urban and rural development for the city, society, and the country as a whole ("Cutting Edge | Bringing cultural tourism back in the game", 2021).

Looking from cultural aspects, good city marketing strategies and information about cultural and creative aspects of the city could create a massive benefit; the most important part being the sense of pride in local culture and heritage that will happen among citizens. This sense of pride, the culture, and heritage's importance to the city could lead to a strong effort in coming up with the best plan to safeguard both natural and cultural heritage in the area, which would help in sustaining those places and culture. Moreover, the notion of cultural tourism in the city creates a challenge for different stakeholders in the market in terms of balancing economic gain and cultural integrity efficiently and satisfyingly for all parties involved ("Cutting Edge | Bringing cultural tourism back in the game", 2021).

Finally, in terms of the scientific relevancy of this research to society, it could help in managing basic structures on many levels. The first thing is as the growth of cultural tourism impacts both private and public sectors, the realisation often comes to governmental organisations that the improvement in the infrastructure needs to be done for the sake of both their locals and visitors. Strategic development needs to be placed in order to improve the city and compete with others in the globalised market to become the leader of all. Not just for the city's benefit, but with the presence of cultural tourism and city marketing strategies, they could be used for securing supports and stability towards cultural and creative industries as a whole. Cultural products need to exist in the market for the city's benefits, as they could possibly bring in the essence of innovation, creativity, new resources, market, and audiences. The existence of strong cultural and creative fields could lead to creative clusters which would strengthen cultural and creative markets and boost even more benefits to society as a whole ("Cutting Edge | Bringing cultural tourism back in the game", 2021).

Moreover, apart from the fact that the scientific data in the field of tourism and performing arts field needs to be updated from time to time, city marketing, which looks at the city as a product and offer these tools to promote themselves, is a relatively new field in the academic circle (Liouris & Deffner, 2005). Especially after the ongoing COVID-19 pandemic which hits extremely hard on cultural and creative industries, different stakeholders and researchers need to retrieve more information about the current situation and how it would process from this point. Nevertheless, a lot of people see this as a great opportunity to experiment new models or tools that would be more applicable to the current situation. Perhaps, these new strategies and focus might become the next steppingstone in shaping a more efficient, sustainable, and suitable choice for the future of our society both at a local and international level ("Cutting Edge | Bringing cultural tourism back in the game", 2021).

This research first introduces various theoretical concepts that are used as a framework for this study. It will then elaborate deeply on the research method, including the hypotheses that have been tested, the procedure of data assessment, and the limitations of this research. It will be followed by the result and analysis of the data retrieved from the questionnaire. Finally, those results and analyses were translated into the meaningful city marketing strategies for the city of London and some suggested further implications which would hopefully be the path towards sustainable development in the field of tourism, performing arts, and cultural and creative industries as a whole.

2. *Theoretical Framework*

2.1 Frequent Theatregoer

The biggest group of audiences, which normally fill up theatre attendance in big theatre districts, is the frequent theatregoer. Theatregoers, in this case, are a group of people who go to theatres and attend performances more than once a year. For instance, the average number of theatre attendances per year in the 2018-2019 season for the theatregoer in the Broadway area was 4.4 performances with 5% of the fans attending 15 or more performances per year, which accounts for 28% of ticket sales in that season (Broadway League, 2019). On the other side of the ocean, more than half of the theatregoers in London's biggest theatre district, the West End, attend theatre performances more than once a year, with 39% of all audiences said that they have attended theatre 2-4 times a year and willing to increase their numbers of theatre attendances both in plays and musicals in the upcoming years (Mermiri, 2012). As frequent theatregoers make up as the main audience group of theatre attendances, this research will then focus on this prominent group of the musical theatre market, which might be able to give a glimpse or some critical reflections of the ticket buyers as a whole.

However, the further question here is how do people become frequent theatregoer? There are two possible explanations to answer this question. First, according to Lewis (2010), audiences had experienced the 'epiphany' or a 'wow' moment during their visit to theatre performances especially with big-scaled production of musical shows or pantomimes. Especially with the pantomime, it is one of the must-go performances for British people. Many of them go to theatre annually as if it is their ritual to see those pantomimes; it could be said that pantomime is one of the national cultural identities for British people. A lot of theatregoers experienced those moments since their younger age, which goes along with the report by Broadway League (2019) stating that the majority of theatregoers have been theatregoing since their childhood. Most theatregoers also wanted to increase their theatre attendances in the upcoming years after consuming previous performances (Mermiri, 2012).

This is followed by the second explanation about taste formation. Brought up by Stigler and Becker (1977), they stated that according to Alfred Marshall, the individuals' exposure to things, such as alcohol, drugs, or music, leads to a stronger sense of their preferred taste for those goods. The increase in productivity of time used to consume those products could perhaps lead to a sense of rational addiction (Stigler & Becker, 1977). Taste formation somehow appears also in theatre performances through the process of 'learn by doing'. According to Castiglione and Infante (2015), this study on Italian theatregoers suggested that past consumption of theatre pieces could build up the intensity of theatregoers' current consumption, which possibly leads to beneficial addictions. Therefore, theatre performances could be considered addictive goods and the rational addiction theory coined by Stigler and Becker could be fully applied to this kind of cultural goods. And as theatregoers' behaviours could be explained by the model of rational addiction, this will be beneficial for policymakers, marketing planners, event managers, or other related parties in the sense that they could determine their strategies by using factors like ticket prices and consumers' income (Castiglione & Infante, 2015).

2.2 Consumers' Behaviours on Cultural Consumptions

One of the motivational factors that influence one's decision to attend cultural goods or events is the sense of familiarity with cultural products. According to Van Riel (2019), the audience's familiarity with cultural products such as paintings in museums plays a huge role in the museum's attendance rate and reputation among the public. Art museums with popular artworks attract significantly higher ticket sales than other art museums. The effect of the audience's familiarity also applies to the theatre market (Van Riel, 2019). For instance, popular household names such as *The Phantom of the Opera* and *Les Misérables* are among the highest attendance rate productions in the West End, with high awareness rates from the public. It also appears that 55% of audiences would want to reattend the same performances that they had previously seen, even if they are long-run productions that will likely run for many more years (Mermiri, 2012).

Another factor that motivates people to consume cultural goods is their educational background. This is being explained further by Kachmar (2015) which states that art students could easily develop a strong taste towards the type of music or cultural goods they received in their educational background. It means that students who have a music degree could develop a strong connection towards music easier than other audiences without musical education backgrounds, but it is noted that people with higher socioeconomic status are likely to receive a better art education too. Therefore, individuals who receive artistic knowledge in their educational background are more likely to have a higher cultural capital (Castiglione & Infante, 2015; Kachmar, 2015).

While the factors that lead to individuals' decisions to attend cultural events are educational backgrounds and cultural capital, the factors that influence the frequency of their cultural attendance are mainly socioeconomic status, income, and ticket prices (Castiglione & Infante, 2015). Theatre tickets are considered luxury goods, which might affect the frequency of theatre attendance in different socioeconomic levels. To add more, audiences' socioeconomic status is one of the factors in receiving knowledge about theatre pieces, leading to the opportunity to attend cultural events. Hence, the percentage of people who have a chance to attend different theatre performances and become addicted to them are likely audiences with high socioeconomic status. (Castiglione & Infante, 2015).

However, in big theatre districts like London's West End and New York's Broadway, they often have strong price discrimination due to a strong level of competition in this market.

This results in the differentiation of ticket prices and seating options offered for their audiences and leads to wider opportunities for the public to gain an access to theatre performances in bigger theatre districts (Towse, 2010). Thus, the concept of familiarity towards theatres or any other activities in cultural consumptions and the examination of the importance in prior artistic knowledge have been highlighted throughout this research to prove the existing theory.

2.3 Digitalisation in the Theatre World

One of the clear-cut characteristics of a theatre piece is that theatre performances are experience goods. To receive information about the shows before actually purchasing tickets or attending those is nearly impossible and somehow costly (Leahy, 2005). Like other products in cultural and creative industries, some stamps of qualifications such as certified awards, rave critic reviews, or a buzz within the audience circles are heavily important and could influence fellow audiences' decisions in purchasing their tickets. Nonetheless, it turns out that word-of-mouth is one of the most effective motivational factors, among other kinds of verification, in the performing arts field despite the fact that it involves a bigger circle than professionals in the theatre industry most of the time (Broadway League, 2019).

But with the influence of the internet, word-of-mouth transforms from the physical function of social engagement in the past into the vast majority of it happening through online platforms instead. The influence of the internet also strengthens the fandom community, especially in the musical theatre field. Words could circulate easier through social media; for instance, the interaction within fandoms or between audiences and artists could happen easier which ultimately leads to the strong personal connection coming through the fan's perspective. The circulation of words and obsession among audiences and fans could lead to the possibility of higher box office revenues and positive feedback for theatre productions. Moreover, those interactive and obsessive fans who have a strong personal connection with those performances are likely to visit the theatre production as many as they could which could lead to the ultimate increase in repeated customers (Abbott-Smith, 2018).

Not just the digital transformation of communications within the musical theatre field, some theatre performances are even available for views on streaming platforms. Especially with millennials who tend to be the upcoming biggest spender generation in the future, they prefer the flexibility and mobility of digital content over physical experiences in a lot of cultural consumptions. Theatre in the digitalised era does not necessarily stick to the place anymore, but it could be viewed from any corner of the world (Mueser & Vlachos, 2018).

However, despite the fact that audiences could watch some performances online from the comfort of their couch, a lot of people still argue that they would rather go for the physical attendance as those performances are certified as experience goods and audiences claim that live-streaming theatre performances could not replace the sense of realness and its experiences given by the actual physical attendance. Hence, live-streaming theatre is likely supporting the audience in physical performances as it provides them with more information about those performances and increases audiences' needs of seeing a live show (Mueser & Vlachos, 2018). Not just theatre pieces, this feeling of wanting the physical experience due to the consumption on the internet also applies to other cultural activities such as art canons as some previous research stated that the experiences in museums themselves give totally different effects to individuals (Falk & Dierking, 2013).

2.4 Theatregoers' Willingness to Travel

In order to consume or attend any cultural goods and events, it is not only about the product itself but also side experiences, price of substitutes, income, time, utility, quality, and additional costs that individuals involved in their decision. One of the most obvious factors that determine consumers' choice of consumption is the willingness to travel. This applies especially to cultural events such as theatre, festivals, concerts, and more in which the digital consumptions could not replace actual physical experiences. Time costs and travel costs are some of the biggest constraints for maximising utility. Higher travel costs and times lead to the decrease of willingness to travel and result negatively in theatregoers' cultural consumption. Not just in theatres, this model of distance decay seemingly relates to other cultural goods such as museums also (Langeveld & Van Stiphout, 2013).

Even though the willingness to travel for cultural products like theatre performances is limited, there are some exceptions in which people are willing to travel more than their normality. For one, musical theatre is a genre that potentially has the highest willingness to travel among other genres of the performing arts. For instance, in the case of Dutch musical theatre, it is often promoted at a national level, having a high-cost production that will tour throughout the whole country, and often has superstars in their productions. This leads to a higher willingness to travel among Dutch theatregoers though the decrease in willingness to travel still slightly applies to their audiences who live far away. Moreover, productions' publicity, the loyalty to productions or theatres, the exclusiveness, the attractiveness of their programmes, and the names of theatres, productions, or the stars starring in each show could highly influence individuals to travel further than their usuals (Langeveld & Van Stiphout, 2013).

2.5 Cultural Consumption in the United Kingdom

Cultural consumption in different individuals could vary in terms of genres; it could be either in a univorous or omnivorous consumption pattern. By examining consumers' cultural consumption patterns in the United Kingdom across three main themes, namely music; theatre, dance, and cinema; and the visual arts, it turned out that almost one-third of consumers there are univores in one domain only. Univores in theatre, dance, and cinema account for two-fifth of all univores but absent in the visual arts and only one-tenth of consumers are omnivores of two or all three domains (Chan & Goldthorpe, 2010). Therefore, it is one of the concerns of this research to update the information on this regard and dig into this possible overlapping behaviour in cultural consumption from the audience's side of cultural consumptions in the United Kingdom market.

Because of the needs to experience the real thing, a lot of people travel for the purpose of seeing shows with their own eyes. Therefore, the theatre industry makes up a big portion of cities' economics, especially in cities with big theatre districts like New York City and London. Focusing on London, it hosts the biggest theatre district in the nation that is the West End which opens performances in a lot of genres such as straight plays, comedies, pantomimes, and musicals (Billington, 2010).

Not all theatres in London are labelled as 'the West End theatre'; those theatres are categorised by their locations and the number of seats. Most West End theatres are commercial theatres, but there are also some exceptions for these criteria to be included in the West End. For instance, the Apollo Victoria Theatre contains approximately 2,300 seats in the theatre and is considered one of the West End theatres although it is not located in the typical Theatreland area. This research also includes two of the most renowned non-West End theatres in London like the Royal National Theatre and Shakespeare's Globe. Despite the fact that these two theatres located on the opposite side of the riverbank from the West End area, they are counted as the leading theatres in London and have an appropriate amount of seating capacities to fit in this research ("Overview of London Theatre", n.d.).

Because of their location and seating capacities, these are the reason behind the soaring number of musical productions in this district, which happens also because of the musical theatre's popularity among the audiences and the increase in the number of tourists in the West

End's theatre attendance. As many West End theatres are operated by commercialised companies and funded by private investors, West End shows tend to be more on a traditional and bankable side rather than innovative, niche, or edgy performances. This is because of the strong level of competition and high investment cost for both producers and theatre venues in London, leading to the attempt to fill in as many seats as they can in a single performance (Hughes, 1998).

Moreover, Roger, Hanna, and Holdsworth (2016) add that the West End theatres alone contribute 3% to the whole UK's economic output and generates around 10% of London's workforce. It is also reported that the number of overall tourists in London over the year 2010-2015 had increased by 26%, resulting in 18 million international tourists per year. Over 43% of West End ticket bookings are from outside London, of which 6% is even from abroad (Mermiri, 2012). The attendance rate and the amount of revenue generated by West End theatres are still growing up, until the wake of the pandemic which resulted in a 92% sales drop compared to a year before (Wiegand, 2020; "Facts and Figures", n.d.). Needless to say, the theatre has been a huge part of London's city economics, and even the economy of the United Kingdom as a whole.

