

UNDERSTANDING LOCAL PERFORMANCE ART AUDIENCE: SEGMENTATION STUDY

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Abstract

In recent years, there is a global trend in maximizing the potential of creative industry, as it fuels the economy as a whole. The same path is taken by Indonesian government, which has a vision to turn creative industry into the nation's economic powerhouse in 2025. In order to achieve this, all sectors of creative industry should be developed. Performing art is one sector in creative industry that is in the bottom two in terms of economic contribution. One contributing factor to this low performance is the lack of understanding the target audience, which is depicted by the lack of research in this area. This 6-month study analyses the demographic and physiographic profiles of the audiences. This research uses quantitative method for the data collection and cluster analysis for the data analysis. The result indicates that there are six groups of audiences, which have different profiles, motivations, and preferences in watching art performances. This unprecedented study aims to lay as a fundamental knowledge in Indonesian performing art marketing, in order to suit the needs and wants of the audiences better. It is hoped that this research could help performing art organizations in Indonesia and develop the sector as a whole.

Keywords: consumer behavior, marketing research, performing art, segmentation.

INTRODUCTION

Kotler & Scheff (1997) argues that effective marketing strategy relies on deep understanding of the motives, preferences, and behaviors of current and potential customers. As people are different from one another, one marketing strategy may be effective to a certain types of people and not another. Thus, it is best to divide customers into groups or segments, and use it as a basis on which a marketing strategy is formed. The following research explores the characteristics of local performance art audience in Indonesia in order to provide deeper understanding for art marketers.

According to Indonesia Kreatif (2014a), performing art refers to activities that include content development, show production, costume design, stage design, and lighting design. This paper concerns mainly on local performance art, which is art shows that are held by Indonesian in Indonesia. Performing art is one of sixteen subsectors of creative industry, which has been actively promoted by Indonesian government since 2009. That being said, performance art only contributed 0.4% to creative industry share in GDP in 2013 (Indonesia Kreatif, 2014a), which is relatively low compared to other subsectors, for instance culinary, fashion, and crafts, which contributed 32.5%, 28.3%, and 14.4%, respectively. It is also relatively low compared to that of other countries, such as in the United Kingdom, United States, European Union, and Japan, as depicted in table 1.

The low contribution of performing arts is ironic because Indonesia has a lot of potential in this industry, due to its abundance of both traditional and contemporary arts. It could be inferred that performing art in Indonesia is an untapped potential that would signify the creative industry in Indonesia and contribute to the economy. The low contribution compared to aforementioned countries thus indicates a room for growth for this industry.

Table 1: Country comparison of performing art contribution to creative industry revenue, adapted from: The Stage (2015), EY (2014), National Assembly of State Arts Agencies (2015), Kakiuchi & Takeuchi (2014), Indonesia Kreatif (2014a)

Region	Year	Contribution of performing art to creative industry
United Kingdom	2015	7.02%
European Union	2014	5.95%
United States	2012	1.73%
Japan	2011	1.68%
Indonesia	2013	0.4%

From business perspective, one way for developing this industry is by utilizing its marketing effort, as marketing plays an important role to facilitate the communication and influence behavior, by understanding the audience and responding to their needs. According to Indonesia Kreatif (2014b), the competitiveness of marketing in performance art scored only 2.8 out of 10, even compared with the already-low score (4.5 out of 10) of the competitiveness of creative industry marketing in Indonesia (figure 1). This indicates that marketing effort in performing art industry in Indonesia is still low, and therefore an understanding of the market is needed. So far, there is a lack of research of the audiences of performing art in Indonesia. Swastika (2015 p. 1) wrote that *“although the audience plays an important role in the development of performance, it has generally received little attention in discussion of the history of Indonesian performing arts, apart from journalistic accounts, which tend to represent without research or discussion with them the opinions of audience members concerning the performance.”*

That being said, Minarti, Tajudin, & Gesuri (2015), argues that there are two groups of performing art audience, which are expert and amateur audiences. Expert audiences are a group of people who are actively involved with creating performances themselves; thus, this people watch performances of certain aesthetic quality. On the other hand, amateur audiences are those who watch performances in order to be part of a cultural movement in the community, to escape their daily routine and to join in expressing a critical view of actual political and social phenomena. Aside from this basic information regarding the profile of art performance audiences in Indonesia, there is no further research found covering this topic. This indicates that there is a lack of understanding in Indonesian art performance market.