2.6 Cultural Tourism in London

Nowadays, tourism is playing a huge part in the economy especially in regard to local government strategies or investment decisions from different stakeholders. The image of a city is becoming vitally important, sometimes even more so than the reality of a city itself. Therefore, this importance of the image of a city leads to the popularity of city marketing. City marketing is a crucial tool to shape the outsider's opinions about the place. It is not just about short-term tourists that come in and out of the city, but the residents, investors, and workers. If these so-called long-term visitors or new residences are satisfied and reach the level of their expectation, it leads to a lot of opportunities for the city itself both individually and systematically and it could increase the level of productivity provided by these new residences (Liouris & Deffner, 2005). At this point, London is being considered as a *world star* city, meaning that it is an international core hub that brings businesses and individuals from all over the world to gamble their luck in this place. This also means that different events are being organised quite often due to the fact that it is one of the great marketing tools for cities; and there is an increase in cultural activities going on in different cities at the same time (Braun, 2008).

This leads to the importance of cultural tourism. Cultural tourism is a kind of tourism activity in which the tourists' fundamental motivation of visiting places is to discover, experience, and consume both tangible and intangible cultural products or places (Richards, 2018). It was also mentioned that if any party aims to turn a particular cultural activity into the country's cultural identity, it should be extremely well-known and consumed repeatedly in order to be recognised in that way (Castiglione & Infante, 2015). There are different types of cultural tourists in London, but the most popular kinds are sightseeing cultural tourists who have culture as their main reason for visits but still experience culture on a ground level, and serendipitous cultural tourists which do not travel for culture but are interested to seek out cultural experiences ("Take a closer look", 2017).

According to the report 'Take a closer look' published by the previous Mayor of London Boris Johnson's culture team (2017), around 30 million visitors from around the world, of which 16.8 million of them are from overseas, visit London to spend over 14 million British pounds each year and more than four out of five visitors stated their main reason for visiting London is for the purpose of culture and heritage. Those activities that are considered a part of cultural tourism are museums, theatres, galleries, music, comedy, dance, fashion, exhibition, festival, film, literature, heritage, and architecture. Cultural tourism generates 3.2 billion British pounds a year and support around 80,000 jobs to its citizens. Moreover, 90% of visits in London goes to the top 20 cultural attractions there such as the British Museum, the National Gallery, the Natural History Museum, and more ("Take a closer look", 2017).

The economic strategy from London's office has been trying to promote more cultural aspects of the town as their main promotional strategies in city marketing. Needless to say, cultural tourism is a crucial part of London which would lead to a lot of opportunities they expected to see in the future. And the theatre industry, especially the legendary West End district, also contributes a massive part to it with the number of 14.6 million theatre attendances per year and still increasing ("Take a closer look", 2017). As London aims to strengthen the importance of cultural tourism and use it as one of the main promotional strategies of their economic policy, it is the starting point of this research which will be digging into the West End's biggest spenders and see the behaviour of their consumptions in other cultural activities in their trip to London. This will hopefully give a glimpse of what should be focused on by the local government and what should be promoted or used in their cultural policy and city marketing strategy.

The importance of cultural policy and city marketing nowadays is heavily driven by factors such as globalisation, which caused the competition between cities at an international level. Therefore, the relationship between culture and tourism is clearly important and has a massive influence on the importance of urban development plans for cities. One of the steps which lead to the success of urban cities, especially for the improvement of markets, is to develop different cultural and creative programmes and create more spaces for those activities. This results in the growth of tourism in cities and changing practices of culture and tourism both for locals and tourists (Richards & Marques, 2018).

However, these consequences bring up the biggest concern about the balance between the use of tourism and the benefit of local citizens. Policymakers, marketers, and governments often solve this by heavily include local citizens' needs and thoughts in the city's cultural policies and marketing strategies too. Thus, to advance the result of suggested city marketing strategies for this research, this will also include local citizens in the research in order to balance the needs and benefits of tourism to local citizens and create a sustainable way of promoting the city in general and its cultural tourism (Richards & Marques, 2018).

3. Research Design

Based on the literature review, the following research question has been formulated: w*hat are the notable consumption behaviours of the West End theatregoers in different cultural products, namely museums, galleries, music, dance, fashion, exhibition, festival, film, literature, heritage, and architecture in London and how could they be useful in determining city marketing strategies?*

The case study of this research is the specific group of cultural consumers in London. The reasons that London, within the frame of the research question, is being observed are its significant importance to the cultural tourism industry and its attempt to become the leader in using culture as its promotional tool for tourism. London is a city that is extremely rich in culture, both traditional and contemporary, and especially extremely well-known for its theatre district. The tourism industry in London is clearly related to cultural activities and products, as the majority of tourists decide to pay a visit because of its cultural activities and attractions such as museums, architecture, and more ("Take a closer look", 2017).

In this research, the specific group of cultural consumers that was being researched is the West End theatregoer. As mentioned before, the West End alone generates a massive amount of benefit, especially in terms of job creation and income, to the city of London. Therefore, it is a suitable focus to start this field of research with them. There are two criteria to select the right respondents for this research and these two criteria were filtered by their answers in the first two questions of the questionnaire. The first condition is respondents have to be frequent theatregoer in general, as it was mentioned prior that most of the West End theatregoers are frequent theatregoers and they are predictably having a higher degree of cultural consumptions than others. They need to attend averagely more than one performance per year in order to proceed further. Secondly, they need to have experiences in the West End theatres, including Shakespeare's Globe and the Royal National Theatre, before participating in this research. These criteria are to make sure that every member of this sampling group is invested, to some degree, in cultural products, especially theatre, as this research aims to look into this group of people.

Before creating city marketing strategies, this research chose to implement a quantitative approach by using the self-completion questionnaire due to the fact that it could carry out objectively meaningful perspectives from the sampling group. Moreover, the questionnaire is more convenient in many senses. For one, filling in the questionnaire is arguably easier and more convenient than having other kinds of research method such as focus groups or interviews, especially when it happened through online platforms in the middle of the pandemic. But most importantly, the questionnaire allows the researcher to receive more responses from the sampling group compared to other qualitative methods due to its design and time spent on each kind of methods (Bryman, 2012).

Furthermore, by choosing to do the case study design, the results and strategies would not be too vague nor too generic, but an accurate and detailed overview of cultural tourism is being coined out. Specifying London for this case study also helps to identify its uniqueness that could not be found in other cities' cultural tourism, which is the prime concern of how city marketing should be. This sense of uniqueness is reflected in responses regarding their cultural consumption in the city, purchasing behaviours, and more, and it makes answering the main research question more practical and well-constructed (Bryman, 2012).

This research consists of five main subjects. The first theme consists of two different factors that fall under the same category; they are the sense of familiarity and theatregoers' educational background. This issue is being mentioned mainly in relation to theatregoers' previous connection to cultural consumption with the focus on the educational aspect and the rational addiction, a term coined by Stigler & Becker (1977); hence might be interesting to explore these factors specifically in the field of commercialised theatres. The upcoming subject is the socioeconomic status in relations to cultural consumption behaviours, which evidently shows the huge effect on consumers' decision to purchase cultural products in the previous research. It is more or less being linked back to the degree of cultural consumption and education in their previous years also (Castiglione & Infante, 2015; Kachmar, 2015). The next theme is the digitalisation of the theatre industry; the subject which is being constantly mentioned in a lot of recent research in cultural consumption as consumers increasingly consume cultural goods through these digitalised tools. It was being researched from many aspects, such as in terms of the environment of institutionalised gatekeepers and fandoms in Abbott-Smith (2018) and the notion of live-streamed theatre shows and their effects on physical attendance by Mueser and Vlachos (2018).

The fourth factor is frequent theatregoers' willingness to travel to West End theatres and London in general. As willingness to travel has appeared to be one of the most effective factors to theatregoers' decision to attend the shows according to Langeveld and Van Stiphout (2013), this research would observe this issue analytically with the sample group, which is the West End theatregoers. Moreover, as this research will explore further into the tourism field of London, willingness to travel would be an important piece of information in order to create efficient city marketing strategies for the city. Lastly, cross-cultural consumption in theatregoers was explored further in this research as cultural consumers could be omnivores on many occasions. To add more, the essence of cultural tourism is another main focus for this study and other cultural products should be included as parts of the research process. As various kinds of cultural products are promoted along with the city's tourism and they could be found both intentionally and unconsciously all over the area, cross-cultural consumption would be a really important factor to help in the promotion of the city itself.

Therefore, to research cultural consumption, especially in relations to cultural tourism, and to create fundamental outlines for city marketing strategies in London are immensely important as it would create a massive benefit for different stakeholders in the city both in an individual and at the market level. For one, this will hopefully create a clear model of cultural tourism in London and become one of the steppingstones towards the urban development of the city. It would also be beneficial for the academic field as a lot of issues in this research, for instance, cross-cultural consumption patterns in the city and the digitalisation trends on cultural products in relations to the tourism field, are yet to be updated and determined. On the other hand, the result of this research could use to attract more visitors and will be satisfactory for both the local government and its local citizens, leading to city marketing strategies, sustainable development, and the long-lasting quality of the city in many aspects, especially its cultural activities.

3.1 Hypotheses

This research aims to evaluate the demand for cultural products among frequent theatregoers, both local citizens and visitors, whose main intention in visiting London is to experience West End shows. Furthermore, this will also try to assess theatregoers' potential consumption behaviours in other cultural and creative activities/attractions from several aspects according to the five main themes. Other cultural products mentioned in the research question are parts of their cultural tourism industry "Take a Closer Look" (2017) reported by London local government and were all included in the survey.

As this research is trying to dig deeper into the relationship of culture and tourism, this will present different perspectives of it which is relevant to today's market. The following hypotheses were formed in order to find the answers to the main research question of the research:

H1: West End theatregoers' educational background and familiarity are likely related to their degree of (cross-)cultural consumptions in London.

H2: Theatregoers with higher socioeconomic status have a higher degree of theatre consumptions in London than theatregoers from lower socioeconomic background.

H3: The digitalisation trend in cultural and creative activities or destinations, such as live-streamed shows and virtual museum tours, is likely related to the increase of theatregoers' willingness to engage in physical cultural consumptions in London.

H4: Theatregoers travelling from outside of London have a higher willingness to attend musical productions than other genres of West End shows.

H5: Apart from consuming theatre shows, the most popular cultural destination among West End theatregoers are the museums.

After testifying these hypotheses and gathering useful information about culture and tourism in London, some outcomes that are likely to be useful for the city were translated and highlighted for the sake of city marketing strategies. This will hopefully help the local government and related parties to create efficient marketing tools in order to attract more outsiders and create positive benefits for the town, its people, and the market.

3.2 Data collection

This research is designed to be a critical case study research by focusing on London's cultural tourism field as an example of the city which uses city marketing as the main economic and urban development strategy. In order to test the hypotheses, this research applied a quantitative approach to examine the validity of the existing theories mentioned in the literature review and translated them into the hypotheses. It helped in solidifying the answers which would lead to meaningful results that will be useful for future policy and city marketing strategies. This will be conducted deductively by using a systematic tool to lessen the restrictions of interviewee bias and create a clear-cut answer to the investigation of the hypotheses (Bryman, 2012).

Together with previous academic research from various fields, a self-completion questionnaire was used as a tool to look into individuals' cultural consumption pattern, mostly in the touristic scene. There are several reasons that this research adopts the questionnaire. The first reason is the absence of the interviewer effect (Bryman, 2012). There would be no unexpected effects caused by interviewers that could threaten the validity of responses as happened when using a qualitative research approach. Respondents would also not be affected by surrounded environments during the process of sharing their perspectives towards cultural consumption and would give honest and individualistic thoughts on this issue.

The second reason is the convenience in the administration of the survey. Using a self-completion questionnaire, which would be administered through an online platform, would not be extremely costly, unlike other approaches of administration. On the other hand, a self-completion questionnaire will be convenient for both the researcher and respondents, especially during unusual situations. Hence, this method suits the current situation the most, and it seems to be the most efficient tool to deductively proven the truth of stated hypotheses, which would hopefully bring out meaningful information that will be used in the marketing strategies later on (Bryman, 2012).

Due to the fact that the COVID-19 pandemic is still disrupting situations by the time of conducting this research, the questionnaire was handed out through online platforms for the convenience and safety of both respondents and the author. This survey, which includes different theories from five main themes mentioned prior, was distributed on several social media platforms like Reddit (on the following sub-Reddit board: r/musicals, r/MusicalTheatre, and r/TheWestEnd), as it is one of the biggest hubs that gather theatregoers from around the world. Plus, the survey was also distributed on another popular social media platform Facebook in the group called 'All Things West End', which is seemingly the best additional platform for distribution as it is the Facebook group with the highest number of frequent theatregoers who are West End fans.

Together, these platforms had called for participation in the survey and were able to gather a lot of respondents who go to London's West End for the purpose of theatregoing. From the whole population, this research is aiming for two criteria in the sampling group: people who see live performances in theatres more than once a year and attend one or more West End shows per visit (or per year in case respondents reside in London). The sample size (*n*) of this research is 165 and the survey was operated with convenience sampling as this survey consisted of a sample group that could be easily connected through social media platforms. However, by gathering information from convenience sampling, it caused several unpleasant issues such as the lack of ability to generalise the findings and non-sampling error which these problems could be found in detail in the upcoming section. Nevertheless, it gives a glimpse of the West End theatregoers' cultural consumption behaviours, specifically in London, which will help in building up strong city marketing strategies for the city itself (see attached files for the questionnaire and the full report of the results).

3.3 Data analysis

After retrieving information from the survey's responses, the data set was analysed through the SPSS programme and was mainly being scrutinised in the style of descriptive analysis. The results were reported mostly in the form of the contingency tables to show and compare the frequency of different variables, with the addition of Pearson's *r* for some of the hypotheses in order to test the relationship between different variables within the statements. The retrieved information would also be visualised with the presence of some charts and graphs (Bryman, 2012). These processes and results provided an analysis of West End theatregoers' cultural consumption behaviours in connection to different issues, which were later translated into the suggested city marketing strategies.

3.4 Limitation

Nevertheless, the choice of applying a quantitative approach through the use of a self-completion questionnaire might cause some disadvantages and might lead to some effects on the validity of this research. For one, the survey would lead to the difficulty in asking for further explanation in respondents' answers or any follow-up questions that might occur during the data analysis process as opposed to the use of a qualitative study. However, as this research is testing existing theories in the context of a specific case study and hence being conducted deductively, the advantage of a quantitative research approach would outweigh the use of a qualitative approach in this case. In order to avoid any difficulties around these issues, the questionnaire was tested several times with multiple respondents before it was administered publicly.