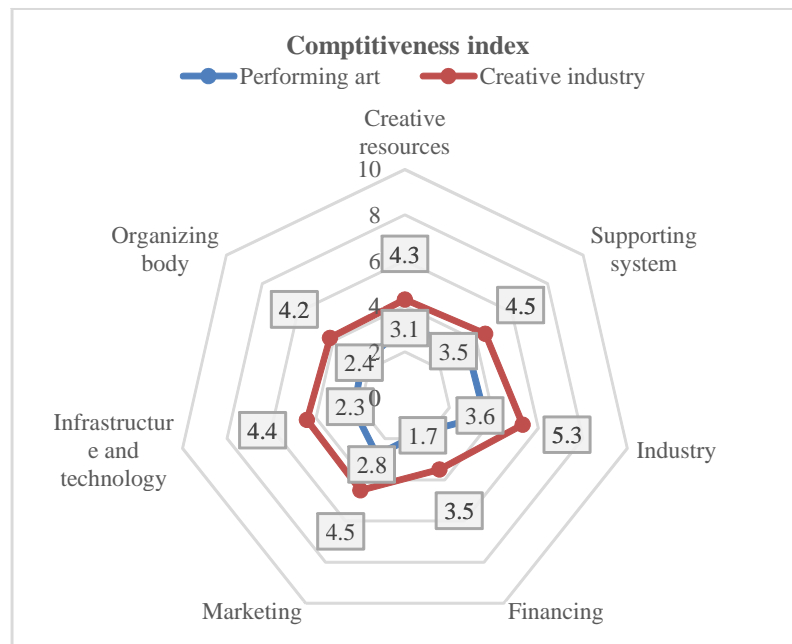


Figure 1: Competitiveness index of performing art and overall creative industry, adapted from Indonesia Kreatif (2014b)

The study location is major cities in Indonesia, such as Jakarta, Bandung, and Yogyakarta. These cities are chosen as representatives of six regions that actively hold art performances, namely special capital region of Jakarta, Central Java, West Java, East Java, Bali, and special region of Yogyakarta (Minarti *et al.* 2015).

The general aim of this study is to profile performance art audiences according to demographic, geographic, and psychographic characteristics. Therefore, this study will assess the differences of local performance art audiences in Indonesia, create segments based on such differences, and analyze the possible implication for art marketers. The benefit of this study is to serve as a basis of performance art marketing in Indonesia, as marketing starts with understanding the customers (Adams, 2015). By understanding the audience profile of the customers, art marketers could target a certain market and create a strategy that is specific for the target market.

LITERATURE REVIEW

A review of the literature suggests that developing a market segmentation allows the organization to form a marketing mix that is relevant to the groups, according to the variables they have in common (Armstrong & Kotler, 2005). In general, there are four bases on which customer segments are built upon, which are demographic, geographic, behavioral, and psychographic (Goyat, 2011).

Demographic segmentation divides customers into groups based on their population attributes, for instance, age, gender, income, education, and occupation. Geographic segmentation, on the other hand, segments customers based on geographical areas, such as

countries, cities, and regions. Furthermore, behavioral segmentation is based on customers' attitude towards a product or service. This includes occasions in which they seek the product, usage rate, brand loyalty, and benefits sought (Goyat, 2011). Lastly, psychographic segmentation groups customers according to their attitudes, values, lifestyles, interests, and activities (Larsen, 2010). While traditional demographic and geographic segmentations provide the organization with information regarding accessibility to customer segments, psychographic segmentation provides additional information about the customers' behavior of present and potential target markets (Gunter and Furnham, 1992, as cited in Larsen, 2010).