Apart from that, the choice to employ convenience sampling in this research might lead to the problem of the inability to generalise the received information. Because the number of respondents expected to participate here is not high enough to create an absolute assumption about this topic, the main solution to increase the validity of this research was to differentiate groups of theatregoers. The questionnaire was being published on international platforms, meaning that it was a good measure from various age groups, cultural backgrounds, and appreciation for cultural goods.

Lastly, it would fail to capture the perspectives of theatregoers who are not (highly) active online. This would be a big issue that this research fails to cope with due to the fact that the recent pandemic limits physical contacts between people. Therefore, I hope that there would be more opportunities in the future to research more thoroughly with theatregoers who are not (highly) active online through the use of other research strategies such as the offline questionnaire distribution in front of the theatres. To add more, even though this should be done with offline theatregoers also, studying audiences and the market should always be updated from time to time as societies and trends change constantly. Future research in a similar area is still required to keep the information about the demand side of the cultural tourism field and cultural consumption behaviours up to date and applicable to the current moment of those markets.

4. Results

By the end of the data collection process, the survey received 165 responses from all over the world in total, with a number of 64 incomplete or invalid responses. These invalid responses could be because the sample attends less than a performance per year, they are a frequent theatregoer who attends none of the West End shows in a year or trip, or they were not willing to complete the questionnaire anymore.

The response rate was approximately 0,17%, considering the number of group members in each Reddit board and a Facebook group that the questionnaire was being distributed with the note that not a limited and unmeasurable number of group members might not be online at the moment of distribution.

$$\frac{number\ of\ usable\ questionnaires}{total\ sample - incomplete\ or\ invalid\ samples}\ x\ 100 = \frac{165}{97{,}000 - 64}\ x\ 100 = 0{,}1702\%$$

As shown in figure 1.1, though the questionnaire did not represent an equal amount of responses from different areas, it could capture a variety of their residencies which would later affect the travelling time and distances, leading to many possible issues such as willingness to travel, and more. As seen below, most of the samples are residing in nearby places with respondents from the other parts of the United Kingdom as the most represented members of populations here, followed by London's local citizens themselves, North America, Western Europe, Asia, and to a small extent from Central and Eastern Europe, other regions which were not indicated, Central America, Mediterranean and the Middle East, and Oceania. There were none of the representatives from the Africa and South America region in this study.

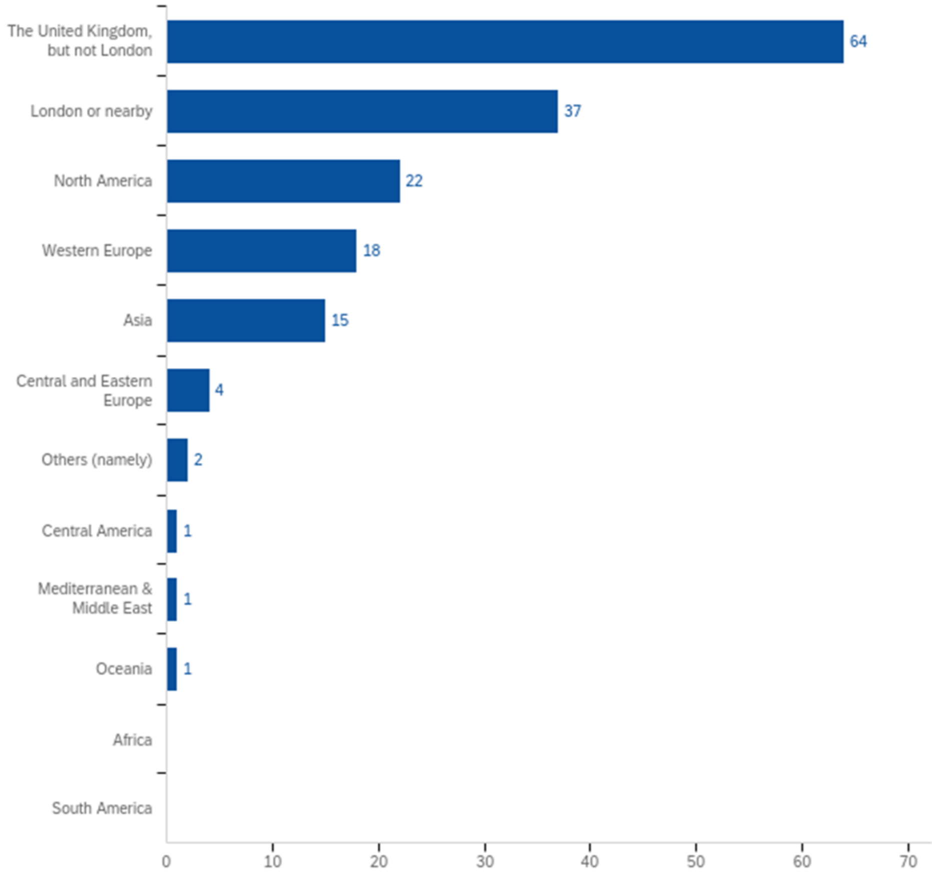


Figure 1.1 Respondents' Residency (n = 165)

The majority of the sampling group of this questionnaire identifies themselves as women with the number of 126 participants (76.36%), followed by 29 male participants (17.58%), 7 participants (4.24%) prefer to self-describe themselves, and 3 participants (1.82%) prefer rather not to say (see figure 1.2). When it comes to the age range of the members in the sampling group, more than half of them are millennials or generation Z. The biggest group is the respondents aged from 24-31 with a total of 42 participants (25.45%), followed by 36 participants (21.82%) in the age group of 16-23, 25 participants (15.15%) between 48-55 years, 22 participants (13.33%) between 40-47 years, 19 participants (11.52%) between 32-39 years, 13 participants (7.88%) between 56-63 years, 7 participants (4.24%) are 64 years or above, and there is one participant (0.61%) who aged 15 years or under (see figure 1.3). However, this could not fully imply that most West End theatregoers nowadays are younger generations due to the fact that the questionnaire was being distributed online and it might be able to capture more respondents who are actively online which, most of the time, are younger generations.

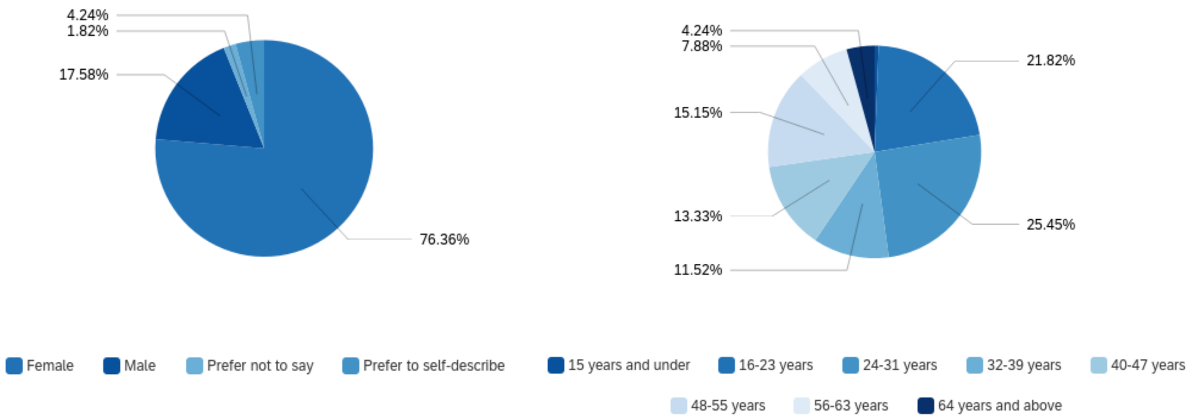


Figure 1.2 Respondents' gender identity (n = 165)

And Figure 1.3 Respondents' age group (n = 165)

In terms of income, the answers were distributed among different income range. As shown in figure 1.4, most respondents (46 responses) have earned 1001-2000 British pounds per month, followed by 42 respondents (25.45%) earning 1000 British pounds or under, 32 respondents (19.39%) earning 2001-3000 British pounds, 16 respondents (9.70%) earning 3001-4000 British pounds, 8 respondents (4.85%%) earning 4001-5000 British pounds, and 21 respondents (12.73%) earning 5001 British pounds or more. The mean (μ) of this question equals to 2.79 (falls under the choice of 2001-3000 British pound), with the standard deviation (σ) at the level of 1.64.

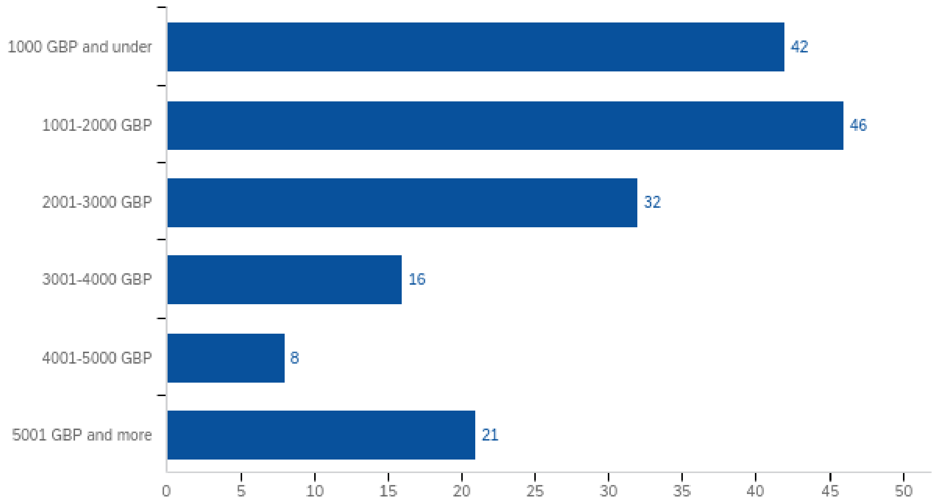


Figure 1.4 Respondents' income per month in British pounds (n = 165)

In the upcoming sections, the data is reported and analysed according to five main themes that have been mentioned prior: education background and the sense of familiarity, consumers' behaviours on cultural consumptions, digitalisation in cultural and creative industries, theatregoers' willingness to travel, and cultural tourism in London. Each theme contains one main hypothesis that would help build up meaningful outcomes for each part. After retrieving useful information from the data collected from respondents, some parts of it will be used to create some city marketing strategies for the city of London which would hopefully be advantageous for cultural and creative industries, especially to the performing arts and tourism field.

4.1 Getting to Know West End Theatregoers

Before going to analyse the result for each theme, this study is going to first introduce you to the main sampling group of this research: West End theatregoers. According to the respondents, musical theatre is the most popular genre of performances among both locals and visitors, with 158 out of 165 (95.76%) of them attend this type of performances when they are in London (see figure 2.1). A lot of them had commented that their favourite places in London are actually West End theatres such as Sondheim Theatre, Phoenix Theatre, Cambridge Theatre, or just West End theatres in general. Many also mentioned other popular theatres in London which are not exactly being labelled as the West End theatre but also create a lot of high-quality performances in theatregoers' opinions such as Shakespeare's Globe, the Royal National Theatre, the London Palladium, the Royal Opera House, and more. Some members of this sampling group also added their favourite shows, which are all categorised as musicals in this case, like *Hamilton*, *Once*, and *The Phantom of the Opera*.

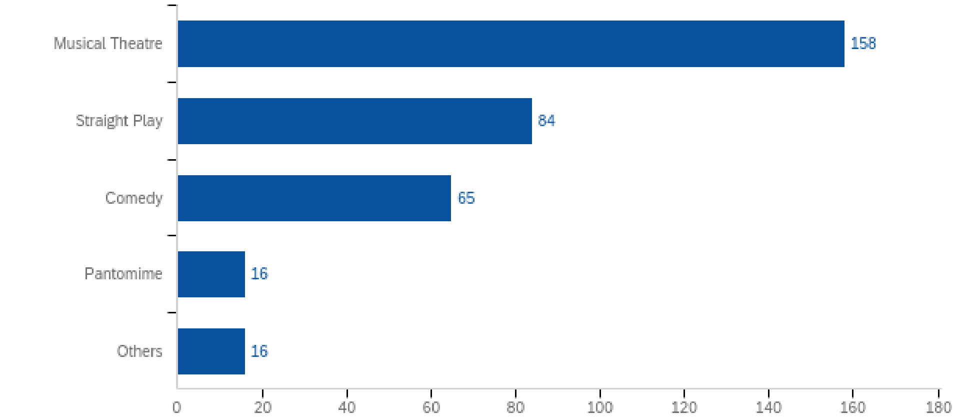


Figure 2.1 West End theatregoers' attendance by genre (n = 165)

Most respondents became frequent theatregoers when they were 11-20 years old, with the number of 63 respondents (38.18%). It is followed by respondents who became frequent theatregoers when they were 21-30 years old, 0-10 years old, 31-40 years old, 41-50 years old, and 51-60 years old in the order. No one from this study became a frequent theatregoer when they were 61 years old or older. Moreover, around 78.79% of this sampling group became a frequent theatregoer in the first 30 years of their lives, proving the statements both from Broadway League (2019) and Mermiri (2012) that most of both Broadway and West End frequent theatregoers have become frequent theatregoers themselves since younger ages (see figure 2.2).

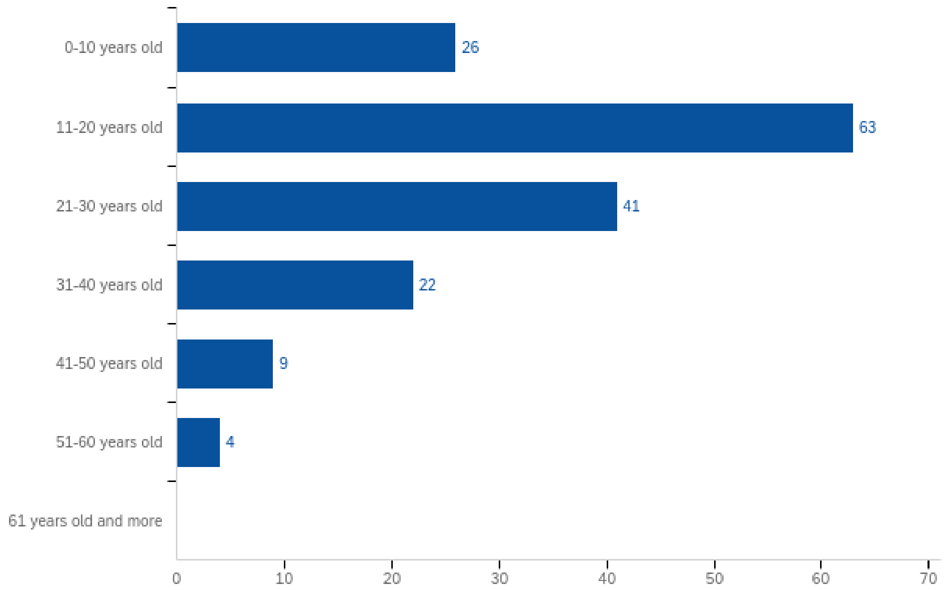


Figure 2.2 Becoming a frequent theatregoer by age range (n = 165)

Another interesting aspect to know is how do most West End theatregoers receive the news or information about West End performances? As shown in figure 2.3, 121 respondents (23.31%) stated that they received it from the advertisement on broadcast media, movie theatre, or social media. It is followed closely by 110 respondents (21.19%) who said that they noticed it from the venue's or show's official website or social media. Word of mouth is also one of the important sources of information for theatregoers, with 88 respondents (16.96%) in this survey relying on that. They also commented further that various places, where word of mouth could happen, are in their workplaces, in Facebook groups, or through fellow audiences or fandom members on social media. Other notable news outlets are through artists or performers themselves (12.52%), the show's print advertisement in public spaces (9.44%), ticketing agency (9.06%), and to a small extent, newspapers or magazines which have significantly fewer influences on audiences with the emergence of digitalisation, especially with the increasing popularity of social media, lately (Abbott-Smith, 2018).

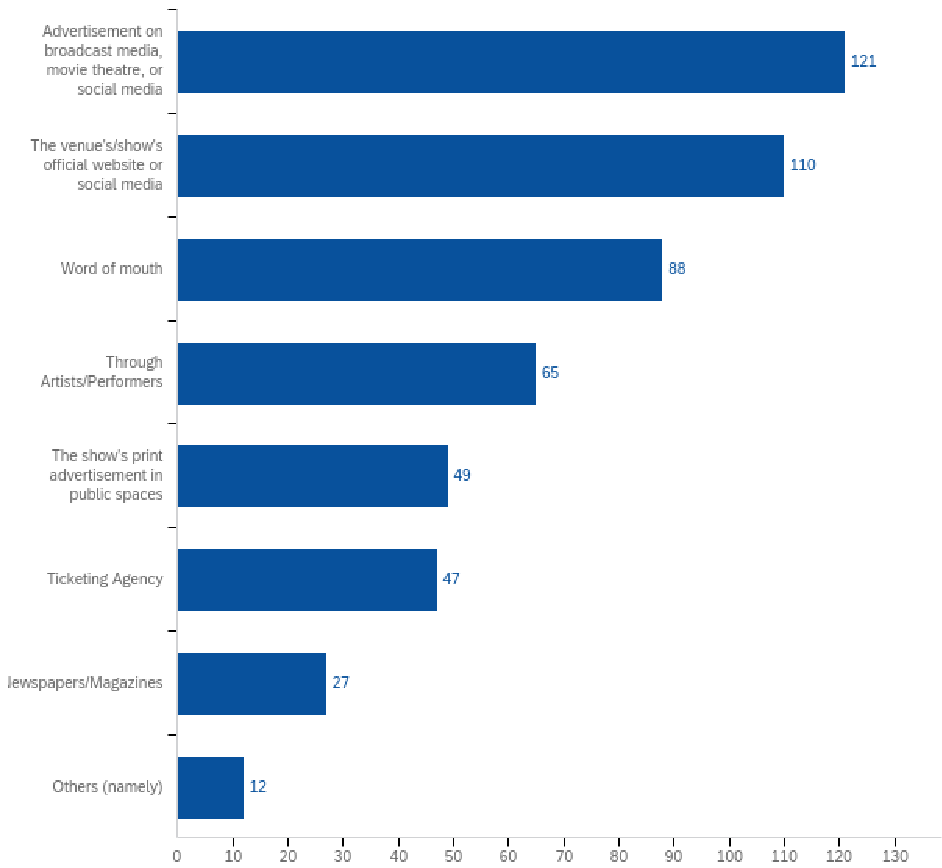


Figure 2.3 West End theatregoers' information sources about the West End (n =165)

4.2 Education Background and the Sense of Familiarity

First, looking at the level of importance for familiarity with the West End shows to theatregoers' purchasing decision, the mean (μ) for this topic is 2.78, with the standard deviation (σ) at the level of 1.06. It turns out that the sense of familiarity has a moderate effect on their decision, not as much as previously expected. 61 respondents (36.97%) of them selected moderately important as their choice, followed by 39 responses (23.64%) for very important, and 35 responses (21.21%) for slightly important. 25 respondents (15.15%) stated that it is not important for them at all, while only 5 respondents (3.03%) said it is extremely important (see figure 3.1).

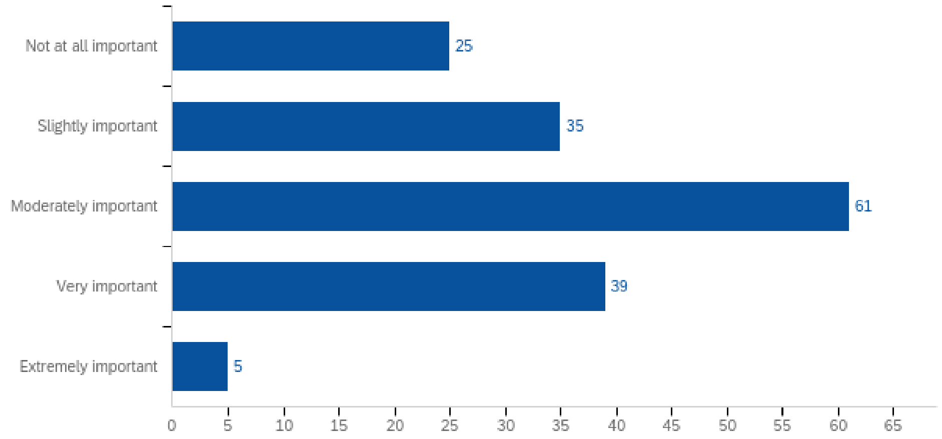


Figure 3.1 The importance of familiarity with the West End shows to theatregoers' purchasing decision (n = 165)

When looking at the importance of consumers' familiarity to their decision to consume overall cultural activities or attractions in London by each factor, it turns out that the name of the event or product itself holds the top ranking among all factors, as the average number of responses illustrates that this factor is moderate to very important (μ = 12.96 and σ = 1.15). It is followed by the name of the artists or actors, with it being moderately effective to the members of the sampling group (μ = 12.62 and σ = 1.19). The name of the organisers or production teams lands in the third place with this factor having slight to moderate importance to the respondents (μ = 12.13 and σ = 1.18). The name of the venue turns out to have the least effect on theatregoers' consumption choices, being only slightly important in this case (μ = 11.89 and σ = 1.03) and having 76 respondents (46.06%) selected this factor as not important to them at all (see figure 3.2 and *appendix A*).

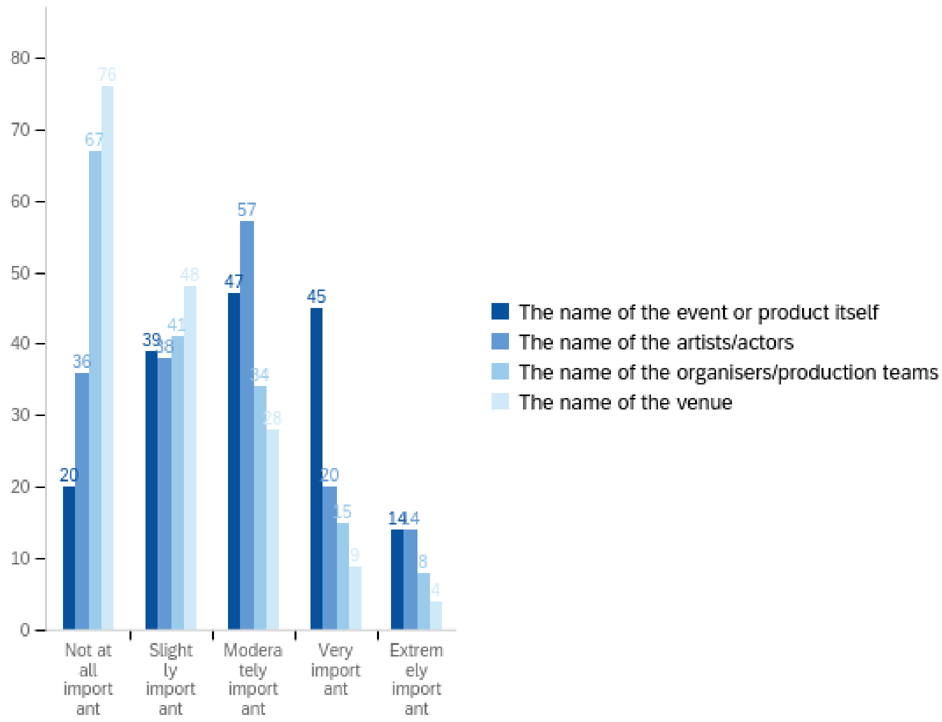


Figure 3.2 The importance of familiarity with cultural products (London) by factors (n = 165)

Moving on to theatregoers' educational background, 67 members of the sampling group (31.02%) has no educational background nor extra-curriculum courses that were related to the artistic field. 52 of them (24.07%) used to have extra-curriculum courses or hobby on the arts or crafts of their favourite genres and it is followed closely by 46 respondents (21.30%) who experienced extra-curriculum courses or hobby in the other related artistic areas. And 31 respondents (14.35%) had their certified educational background in the artistic field of their favourite genre, and 20 respondents (9.26%) with a certified educational background in the other artistic areas (see figure 3.3).

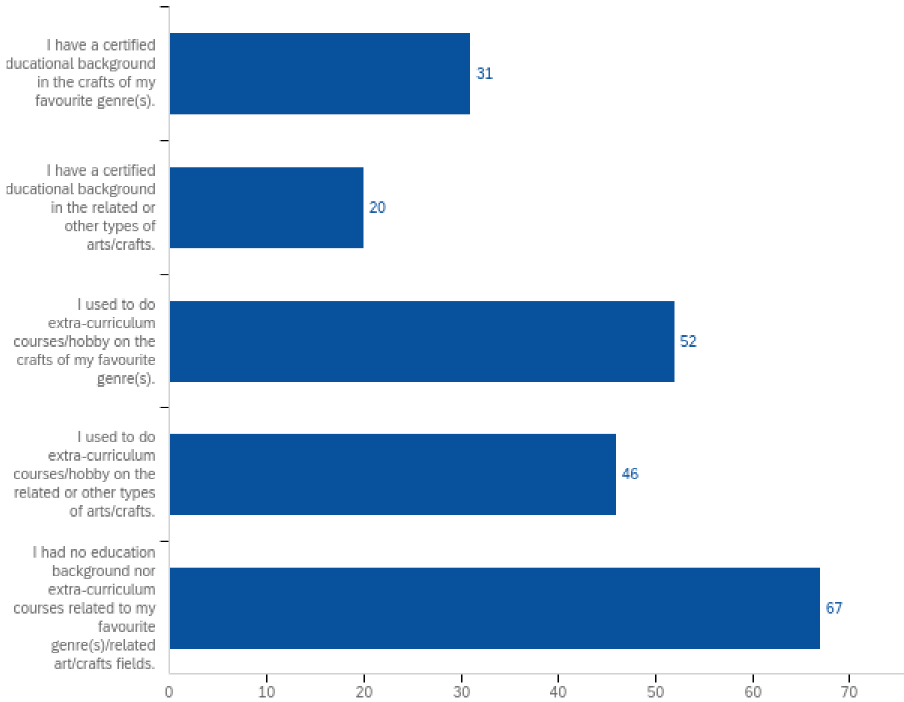


Figure 3.3 Respondents' educational artistic background (n = 165)

The hypothesis for this issue (H1) reads; West End theatregoers' educational background and familiarity are likely related to their degree of (cross-)cultural consumptions in London. As stated in the hypothesis, the main issue of this topic is to test whether the sense of familiarity with cultural products and theatregoers' educational background will correlate with their amount of cross-cultural consumptions or not. For the calculation, cross-cultural consumptions are counted by genre(s). The sense of familiarity in each factor is calculated altogether and being ranked from 1 which is the lowest to 5 which is extremely important. The educational background was separated into five different scores; 0 for no artistic educational background, 1 for extra-curriculum courses and hobbies in the related artistic areas, 2 for extra-curriculum courses and hobbies in their favourite artistic genres, 3 for certified educational background in the related artistic areas, and 4 for certified educational background in their favourite artistic genres, with these scores being calculated altogether into one variable.

After running the Pearson's *r* test, it illustrates that theatregoers' sense of familiarity with cultural products has no significant correlation with their degree of cross-cultural consumptions in this case. On the other hand, it turns out that the correlation coefficient between theatregoers' artistic educational background and their degree of cross-cultural consumption is significant at the 0.05 level (2-tailed). However, the Pearson's correlation between these two variables is 0.159, meaning that the correlation is negligible and would be barely correlated with each other.

Though theatregoers' educational background has a certain level of the correlation coefficient, it is not strong enough to assume that it is related to theatregoers' cross-cultural consumptions. Thus, the factors mentioned in H1 are not notably related to theatregoers' amount of cross-cultural consumption as expected and, therefore, this hypothesis is rejected.

		The amount of genres consumed by respondents (cross-cultural consumption)	Respondents' sense of familiarity to cultural products	Respondents' artistic educational and extra-curriculum background
The amount of genres consumed by respondents (cross-cultural consumption)	Pearson Correlation	1	.104	.159*
	Sig. (2-tailed)		.183	.041
	N	165	165	165
Respondents' sense of familiarity to cultural products	Pearson Correlation	.104	1	-.030
	Sig. (2-tailed)	.183		.705
	N	165	165	165
Respondents' artistic educational and extra-curriculum background	Pearson Correlation	.159*	-.030	1
	Sig. (2-tailed)	.041	.705	
	N	165	165	165

*. Correlation is significant at the 0.05 level (2-tailed).