This study will use all four segmentations, focusing heavily on psychographic attributes, such as motivations and influences in the decision making process. In following, the frameworks used for the psychographic segmentation are explained.

Research Framework

The relationship between variables in this study are described in research framework below (figure 2). This study is focused on finding the differences of people's watching behaviour, which are due to their differences in the influencing factors. Watching behaviour could be examined through audience's frequency of watching art performances. Thus, frequency becomes the dependant variable in this study.

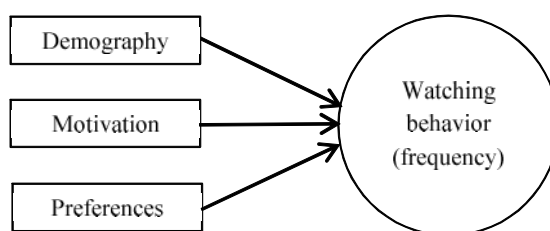


Figure 2 Research framework

According to Kotler and Scheff (1997), there are five factors that contribute to consumer's decision making process (table 2). Kotler & Armstrong (2015) refers macro-environmental force as societal influences that affect organizations in their effort to serve the customers, which includes demographic, economic, natural, technological, political, and cultural forces. Cultural factors refer not only to nationality, but also the set of values, perceptions, perceptions, and behaviors people grew up with (Kotler & Scheff, 1997). Reference groups, which is defined as any person or group of people who influences people's behavior, is the most significant influence (Blackwell, Miniard, & Engel, 2006). Moreover, psychological factors include people's attitude and motivation that drives people's behavior (Kotler & Scheff, 1997). Lastly, personal factors, which refers to people's circumstances, consist of occupation, lifestyle, life-cycle stages, and economic circumstances.

In this study, three factors, namely personal, psychological, and social factors, are examined closely in relation to audiences' watching behaviors. Personal factors are analyzed by assessing customer's demographic background. Lastly, social factors are assessed by examining audiences' preferences. Motivation theory by Morris Hargreaves McIntyre

(2007) is used to analyze underlying reason that drive the audience to watch art performances.

Table 2: Factors Influencing Consumer Behavior, adapted from Kotler & Scheff (1997)

Factors Influencing Consumer Behavior	Forms
Macro-environmental Trends	Social, political, economic, and technological forces
Cultural Factors	Nationality, subcultures, social class
Social Factors	Reference groups, opinion leaders, innovativeness
Psychological Factors	Personality, beliefs and attitude, motivation
Personal Factors	Occupation, economic circumstances, family, life-cycle stage

Motivation

In addition to understanding people's underlying traits, it is also important to understand motivation, or reasons behind people's action or behaviour. One of the most popular motivation is Maslow's hierarchy of human needs, which categorizes people's motivation into five attributes, which are physiological, safety, social, self-esteem, and self-actualization (Maslow, 1943). In relation to art performance, Morris Hargreaves McIntyre (2007), adapted Maslow's theory and identified four key drivers of attendance, social, intellectual, emotional, and spiritual (table 2). These four components are then broken down into realistic purposes people have when watching an art performance, as depicted in table 3.

Table 3. Needs, motivations, and drivers matrix, adapted from Morris Hargreaves McIntyre (2007).

Visitor's Needs & Motives	Drivers & Type of Engagement	Maslow's Hierarchy of Human Needs
Escapism Stimulate creativity Aesthetic pleasure Awe and wonder	Spiritual	Self-actualization
Being moved Personal relevance Nostalgia Sense of cultural identity	Emotional	Cognitive / esteem
Academic interest Hobby interest Self-improvement	Intellectual	Love / belonging
Social interaction Entertainment Seeing & doing Inclusion & welcome Access, comfort, warmth & welcome	Social	Safety Physiological

RESEARCH METHOD

The method used in this paper is mono-method quantitative analysis. A quantitative data is collected using online questionnaire to random determine the audiences' values and

preferences in general. Since it is an online questionnaire, the data were collected at various times of the day on different days of the week during the first two weeks of July 2016. Potential respondents were pre-qualified by a preliminary question asking whether they have watched at least one local art performance in the past two years; those who have are deemed valid respondents, while those who have not are invalid. Due to time limitation of the study, the data sampling method was not purely random; half of the participants are within the author's circle of friends, and the other half are picked by random through social media search.

The sample size of study is 181, which was calculated using Lemeshow's formula (Lemeshow, Hosmer, Klar, & Lwanga, 1990) for unknown population (equation 1). This method is used as the data needed to make an assumption regarding the real population of the study, for instance, the number of performance art audience in a year or proportion of the population who like watching performance art, is not available. Thus, Lemeshow's formula, which makes use of the validity of the data gathered from the pilot study, suits this research best (table 4).

$$n = \frac{Z_{\alpha}^2 pq}{d^2} = \frac{Z^2 p(1-p)}{d^2}$$

Equation 1: Lemeshow's Formula, adapted from Lemeshow *et al.* (1990)

Table 4: Pilot study data

Total Number of Respondents	Valid Data	Percentage
66	52	78,8%

Where n is the sample size, Z is the Z score of the confidence interval, and p is the expected proportion, and d is the margin of error in estimating p . The confidence level in this study is set to be 90%. Applying the data in table 4 results in the sample size of 181 (rounded from 180,823), as depicted in equation 2.

$$n = \frac{1,645^2 \times 0,788 \times 0,212}{0,05^2} = 180,823 = \sim 181$$

Equation 2: Sample size calculation

This study gathered a total of 206 respondents. Of all responses, sixteen have inconsistent responses and thus are omitted. Therefore, there are 190 valid respondents that are categorized in four clusters. Furthermore, the data is examined using two-step cluster analysis to determine the number and the characteristic of the group.

The survey comprised of 23 questions related to the basic demography of the audiences, their motivations, preferences, and watching behaviors (see appendix A). Among these were questions that asked their frequency of watching local art performances, their favorite activities to do, and their preferred information source.

Furthermore, prior to conducting cluster analysis, an analysis of variance (ANOVA) is done to determine which variables are significant for the cluster analysis. The significance

level of the test (alpha) is set to be 0.1, and thus the critical value for the F-test is 1.645. Therefore, variables which have F-test score of more than 1.645 are significant variables, while those score below are insignificant (see Appendix B). Furthermore, as some variables belong to a certain category, the significance of the category is determined using the majority of the variables significance.

The ANOVA shows that basic demographic profile, such as age, education, jobs, monthly expenditure, gender, marital status, and domicile, does contribute to the clusters forming. Besides demographic profiles, the type of show watched, willingness to pay, motivation, influencing factors, contributing factors, when buying tickets, post-watching activities, and information also contribute significantly to cluster forming. On the other hand, the factors that are not significant for the clustering process are preferred activities, interests, preferred issues, art organizations, and ticket purchase. As a result, the two-step cluster analysis performed in this study only use variables that are significant.

RESULTS

Analysis of the data revealed many interesting characteristics, attitudes, and behaviors of local performance art audiences in Indonesia. A strong majority of the respondents (88%) are in the age range of 18-22 years old, who are usually university students. More than three quarter (77%) have monthly expenditure of Rp 1.000.000 – Rp 5.000.000. 53% of the respondents live in Jakarta and 39% in Bandung; the rest live in other Java area and outside Java. In regards to the types of show, 129 participants indicate that they have watched theatrical performance, while 119 and 62 have watched music performances and dance performances, respectively.

The two-step clustering method generates the optimal number of clusters in this study, which is six clusters. The cluster distribution is shown in figure 3 below.