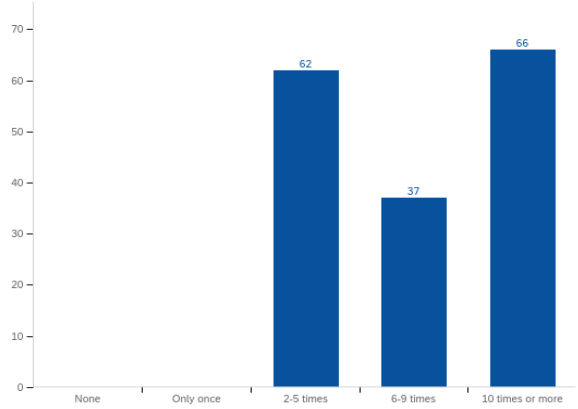
Figure 3.4 The Pearson's *r* correlation coefficient between cross-cultural consumption behaviour by genres with the sense of familiarity and educational background

4.3 Consumers' Behaviours on Cultural Consumptions

The biggest group of respondents in this study, with the number of 66 respondents (40.00%), attend live theatre shows more than 10 times a year, followed by 62 respondents (37.58%) who go to theatres 2-5 times per year, and 37 respondents (22.42%) attend shows 6-9 times a year. Respondents who have seen none or only one live theatre performance per year on average are not included in this research as it aims to analyse only theatregoers who visit theatres frequently (see figure 4.1).

And when it comes to theatregoing in the West End, more than half of the sampling group (51.52%) goes to West End theatres, including the Royal National Theatre and Shakespeare's Globe, averagely 2-5 performances per year or trip, followed by 40 respondents

(24.24%) who attend West End shows 10 or more performances, 28 respondents (16.97%) attending 6-9 West End performances, and only 12 respondents (7.27%) see one West End performances on average per year or trip (see figure 4.2).



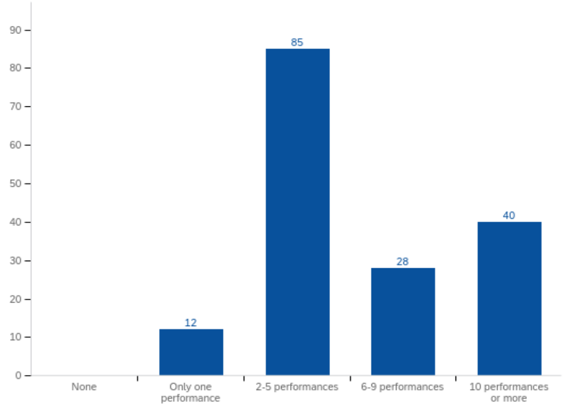


Figure 4.1 Respondents' frequency of theatre attendance per year (n =165) and Figure 4.2 Respondents' theatre attendance frequency in the West End per year/trip (n = 165)

According to the respondents, most of them think they have seen a large extent of live theatrical performances in general ($\mu = 3.96$ and $\sigma = 0.93$). 35.76% of the sampling group (59 respondents) have seen them to a very large extent, 48 respondents (29.09%) have attended to a large extent, and 51 respondents (30.91%) to a moderate extent. Only 7 respondents (4.25%) have seen live performances to a (very) small extent, which is not unexpected due to the fact that this research aims to study frequent theatregoers who attend theatregoing more than once a year and have been doing so since younger ages as shown in figure 4.3.

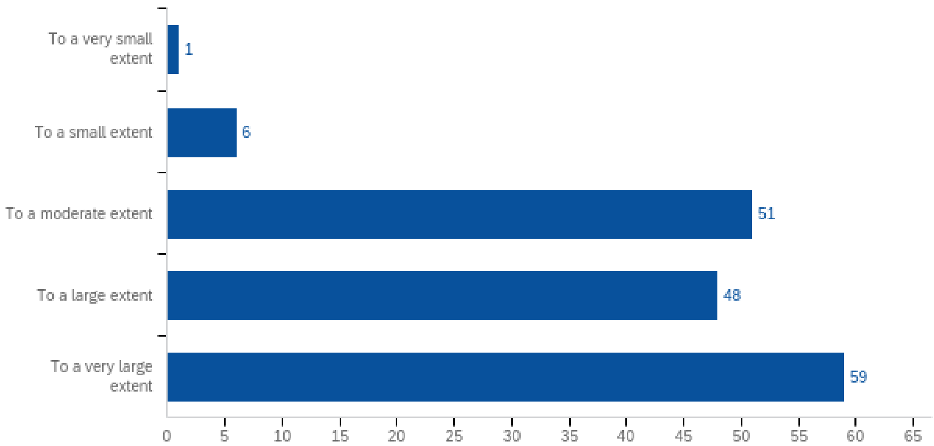


Figure 4.3 Respondents' amount of live theatrical attendances (n = 165)

As shown in figure 4.4, the questionnaire also asked the respondents who they attend cultural activities or attractions in London with. 59 of the response group (35.76%) said they attend alone. It is followed closely by 50 respondents attending with their families (30.30%), 35 respondents with friends (21.21%), and 17 respondents with their partner (10.30%). And to a small extent, 4 respondents (2.42%) normally attend with other categories that were not in the choice mentioned above, such as their colleagues and all of the above.

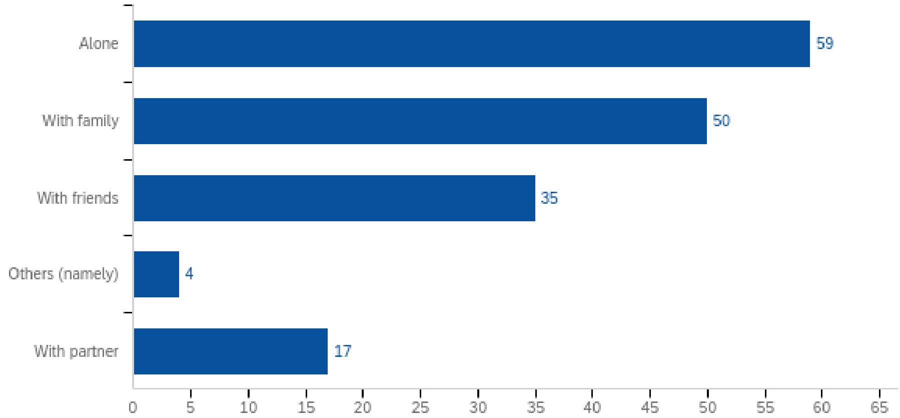


Figure 4.4 London theatregoer's company in cultural consumptions (n = 165)

When it comes to the admission price, 41.21% of the group often purchases ticket around the price of 36-70 British pounds. The other popular price range in this study is from 71-105 British pounds which accounts for 32.12% of the whole group. It was then followed by 29 respondents (17.58%) who normally go for 0-35 British pounds, 9 respondents (5.45%) purchase 106-140 British pounds averagely, 5 respondents (3.03%) spent around 141-175 British pounds, and one person (0.61%) who usually spends more than 175 British pounds per performance.

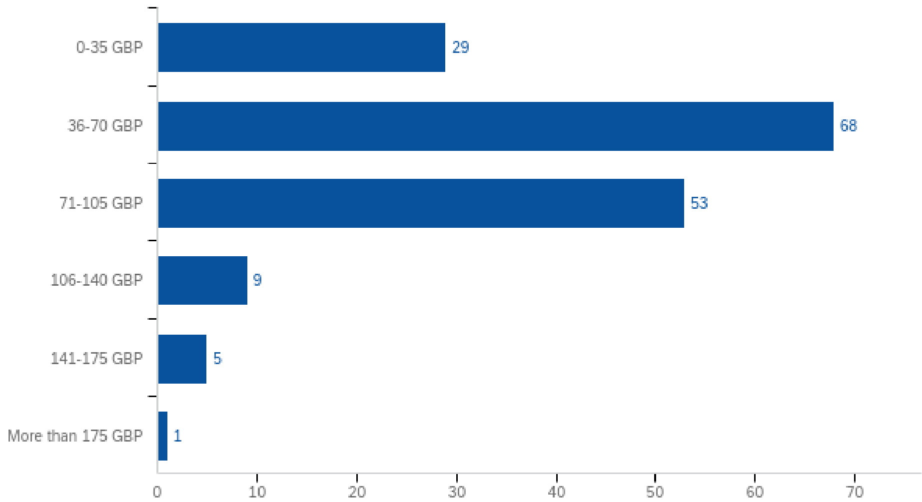


Figure 4.5 West End theatregoers' average ticket purchase per performance (n = 165)

Moving on to examining the hypothesis for this issue (H2), which states that theatregoers with higher socioeconomic status have a higher degree of theatre consumptions in London than theatregoers from the lower socioeconomic background, the Pearson's *r* test was being run with multiple variables. The first variable here is respondents' average income per month, the second is respondents' average purchase of a ticket per one West End performance, and the third variable is the number of West End performances attended per year or trip. As seen in figure 4.6, the only correlation coefficient here that is insignificant is the correlation between respondents' average income per month and the number of West End performances attended per year or trip. Hence, these two variables have no significant correlation with each other.

However, the other two sets of variables proved to have a correlation coefficient with each other to some extent. The first test between respondents' average income per month and respondents' average purchase of a ticket per one West End performance shows that their correlation is significant at the level 0.05 (2-tailed). The size of the correlation is 0.167, which means that it has a negligible correlation and therefore two variables are barely correlated.

The second significant result is between respondents' average purchase of a ticket per one West End performance and the number of West End performances attended per year or trip, which their correlation is significant at the level 0.01 (2-tailed). The level of a correlation coefficient is -.221, which is a weak negative correlation. This means that if the West End ticket price per performance per purchase goes up, the amount of West End performances attended by the sampling group will likely become less.

By looking at these two sets of significant correlation coefficient together, it does not clearly illustrate if people with higher socioeconomic backgrounds would have a higher amount of theatre attendances in London than theatregoers with lower socioeconomic background. This is because although respondents with higher socioeconomic status are likely purchasing higher ranges of ticket prices, the frequency of attending theatre performances will likely become less. Thus, this hypothesis (H2) about the correlation between theatre attendances and theatregoers' socioeconomic backgrounds is rejected, given that none of the results was a strong indication of this relationship.

		What is your average income per month in British Pound?	What is the average price of West End tickets (per person) that you normally purchase?	How many performances in London's "West End" (including the National Theatre and Shakespeare's Globe) do you attend per year/per trip?
What is your average income per month in British Pound?	Pearson Correlation	1	.167*	.084
	Sig. (2-tailed)		.032	.281
	N	165	165	165
What is the average price of West End tickets (per person) that you normally purchase?	Pearson Correlation	.167*	1	-.221**
	Sig. (2-tailed)	.032		.004
	N	165	165	165
How many performances in London's "West End" (including the National Theatre and Shakespeare's Globe) do you attend per year/per trip?	Pearson Correlation	.084	-.221**	1
	Sig. (2-tailed)	.281	.004	
	N	165	165	165

*. Correlation is significant at the 0.05 level (2-tailed).
**. Correlation is significant at the 0.01 level (2-tailed).

Figure 4.6 The Pearson's *r* correlation coefficient between respondents' average income per month with purchased West End ticket price per person and the amount of West End performances per year/trip

4.4 Digitalisation in Cultural Consumptions

According to 165 samples in this study, 43.03% of them (71 respondents) never watch live-streamed performances of the West End shows and 48.48% or 80 respondents only watch it once a month. Thus, that means not a lot of members in the sampling group watch live-streamed performances of the shows from the West End. In addition, 8 of them (4.85%) watch it 2-3 times a month, 4 respondents (2.42%) watching once a week, and 1 respondent (0.61%) each choose to watch West End shows 2-3 times a week and on a daily basis (see *appendix B*).

Furthermore, the questionnaire also went to the issue of what kind of platforms or tools do respondents use to consume cultural contents from London? Unsurprisingly, live-streamed lands the first place, with 84 respondents out of 165 respondents (50.91%) said they have consumed this kind of cultural contents from London before. Cultural organisations, activities, or attractions' social media and website are also being consumed by the sampling group to some extent, as 60 respondents and 55 respondents have been exposed to cultural contents through those platforms. To a smaller extent, virtual tour, mobile applications, and workshops and lectures could attract some audiences to use them. Online exhibitions and webshops do not seem to be popular among this sampling group, as less than 10 % of respondents (15 and 11 respondents) have used them before (figure 5.1).

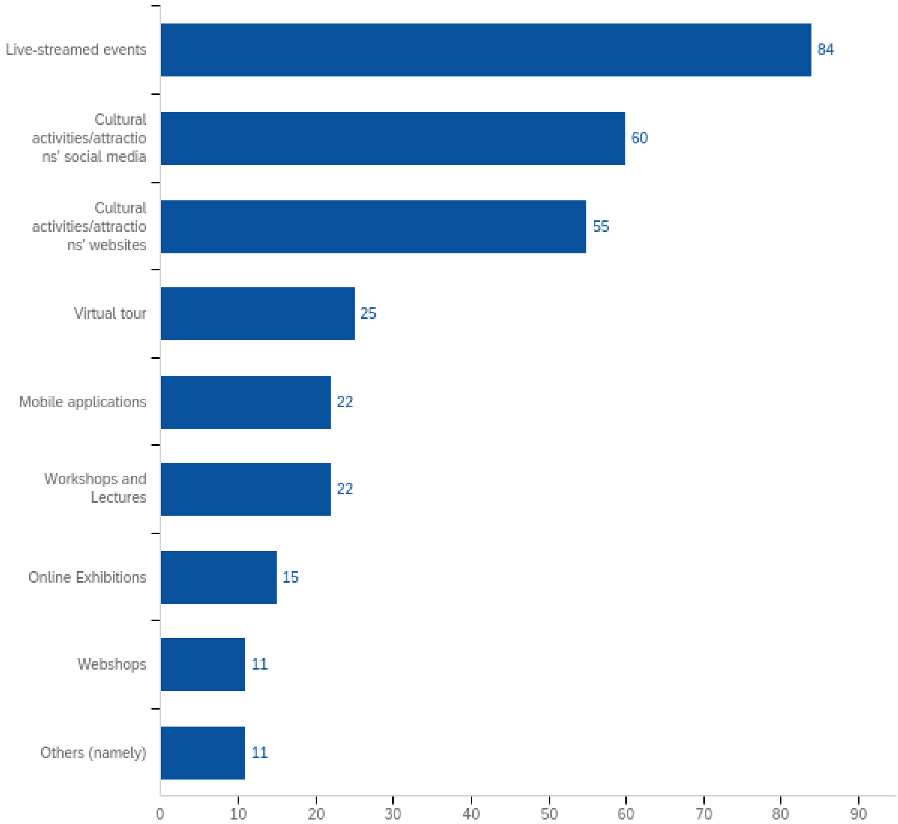


Figure 5.1 Respondents' use of digital platforms/tools for cultural consumption (n = 165)

And when the questionnaire asked about online consumption for cultural activities or destinations in London in general, most respondents rarely consume them online as 58 respondents (35.15%) chose this option. It is followed closely by 49 respondents (29.70%) who said that they consume those cultural contents sometimes and 44 respondents (26.67%) never consume them at all. In addition, 12 respondents (7.27%) mentioned that they frequently consume cultural contents from London and only 2 respondents (1.21%) stated that they always consume those contents from London (see figure 5.2).