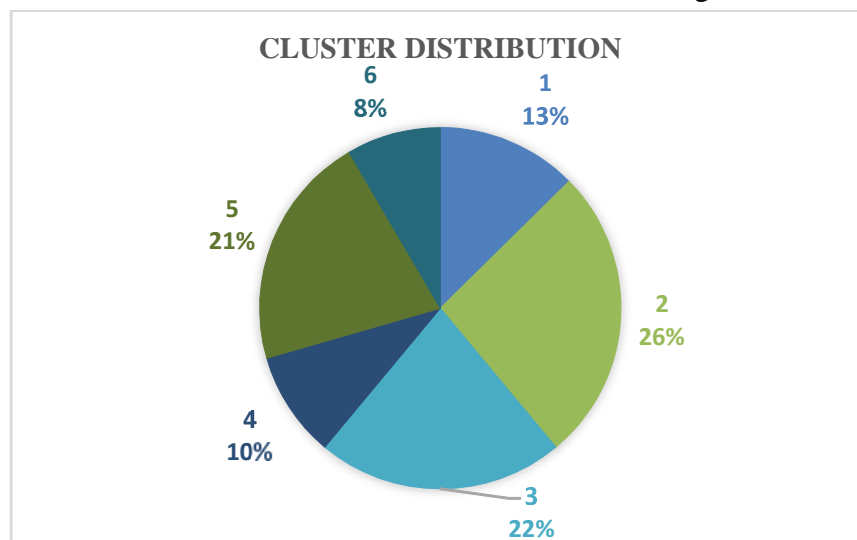


Figure 3: Cluster distribution for local performance art audience in Indonesia

Cluster 1: Art Enthusiasts

Art enthusiasts, which are the members of cluster 1, are those who actually like and show highest preference towards watching theatre and music, compared to other groups. Consequently, art enthusiasts are frequent watchers; 70% of them indicates that they watch art performances 1-2 times in 3 months.

In terms of motivation, art enthusiasts show all types of motivation. However, compared to the other clusters, they show more spiritual motivation.

Art enthusiasts prefer to get information from social media and website. Furthermore, they are least likely to watch art shows at universities; rather, they usually watch art shows at art venues, such as Ciputra Artpreneur in Jakarta and Teater Budaya Jawa Barat in Bandung. Lastly, after watching a show, they tend to take photo, talk about it with their friends who watch together with them, and share their experience to social media.

Cluster 2: Passive Watchers

Cluster 2 is the largest group in this study, with 26% of the respondents categorized as its member. The member of cluster 2, which is coined by the term 'passive watchers' are those who do not share their experience to other people besides those whom they watch together with. All of passive watchers are university students, who rarely watch art performances.

In terms of influencing factors, members of cluster 2 show no significant factors that influence them to watch art performances. However, they tend to be more influenced by the location compared to the overall responses. This indicates that they prefer to watch art shows that is near to them. Lastly, they usually watch art performances to fulfill their intellectual and spiritual needs.

Cluster 3: Active watchers

The members of cluster 3, known as 'active watchers' are mostly students (95,2%). They watch art performances moderately, which is about 1-2 times in 6 months. In contrast to passive watchers, active watchers tend to share their experiences to wider network. After watching a show, they not only take photo and talk to their friends, but they also share their experience on social media and write review. Almost three-quarter share their experiences on social media and one-third write a review about the show; both of this proportion are the highest compared to other groups.

In terms of influencing factors, they are most influenced by artists and genre. In fact, among other groups, active watchers are the ones most influenced by artists, compared to other clusters. On the other hand, they are least influenced by promotions and directors. In relation to information source, they prefer to be informed via social media and poster. Lastly, they are motivated by intellectual, spiritual, and emotion.

Cluster 4: Socializers

Among other groups, the members of cluster 4, who is labelled as 'socializers', watch art performances the least; majority of them only watch art performances less than once in a

year. This group is dominated by employees. In watching art performances, socializers tend to be driven by social and intellectual needs. Consequently, they are not likely to watch art performances alone and they are influenced by recommendations from public figures.

Social factor is also apparent in their influencing factors, which are friends and artists. In fact, they are most influenced by friends, compared to other groups. They are, however, least influenced by director and promotion. Furthermore, although they show higher willingness to pay for the ticket, which are around Rp 100.000 – Rp 250.000, they are most sensitive to price compared to other groups. This suggests that they might take price into consideration more compared to other groups, when it comes to buying show tickets. Lastly, similar to cluster 1, they prefer to get informed by social media and website.

Cluster 5: Occasional watchers

Cluster 5 has rather similar profile to cluster 2. Majority of the members, labelled as ‘occasional watchers’ are university students, who only watch art performances occasionally. Most of occasional watchers live in Bandung. Their willingness to pay for show ticket is average, which is around Rp 50.000 – Rp 100.000. Moreover, both passive and occasional watchers are motivated by intellectual and spiritual needs. They also share similar preference for information source, which are social media and poster.

Although they seem similar to passive watchers, they differ in terms of influencing factors. Occasional watchers are most influenced by artists and genre and are least influenced by directors. Furthermore, although occasional watchers are not motivated by social needs, they show preference towards watching art performances with friends or relatives. In fact, they are least willing to watch art shows alone, compared to other clusters.

Cluster 6: Conventional watchers

Cluster 6 is the smallest group, comprising only 8% of the total respondents. Three-quarter of conventional watchers, who are the members of cluster 6, are students who rarely watch art performances. They show relatively balanced willingness to pay for the ticket price, ranging from below Rp 50.000 to Rp 500.000.

Conventional watchers have relatively different preferences compared to other groups. For example, while four other clusters indicate less preferences for location or promotion, conventional watchers, on the other hand, are most influenced by these factors. Moreover, while other clusters are likely to be influenced by artists and genre, conventional watchers are least influenced by these factors. Another difference is also apparent in the preferred information source. Although other clusters indicate social media as their preferred information source, this group actually prefer call center and television advertisement. In regards to motivation, they usually watch art performances to satisfy their intellectual and emotional needs. Lastly, they show higher preference towards watching live dance performance, compared to other groups.

Table 5: Clusters Summary

	Cluster 1	Cluster 2	Cluster 3	Cluster 4	Cluster 5	Cluster 6
Percentage	12,6%	26,3%	22,1%	9,5%	21,1%	8,4%
Job composition	Balanced between university students and employees	All university students	Mostly university student	Mostly employees	Mostly university students	Mostly university students
Frequency	Frequent	Not frequent	Moderate	Not frequent	Not frequent	No preference
Willingness to pay	Moderate	Moderate	Moderate	High	Moderate	No preference
Influencing factors	Artists & genre	Location	Artists & genre	Friends, artists, price	Artists & genre	Location & promotion
Willingness to watch alone	Yes	No	Yes	No	No	Neutral
Influenced by promotion	No	Yes	Neutral	Yes	Neutral	Neutral
Influenced by public figure	No	Neutral	No	Yes	Neutral	Neutral
Motivation	Spiritual	Intellectual & spiritual	Intellectual, spiritual, emotional	Social & intellectual	Intellectual & spiritual	Intellectual & emotional
Information source	Social media & website	Social media & poster	Social media & poster	Social media & website	Social media & poster	Call center & TV advertisement
Post-watching activities	Moderately active (take photo, talk with friends, share on social media)	Passive (talk to friends)	Active (take photo, talk to friends, share experience on social media, write review)	Passive (take photo, talk with friends)	Passive (take photo, talk with friends)	Moderately active (take photo, talk with friends, share on social media)

Effective Segmentation Analysis

Kotler (1997) proposed a tool to analyze the effectiveness of market segmentation, which consists of five elements known as MASDA: measurable, accessible, substantial, differentiable, and actionable. Measurable refers to the assessment of the segment size, which is calculated using measurement tools by Saleeth (2010), by computing the number of potential customers, volume of purchase, and frequency of purchase. The estimated market value of the clusters in this study is shown in table 6.