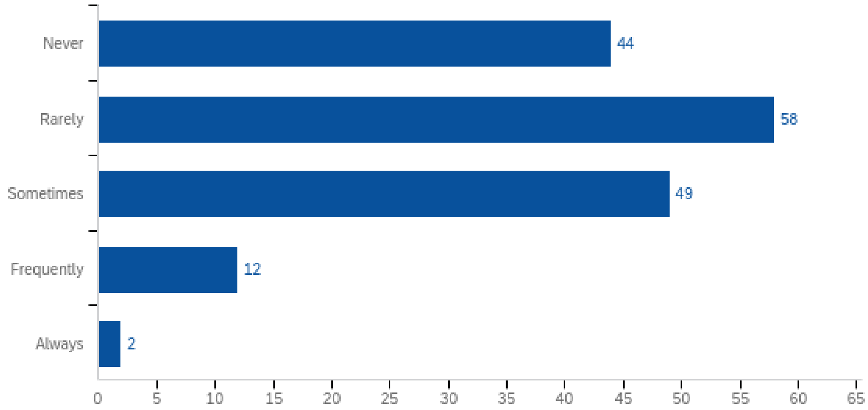


Figure 5.2 Respondents' frequency of online cultural consumption produced in London (n = 165)

As seen from the collected data, the majority of members of this sampling group barely consume online cultural contents delivered from London. This is being clarified through the comment box by some respondents who have strong opinions about the online consumption of cultural products. All comments went along the same direction with Mueser and Vlachos (2018) which says that no matter how better online cultural contents are from time to time, they are still nowhere near the real physical experiences and hence are not an actual substitution for physical attendance for cultural activities or attractions. One respondent supported this by stating that they do not stream anything, as they would rather have it live and in person. Another respondent specifically mentioned that their attendance at online events is 'mostly due to the pandemic'.

Another interesting aspect is some respondents think of online cultural contents as a tool to receive information about particular products. They think these online cultural contents are one of the ways to get rid of the information asymmetry problem which frequently happen in cultural and creative industries. Moreover, because of the lower admission cost associated with those online cultural events, they have increased consumers' interests in theatre and musicals, which might perhaps lead to a stronger preference and taste in theatre consumption.

		Do you participate in online consumption of cultural activities/attractions, which normally take place in London?	Does online cultural consumption increase your willingness to visit the physical cultural activities/attractions in London?
Do you participate in online consumption of cultural activities/attractions, which normally take place in London?	Pearson Correlation	1	.324**
	Sig. (2-tailed)		<.001
	N	165	165
Does online cultural consumption increase your willingness to visit the physical cultural activities/attractions in London?	Pearson Correlation	.324**	1
	Sig. (2-tailed)	<.001	
	N	165	165

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

Figure 5.3 The Pearson's *r* correlation coefficient between the frequency of online cultural attendance and willingness to engage in physical cultural consumptions in London

As presented before, the hypothesis for this part reads: the digitalisation trend in cultural and creative activities or destinations, such as live-streamed shows and virtual museum tours, is likely related to the increase of theatregoers' willingness to engage in physical cultural consumptions in London. In order to test the hypothesis for this topic, the Pearson's *r* test was being run to examine the relationship between two interval variables. In this case, it wants to know if online cultural contents delivered from London would increase consumers' willingness to travel and engage in physical cultural activities or attractions.

After running the test, the result illustrates that the correlation between the frequency of online cultural attendance and willingness to engage in physical cultural consumptions in London is significant at the <0.001 level (2-tailed). The correlation coefficient between the two variables is a low positive correlation (0,324). This means the increase in the frequency of cultural attendance would likely increase theatregoers' willingness to travel to London and engage in physical cultural consumptions and thus confirm the hypothesis (H3).

4.5 Theatregoers' Willingness to Travel

According to the questionnaire, the members of this sampling group travel from various distance ranges to London. The groups with most members are travelling from within 10 kilometres and 201-500 kilometres, containing 33 respondents (20.00%) each. It is followed closely by 28 respondents (16.97%) travelling 10-50 kilometres to London, 24 respondents (14.55%) spend more than 1000 kilometres travelling to London, 20 respondents (12.12%) travel within 51-100 kilometres, 16 respondents (9.70%) travel within 101-200 kilometres, and 11 respondents (6.67%) spend travelling within 501-1000 kilometre to London. The mean value (μ) of respondents' average travel distance to London is 3.71, which falls under around 101-200 kilometres, with the standard deviation (σ) of 2.07 as their travel distance is distributed among a wide range of distance (see figure 6.1).

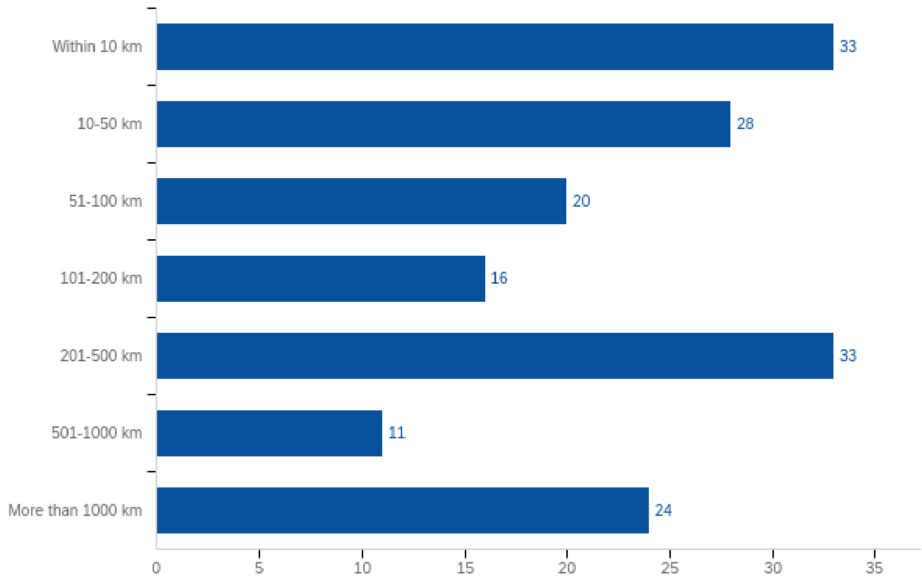


Figure 6.1 Respondents' average distance to London in kilometre(s) (n = 165)

When it comes to respondents' time spending in travelling to London, the majority of the sampling group (55 respondents; 33.33%) spend 1-3 hours travelling to London. Meanwhile, 52 respondents (31.52%) spend less than an hour to travel to the West End, assumingly travelling from the city of London itself or nearby towns in the United Kingdom. 29 respondents (17.58%) spend 4-6 hours to travel to London, 18 respondents (10.91%) spend more than ten hours on their trip, and 11 respondents (6.67%) spend 7-9 hours. The average travelling time is mostly around 4-6 hours, due to the fact that the mean value (μ) equals to 2.32, and the standard deviation (σ) is around 1.28 (see figure 6.2).

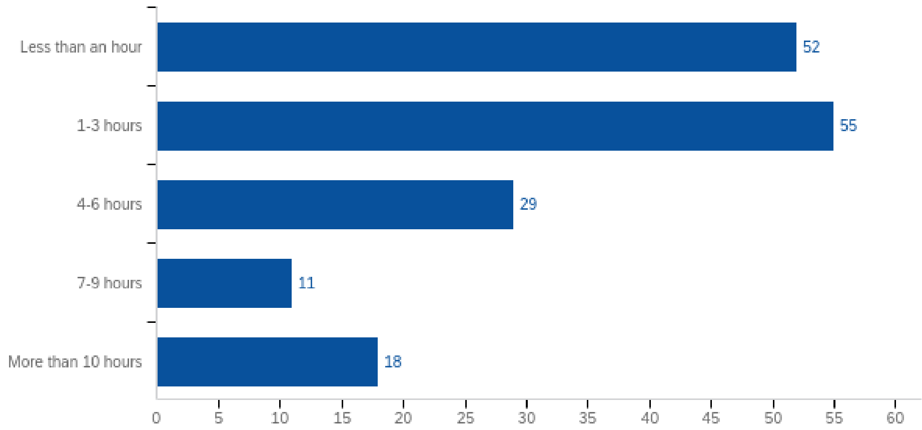


Figure 6.2 Respondents' average travelling time to London in hour(s) (n = 165)

To examine the fourth hypothesis (H4), Pearson's *r* was applied to the responses in order to see whether travelling time and distance would affect theatregoers' amount of theatre attendance per year or per trip or not. It turns out that both of them are significant at the 0.01 level (2-tailed). The amount of time travelling to London has a significant correlation coefficient at the size of -.214 or a low negative correlation. The distance to London seems to have a slightly more effect on respondents' amount of theatre attendance per year or trip despite the fact that it also has a low negative correlation, as its level of the correlation coefficient is -.239. This means if the travel distance or travel time to London goes up, the amount of theatre attendance per year or trip in London would become less.

		Does the distance of your trip to London's West End affect your decision to attend the shows?	Does the amount of time travelling to London's West End affect your decision to attend the shows?	How many performances in London's "West End" (including the National Theatre and Shakespeare's Globe) do you attend per year/per trip?
Does the distance of your trip to London's West End affect your decision to attend the shows?	Pearson Correlation	1	.815**	-.239**
	Sig. (2-tailed)		<.001	.002
	N	165	165	165
Does the amount of time travelling to London's West End affect your decision to attend the shows?	Pearson Correlation	.815**	1	-.214**
	Sig. (2-tailed)	<.001		.006
	N	165	165	165
How many performances in London's "West End" (including the National Theatre and Shakespeare's Globe) do you attend per year/per trip?	Pearson Correlation	-.239**	-.214**	1
	Sig. (2-tailed)	.002	.006	
	N	165	165	165

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

Figure 6.3 The Pearson's *r* correlation coefficient between the amount of respondents' theatre attendance in the West End per year/trip with the effect of travelling time to London and the effect of distance to London on their buying decision

Moving on to looking at theatre attendance by genre based on the distance of a single trip to London, it turns out that musical theatre is the most famous genre among every travel distance range. The distance range that musical theatre has the highest popularity percentage is the 501-1000 kilometres group, with musical being chosen by all 11 respondents which fall under this distance range group (73.33% of overall selected choices) and having almost a quadruple of popularity more than the second popular genre like the straight play (20.00%). The popularity among other distance ranges are 51-100 kilometres (58.06%), 201-500 kilometres (47.76%), 101-200 kilometres (47.06%), 10-50 kilometres (44.83%), more than 1000 kilometres (42.59%), and within 10 kilometres (40.00%). As seen, travellers from London or nearby are likely attending fewer musical shows than visitors who travel from further destinations. It also proves that a lot of people are willing to travel to London and choose musical theatre as one of their cultural activities to consume (see figure 6.4). Thus, the hypothesis (H4) which states that theatregoers travelling from outside of London have a higher willingness to attend musical productions than other genres of West End shows is being confirmed.

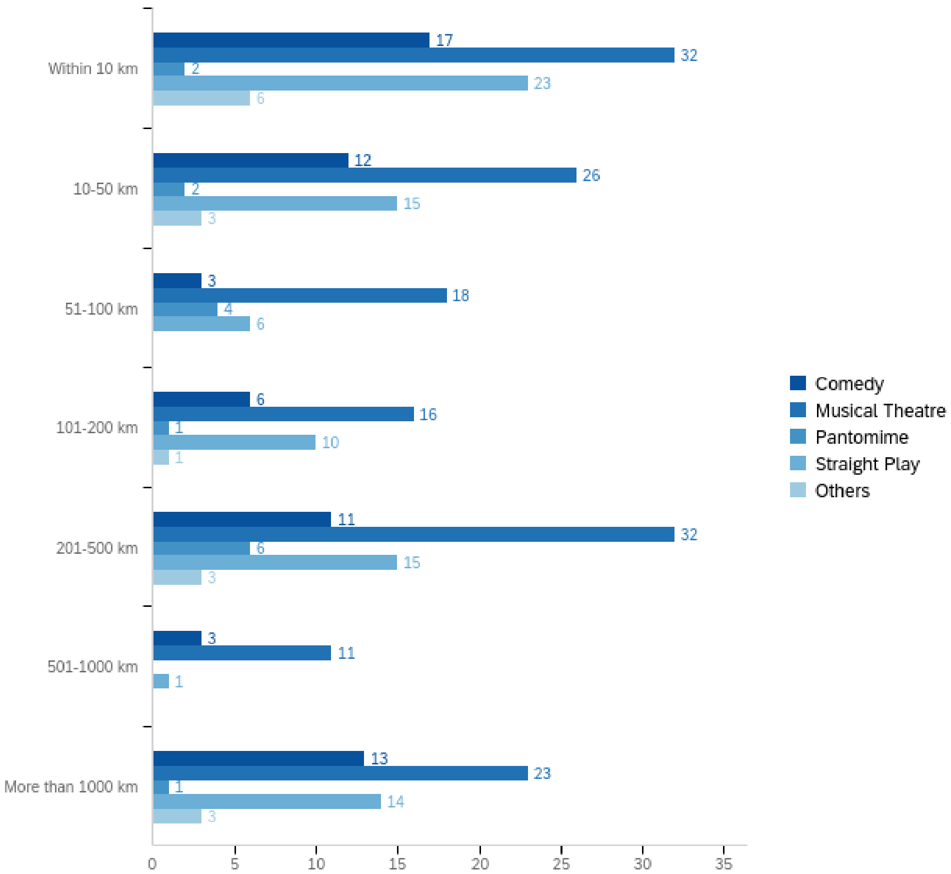


Figure 6.4 Respondents' theatre attendance by genre
based on the distance of a single trip to London (n = 165)

4.6 Cultural Tourism in London

As illustrated in figure 7.1, 135 members of the sampling group are visitors from outside of London, accounting for 81.82% of this study. More than half of the number of London's visitors in this research (68.89%) are purposeful cultural tourists according to Take a Closer

Look (2017), as their main reason for travelling is for cultural or artistic activities and they would like to experience arts and culture as much as possible. It is followed by 24 respondents out of 135 respondents (17.78%) who are sightseeing cultural tourists, a type of visitors that considered arts and culture as one of their reasons for visiting London. There are also some serendipitous cultural tourist and casual cultural tourists in this research, with 15 respondents (11.11%) and 3 respondents (2.22%) said that they did not travel to London because of cultural or artistic activities but want to experience some during their trip, with serendipitous cultural tourists having slightly more willing to attend. None of the members in this group is an incidental cultural tourist, since they are all at least being exposed to cultural contents in London one way or another.