Table 6: Estimated market value of the six clusters (see appendix C)

Clusters	Per 1000 people	Weighted willingness to pay	Weighted frequency	Estimated Market Value (Rp)
1	126	95833.33	5.71	68,928,125.00
2	263	113000.00	2.10	62,409,900.00
3	220	141666.67	3.64	113,535,714.29
4	94	175000.00	1.97	32,443,055.56
5	209	93125.00	1.53	29,681,265.63
6	84	157812.50	3.03	40,183,007.81

Moreover, accessibility refers to the whether reaching and serving the market can be done effectively. In terms of the art performances, art organizations could reach the customers through marketing communication channels they prefer. According to Statista (2014), the most effective marketing channels according to global marketers is website marketing and social media; TV advertising and direct marketing are moderately effective, while print media and radio advertising are the least effective ones. Considering their preference in terms of information source, audience in cluster 1 and 4 would be the most accessible. Meanwhile, cluster 2, 3, and 5 would be fairly accessible, and cluster 6 would be the least accessible.

Substantial concerns about whether the segments are large and profitable enough to serve. Cluster 2, 3, and 5 comprise large number of people, which is substantial for art marketers. Moreover, although cluster 4 only makes up less than 10% of the total population, it has the highest willingness to pay, which makes it profitable to serve.

Differentiable, on the other hand, refers to whether the segments are clearly distinguishable and behave differently from other segments. In the six segments, clusters 2, 3, and 5 have similarities in terms of willingness to pay, influencing factors, motivation, and preferred information source. Thus, these clusters are not highly distinguishable. On the other hand, clusters 1 and 4 respond differently compared to the other clusters, in terms of influencing factors, frequency, willingness to pay, and motivation. Therefore, these clusters are easily differentiable. Lastly, cluster 6 shows no preference on some factors, but has distinct preferences in terms of influencing factors and information source. Thus, cluster 6 is partly differentiable from other clusters.

Lastly, actionable refers to whether effective programs can be designed to attract and serve the segments. This depends on the strategies used by the art marketers; however, art marketers could attract these segments with appropriate strategies, which will be described in the next sub-section. Therefore, all clusters have equal opportunities to be actionable, depending on the strategies chosen by the art marketers.

Table 7: Effective Segmentation Analysis

Cluster	Measurable	Accessible	Substantial	Differentiable	Actionable	Target market priority
1	High	Yes	No	Yes	Yes	Moderate
2	High	Moderate	Yes	No	Yes	High
3	Highest	Moderate	Yes	No	Yes	Highest
4	Low	Yes	Yes	Yes	Yes	Moderate
5	Lowest	Moderate	Yes	No	Yes	Low
6	Low	No	No	Partly	Yes	Lowest

DISCUSSION

Segmentation study is aimed to provide deeper understanding towards the customers and to create strategies that suit them best. In regards to the six clusters in local performance art audiences, art marketers could make use of their distinct preferences and behaviors. The following recommendations are sorted according to the target market priority.

Cluster 3: Active watchers

Although this group only watch art performance moderately, they could contribute to the art organizations significantly, as they are relatively a large group. Moreover, tend to share their experience to wider audiences. Their tendency to post on social media and write a review after they watch a performance could reach more audiences, and thus, market the show effortlessly. In order to attract this group, art marketer could tap on their motivation, by branding the show in a more intellectually intriguing way, for instance by emphasizing that watching an art performance could increase their creativity. Art marketers could also put more emphasis on spiritual and emotional needs.

Cluster 2: Passive Watchers

Passive watchers are substantial group, as they are the biggest group of the population. Therefore, using strategies that appropriate for them could increase their frequency of watching art performances, and thus could boost the industry significantly.

Art marketers could create interesting promotion to attract passive watchers, as they are most influenced by promotion compared to other groups. For example, creating a promotion using referral system, which allows them to get a special price when they tell their friends about this show, might be attractive to them, as they tend to be influenced by friends. Moreover, art marketers should use media that are preferred by passive watchers, such as social media and poster. Lastly, art marketers could emphasize on both intellectual and spiritual side when marketing an art performance to attract this group.