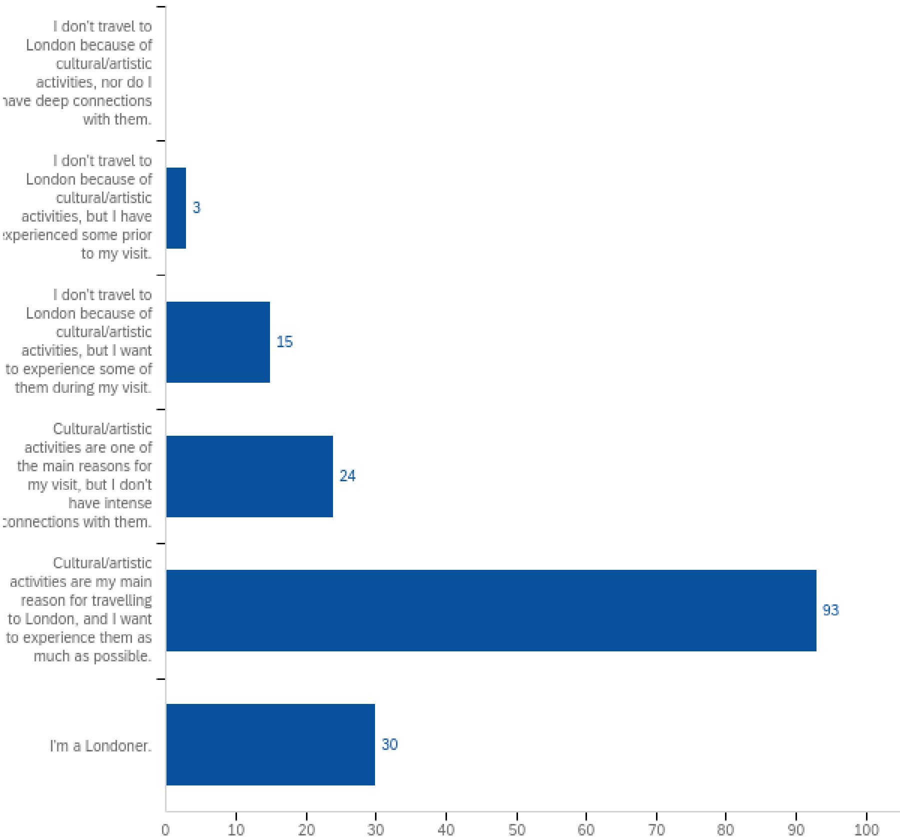


Figure 7.1 Types of Tourists in London (n = 165)

As seen in *appendix C*, most visitors stated that the cultural activity which is their main reason to visit London is the musical theatre, with 123 out of 135 respondents (91.11%) selected musical theatre as their prime concern. The museum is another popular cultural destination among London visitors, with 54 respondents (40.00%) selecting it. Other genres of theatre performances like classical theatre and contemporary or immersive theatre also made it to the top of the list, with 29 respondents (21.48%) and 22 respondents (16.30%) travelling to

London for it accordingly. Other notable cultural activities or attractions are exhibition, popular music, gallery, heritage, and architecture. Several popular heritage sites such as buildings around the town, the Tower of London, and Covent Garden are among places mentioned by the sampling group as their favourite places in London.

And as expected, musical theatre lands in the first place for the most popular cultural activities to do in London as 157 members of the whole sampling group (95.15%) participate in this kind of performance. A number of 113 respondents (68.48%) selected the museums as one of the things they do when visiting London, which makes the museum the second most popular destinations among frequent theatregoers. Thus, this confirms the hypothesis (H5), which reads: apart from consuming theatre shows, the most popular cultural destination among West End theatregoers are the museums. As reported in Take a Closer Look (2017), the most popular tourist attractions in London are mostly top museums and it is being confirmed in this research also. The respondents listed many of London's top museums as their favourite places such as various Tate Museums, the British Museum, the Victoria and Albert Museum, the National Gallery, the Wallace Collection, and the National Portrait Gallery.

Classical theatre, exhibition, gallery, and contemporary or immersive theatre are also quite popular among West End theatregoers, as all of them were being selected by more than 30% of the whole sampling group. Other cultural genres like film, comedy, heritage, architecture, and popular music are mildly popular among the West End theatregoers, though their popularities are not as solid as cultural fields mentioned before. Meanwhile, cultural activities like literature, classical dance, fashion, popular arts festival, classical music, contemporary dance, classical festival, and niche or cult music seem to be less popular among West End theatregoers, receiving less than 15% of selection from the sampling group (see figure 7.2).

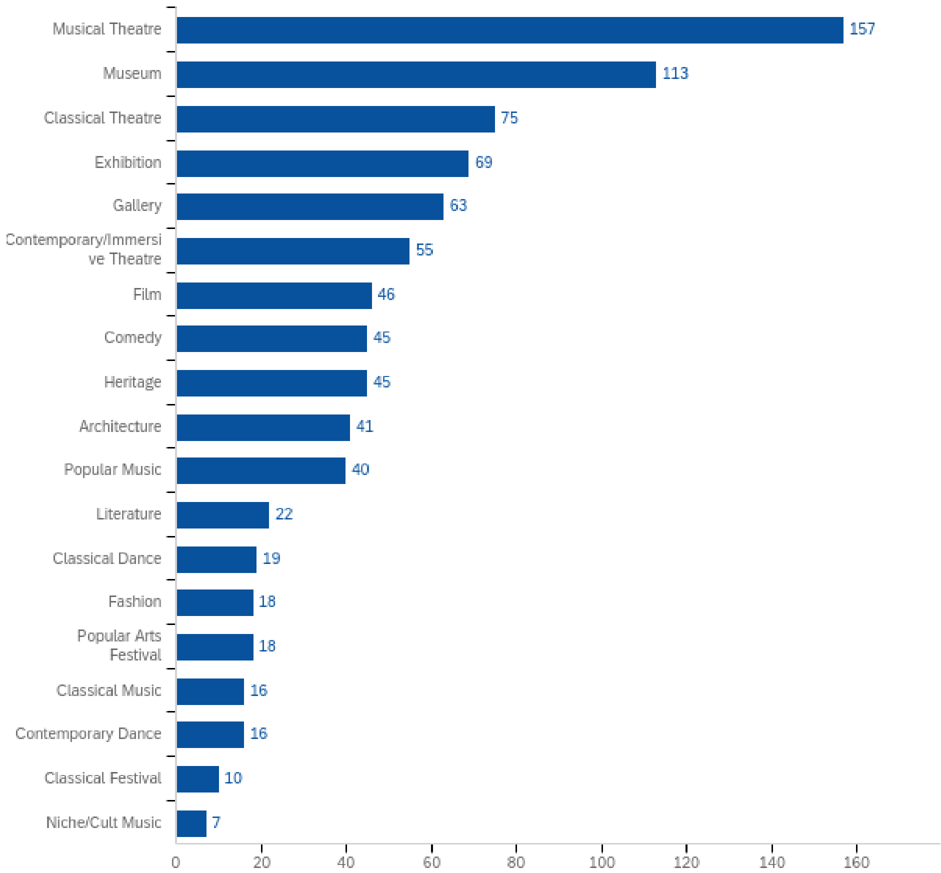


Figure 7.2 Respondents' cultural consumption by genres (n = 165)

As a result of the attempt to promote London as the top cultural city of the world, 73.33% of respondents in this survey would definitely consider London as one of the world leaders in arts and culture. 20.61% of members in the group still consider London as the world leader in arts and culture albeit with slightly less credence. Only 6.06% or 9 respondents are still questioning London's status of being one of the world leaders in arts and culture (see *appendix D*).

Similar to the result in the previous question, as a lot of them have confidence in London as the arts and culture city, 70.30% or 116 respondents stated that they would definitely plan to visit London soon, followed by 36 respondents (21.82%) who would probably do the same. 8 respondents are still considering their decision to revisit London, 4 other members of the group (2.42%) might not revisit London, and only 1 person (0.61%) stated that they definitely would not revisit the city (see figure 7.3).

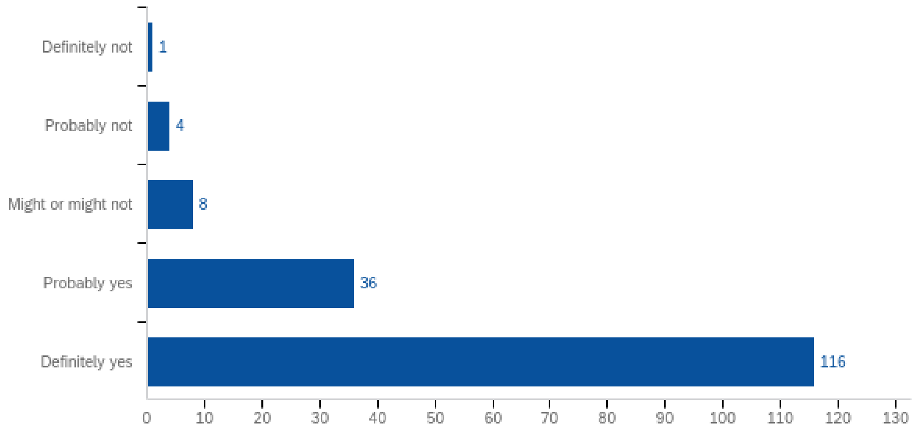


Figure 7.3 Respondents' willingness to revisit the city of London (n = 165)

However, some members of the group also left comments about cultural tourism in London, and it could be summarised into two main issues. The first issue is of course over the concern of the ongoing pandemic. In the additional comment section of the questionnaire, a lot of them were longing to visit London again after the previous year. Some respondents had shared that they already booked some tickets, mostly for musical shows, in London later this year, while some expressed that they are considering visiting London once again in 2022 which they thought would be safe enough. One person had expressed their desperation by saying that they surely wanted to visit London, but the travel restriction regarding the pandemic in their home country had restricted them from doing so.

The second issue, which surprisingly has been mentioned by a lot of respondents, is the cost of living and participating in cultural activities or attractions in London. Some respondents had spread their concerns over the increase in ticket prices and expenses in London over the past few years. One mentioned that they think people will less likely travelling to London in the future due to the travel costs and meals in the city itself. They also mentioned that it could be an 'expensive day out' to theatregoing. Those are the fundamental issues that different stakeholders in London should really look into and should include the solutions for them in their future moves.

5. *Conclusion and the Suggested City Marketing Strategies*

As seen in the results, many of the outcomes were concluded as expected. In terms of the respondents, most of them are female and almost half of them are younger than 30 years old. Their incomes are distributed throughout every income group, which could indicate different purchasing behaviours in London. Musical theatre is undoubtedly the most popular theatrical genre among West End theatregoers, with straight plays and comedy also being consumed to some extent. The importance of advertisement through broadcasting and social media is immensely important, as a lot of theatregoers retrieved information about shows through these platforms. Online contents are also important in the sense that theatregoers' willingness to attend cultural contents in London would increase if they consumed those contents online, especially during the pandemic when everything was reduced to online forms only. However, some outcomes did not result as expected. It turned out that the theatregoers' degree of (cross-)cultural consumptions has little to no correlation coefficients with respondents' socioeconomic status, educational backgrounds, and sense of familiarity.

Based on the results of the previous part which derive from frequent theatregoers, one of the biggest group of visitors who generate positive benefits to the city of London, the constructive city marketing strategies will be written. The main aim of this set of recommended strategies is to promote cultural tourism by boosting cultural contents to be at the forefront of the public's attention by making people believe that they are not out of date but trendy, bewitching, and accessible.

City marketing is more or less equivalent to marketing a brand. If the brand is successful, more people will purchase its product. But with city marketing, the success is indicated through the number of people visiting the city, venturing business in that market, attracting new talents to move to the city which leads to the increase of creativity, and the development of useful resources while balancing the needs and living condition qualities of local residences. In order to reach the satisfying points of all conditions mentioned above, city marketing, like other types of marketing, needs to stand out from other competitors in the multinational market and represents significant charms and characteristics of themselves (Braun, 2008).

The first concern is over the distribution platform for city marketing contents. As the result in the previous part has shown that most people received their news about cultural activities, or the West End in particular, mostly through broadcast media, movie theatres, or social media, it is also important to look into the distribution channels for advertisements and set them in a right place where people could see a lot. By distributing this through the mentioned platforms, it could grasp people from diverse background both in terms of age and nationality and would be worth distributing more promotions through them. Moreover, as the future generation will potentially become the next biggest purchase group, these platforms would be a way to expose cultural contents to the right target group since their younger ages, making it beneficial in a long run.

Following the distribution platforms which are mostly broadcast media and online, the following point is about the digitalised tools or platforms which are recently being used a lot with cultural products, especially during the pandemic. It is important for the city of London to call back the visitors to the city itself to generate direct economic and cultural benefits to the local market. one of the ways to do so is to promote key messages such as ‘feel the real experience’ to the public. This is to prompt the consumers that digital contents could never be a good emotional or experiential substitute for the actual reality of cultural products and the only way to cope with this issue is to physically visit London to experience them all once again.

According to current London’s city marketing promotional materials which could be seen throughout various platforms, it has highlighted several popular cultural activities or attractions already such as musical theatre, museums, and heritage. In terms of the theatrical contents, musical theatre should still be emphasised in their future promotional tools, especially popular (mega)musicals such as *Hamilton, The Phantom of the Opera,* and more that were being mentioned by members of the sampling group. Moreover, apart from promoting West End shows, other theatres such as Shakespeare’s Globes and the Royal National Theatre could be promoted as they receive quite some popularities from frequent theatregoers in London. Both theatres are also two of the significant cultural symbols that could not be found in other cities, which serves the whole point of city marketing strategies presenting their selling point which are unique to themselves.

Moreover, other cultural products apart from the theatres that worth mentioning are galleries, exhibitions, heritage sites, architecture, popular music, and of course museums. As expected, the top popular museums that are heavily promoted by the city of London are being mentioned and visited by many respondents. As those popular sites already established themselves strongly in the market, this paves the way to move on and start promoting other cultural products or destinations that are less popular but are perhaps well-known to niche groups of consumers nonetheless such as Saatchi & Saatchi, London Palladium, and more. Not only these cultural attractions have the potential to become more popular, but they are also alternatives for people who want to seek other cultural products that are not too overly consumed by other tourists or those that offer them new experiences. These cultural products could be seen as trendy and niche, which could possibly attract wider groups of potential consumers to visit London in the future. Not just widening their target groups of visitors, promoting these places could also increase the locals’ pride of the cultural presence in their communities and sustainably stimulate the safeguard of cultural places or products that contain meaningful cultural symbol within the city itself.

To add more on the issue of providing alternative tourist spots for visitors, the city marketing strategies should also customise different ranges of activities and promotional information for different types of consumers to fit in their attendance style. For instance, as most respondents in this study attend cultural events alone or with their families, there could be different sets of advertisements aiming at people seeking cultural activities or attractions that would be the best to do them alone or those that are family friendly.

Furthermore, as the increasing expense in London is one of the prime difficulties in respondents' decision to revisit the city, cultural contents from different price range could be offered to the consumers to provide different goods to different groups of consumers. It could be either 'exquisitely exclusive' campaigns for cultural tourists with higher socioeconomic background or 'classy in budget' for cultural tourists with limited expenses for their cultural attendance in London. Customised activities or travel recommendations could be advertised to different groups accordingly, which will make the visitors feel more personalised and connected to places in London or the city as a whole.

By adjusting different marketing strategies to different groups, it could also show out London's professional and resourceful side in cultural fields, which could also attract more varieties of cultural entrepreneurs and business ventures. As the notion of Brexit could obstruct a lot of actions due to the higher barrier in many aspects, this is the way to inform the public that the market in London is still opened for international investors, especially with those from cultural sectors. Hopefully, this could lead to stability and investors' trust in the cultural and creative industries in London, leading to the city becoming the number one biggest hub in cultural investment that the market would think about.

Moreover, as the pandemic is slowly fading out of the horizon, many cities around the world need to bring back their credential, especially in the aspect of tourism. One of the prime concerns that the city of London should add for now is to ensure the Covid-free protocols in cultural attendance and tourism in general to both locals and visitors. Regulations related to the pandemic should be strictly applied and promoted in different places and city marketing would be the tool in building trust towards consumers in so-called Covid-proof environment when attending cultural activities, attractions, or during their trip.

This issue might be one of the most challenging things to act but would be worth bringing people back to the city as soon as possible. This is also to make sure that cultural sectors could run in the full capacity after being in the dark for quite a while. Moreover, the faster they could bring back people to consume culture in London, the more they could ensure people around the world in the strength of their cultural and creative sectors. This would be one of the most opportune moments to strengthen the city's strong branding of London as the world leader in arts and culture.

Following the suggested city marketing strategies, it is to be reminded again that the most important part of these moves is to keep the balance between local communities and visitors and satisfied both parties with all of the actions made for the cultural tourism field. For one, local's well-being should be considered in every single strategy and policy. The over-tourism problem should be controlled and the strategies to invite people should concern about the quality rather than the quantity of the visitors or businesses. All marketing strategies should clearly define who they are attracting and how would they create benefits towards the city of London, local businesses, and residences. And at the same time, the ways of communication in London's city marketing should send a clear message to different stakeholders as to how it would be beneficial for them to generate businesses or trips to the city itself.

Moreover, the concern over urban and sustainable development should be the top priority at all times. For one, promoted cultural activities related to tourism should be sustainable to the city's environment. This could also be developed into one of the selling points as sustainable tourism is one of the growing subfields within the tourism industry. Moreover, the urban development of the city itself is important for different stakeholders. This concern is to safeguard the city's current resource for locals and create an environment that could maintain and increase more useful resources for future generations. Especially with the cultural attractions and activities, city marketing would be one of the tools to shield them from being destroyed both directly and indirectly. Future policies should be applied accordingly to preserve the identities, resources, and culture of the local communities as these elements would be the most powerful tools to support London's status as the world leader in arts, culture, and the tourism field.

6. Evaluation and Future Implications

After the whole process of this research, there are some advantages and disadvantages that should be acknowledged for the sake of future implications. For one, the distribution platforms used in this research could capture the right sampling group, which is the theatregoer, and serve the purpose of this research well. Members of the sampling group are from different backgrounds and have different styles of theatre or cultural consumptions, leading to diversity in participants' responses. Moreover, the structure was a good fundamental base for the entire research, making it easier to form the questionnaire, report the results, structure the analysis, and create the recommended strategies. All of these points lead to clarity in answering the main research question.

However, there are some downsides of this research too. Firstly, there are more responses from the United Kingdom compared to other areas, which might affect the results of the questionnaire. The questionnaire might also have a flaw, as a couple of respondents had stopped filling it in before the end of the survey. This happened predictably because of many reasons, such as the length of the survey which is a bit longer than respondents' anticipation (9 minutes to complete according to the calculated tool).

To add more, due to the restriction in time and scheme of this research, it could not dig deeply into some social issues such as Brexit, which is a prominent topic now between the United Kingdom and the European Union. Therefore, the long-term effect on several issues could be researched more intensely in this case study. Furthermore, although the theatregoer in the West End generates a massive amount of income for the city of London, there are also other types of cultural consumers. The framework of this research could be applied also to other groups such as museumgoers, leading to the creation of better and more efficient city marketing strategies.

In terms of future implications, the research on this topic needs to be updated constantly in the future as the environment of it could be changed from time to time in many aspects. For one, as this research heavily includes the digitalised trends in cultural sectors, it is worth revisiting this topic constantly due to its fast-changing characteristics which might lead to the unpredictable future in cultural and creative sectors if digital tools and platforms are being used both from the supply and demand side.

Especially in the performing arts field, digital tools and platforms are being used a lot with various performances recently due to the pandemic. This is not an ideal situation for the sector at all as most of them rely significantly on the physical attendance of consumers. Thus, bringing in digital tools changes the whole environment of the performing arts market, and it might be best to learn how to live with this digitalised world for a sustainable future of the industry.

Moreover, the performing art industry needs to find some other alternative in case any circumstances would obstruct their audiences from consuming the products physically. Because of the pandemic, we could see more online performances than ever. Nevertheless, a lot of organisations within the field are seemingly not ready for this digital move yet. The production and market research on this matter should be done further in order to sustain the growth and quality of products in the performing art sector and find ways to deal with changing environments in the market.

Not just the performing arts field that needs to adapt after the pandemic, every sector, especially the tourism field, will be changed from this point. New trends might evolve all the time and people's consumption travel habit would be different from now on. Therefore, it is important for every single sector to understand this change and adapt accordingly, with the hope of reaching a better and more sustainable future of their roles in the market and the city as a whole.

Appendix A

#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The name of the event or product itself	11.00	15.00	12.96	1.15	1.33	165
2	The name of the artists/actors	11.00	15.00	12.62	1.19	1.42	165
3	The name of the organisers/production teams	11.00	15.00	12.13	1.18	1.40	165
4	The name of the venue	11.00	15.00	11.89	1.03	1.05	165

#	Question	Not at all important (11)		Slightly important (12)		Moderately important (13)		Very important (14)		Extremely important (15)		Total
1	The name of the event or product itself	12.12%	20	23.64%	39	28.48%	47	27.27%	45	8.48%	14	165
2	The name of the artists/actors	21.82%	36	23.03%	38	34.55%	57	12.12%	20	8.48%	14	165
3	The name of the organisers/production teams	40.61%	67	24.85%	41	20.61%	34	9.09%	15	4.85%	8	165
4	The name of the venue	46.06%	76	29.09%	48	16.97%	28	5.45%	9	2.42%	4	165

Figure A The importance of familiarity with cultural products in London by different factors

Appendix B

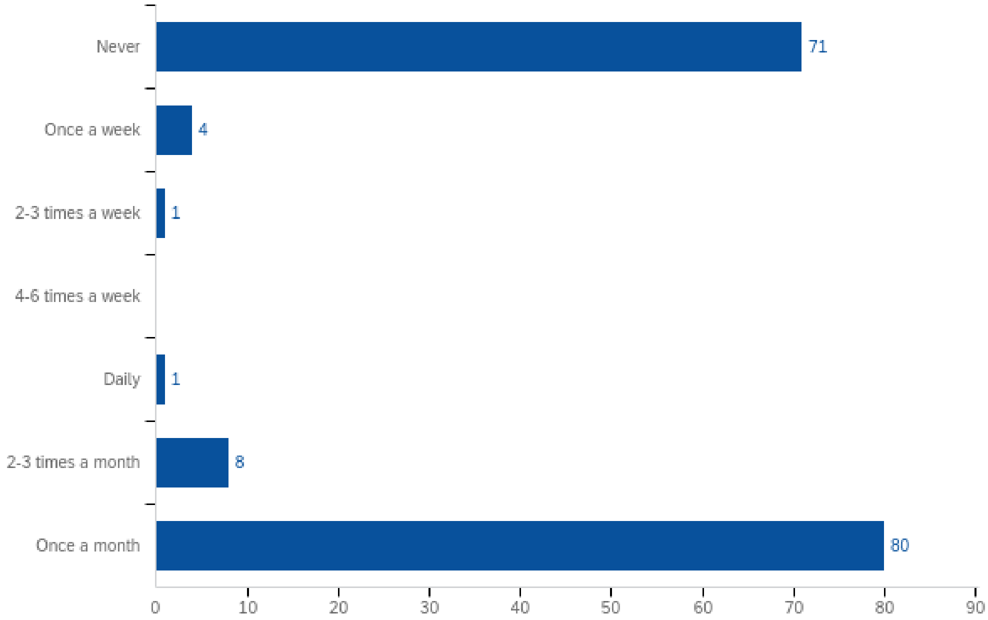


Figure B Respondents' frequency of consumptions for West End's live-streamed performances

(n = 165)

Appendix C

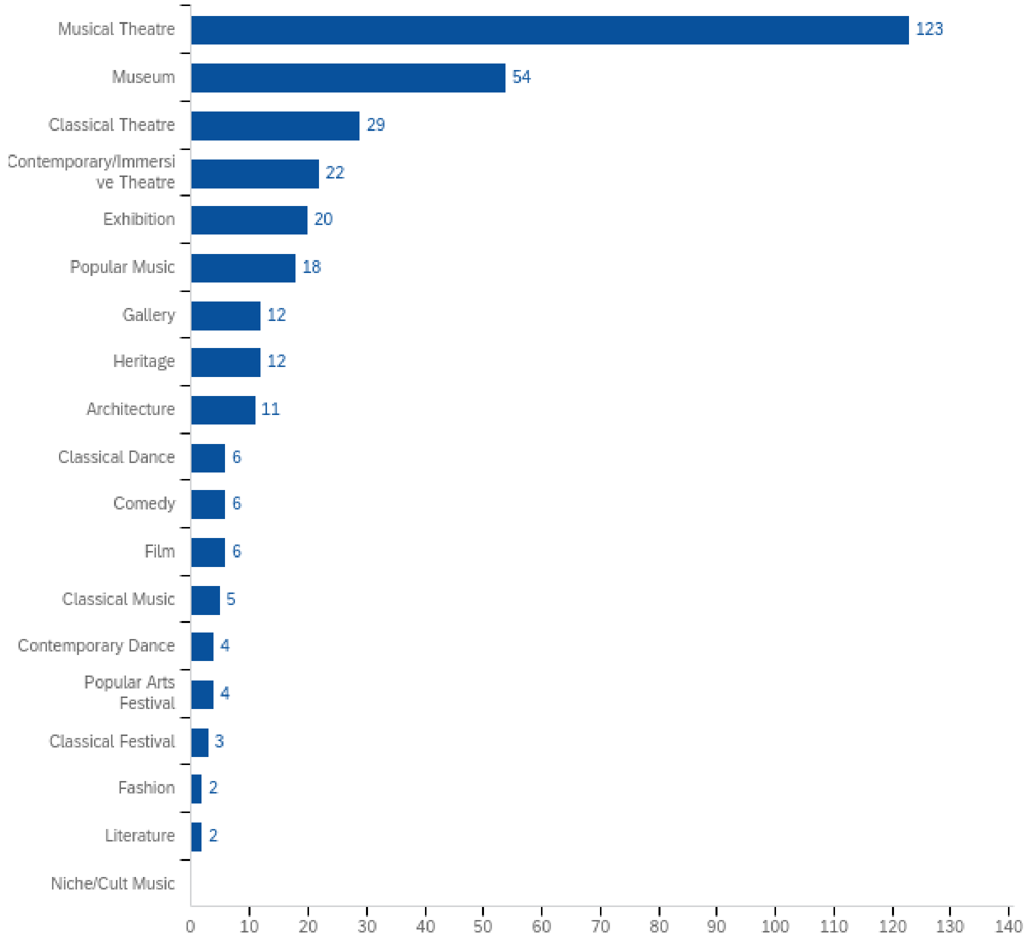


Figure C Respondents' main reasons of visiting London by types of cultural activities or attractions (n = 135; excluding London's local residences)

Appendix D

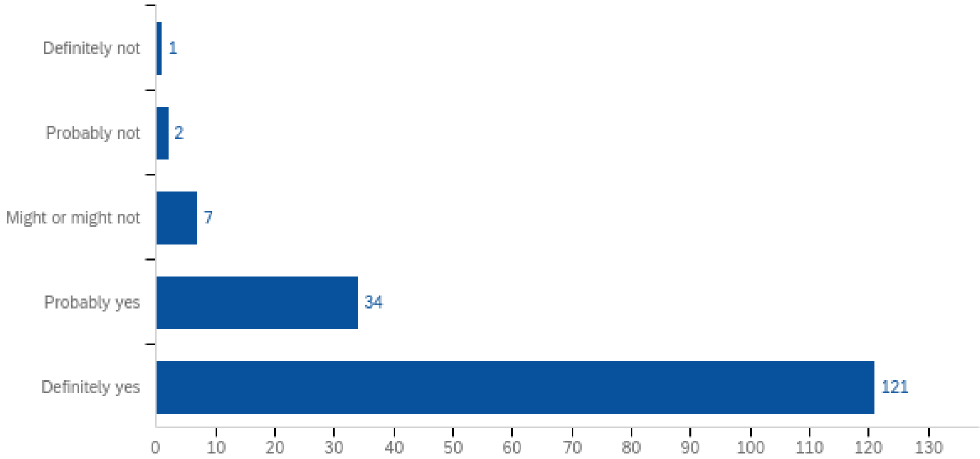


Figure D Respondents' consideration over London as the world leader in arts and culture (n = 165)

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