Cluster 1: Art enthusiasts

Art enthusiasts should be relatively easy to target, as they already show high preference and high frequency of watching live performances. Art marketers could utilize this by

introducing season ticket, which audience could watch more than one performance in a time period, with special price.

For this group, artists and genre are important, and thus, art marketers could emphasize such areas to attract this market. Marketing an art performance to this group could emphasize on both spiritual and intellectual side, for instance, by showing how the audience can escape from the reality and at the same time be intellectually stimulated by watching a certain show.

Cluster 4: Socializers

Although socializers watch art performances least frequently, they are still considerably a profitable group to be targeted at, as they have higher willingness to pay for the show ticket. As they watch art performances for social purposes, art marketers could emphasis its promotion on a more social factors. For example, art marketers could create ‘family show’ branding for the show or introduce price bundling for buying more than one ticket. The medium for the marketing should also be differentiated from other groups, as they prefer website to posters.

Cluster 5: Occasional watchers

As occasional watchers are least willing to watch art performance alone, art marketer could adopt similar strategy used for socializers. For example, special price for buying more than one ticket could be attractive to occasional watchers. Moreover, occasional watchers take photos most, compared to other groups, art marketer could utilize this behavior, by providing photo booth or other promotion related to taking photos.

Cluster 6: Conventional watchers

Although conventional watchers are not efficient to target, it could become a niche market, as they show more preference in watching dance performances compared to other groups. Therefore, art organization specializing in dance performances might want to target specifically conventional watchers. Furthermore, art marketer could tap on conventional watchers’ intellectual and emotional needs. Lastly, art marketer should pay more attention in the media used to promote the show, as conventional watchers tend to prefer call center and television advertisement, over contemporary media, such as social media and website.

Limitation and Future Research

There are several research limitations that should be considered. As mentioned previously, due to time limitations, the participants of this study are not purely random, which is also depicted in the homogeneous respondents. A follow up study with more random respondents or more specific area may well find different dynamics and characteristic of the audience. Moreover, as this study covers huge geographical area and huge area of performance art industry, the findings may not reflect specific issues on a certain area. However, on a macro-level, the findings and discussion of this study could be an indication of the general audience

profile of local performance art in Indonesia. As such, future study regarding local performance art audience in Indonesia is needed in order to have better understanding of the customers.

CONCLUSION

This study aims to serve as a basis of understanding local performance art audience, as research covering such topic in Indonesia is scarce. This research shows that variables that contribute to the forming of the clusters are demographic profile, type of show watched, willingness to pay, motivation, influencing factors, contributing factors, when buying tickets, post-watching activities, and information source. The optimal number of clusters in this study is six, which are then labelled as art enthusiasts, passive watchers, active watchers, socializers, occasional watchers, and conventional watchers. However, active watchers are the most effective segment to be targeted at, while conventional watchers are the least effective one.

Although this study generated conclusive result, further study is encouraged to better understand the audience, especially for smaller scale. This study indicates that local performance art audiences have different needs and wants in terms of watching an art show. Understanding the differences could potentially be translated into different marketing strategies that might be effective to the segments. It is hoped that this study may be of value to art marketers in Indonesia to market their products better.

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APPENDIX A: Survey Questions

No.	Section	Construct	Item	Measurement	Objective
1	1: Personal identity	Age	<ul style="list-style-type: none"> • < 13 years old • 13-17 years old • 18-22 years old • 23-27 years old • 28-32 years old • 33-37 years old • 38-42 years old • 43-47 years old • >47 years old 	Years old	To understand the age structure of the audiences
2		Education	<ul style="list-style-type: none"> • Elementary school • Junior high school • High school • Diploma • Bachelor • Master • Doctorate 	Education level	To understand the education structure of the audiences
3		Job	<ul style="list-style-type: none"> • Student • University student • Employee • Self-employed • Artists / musicians 	Job role	To understand the job structure of the audiences
4		Monthly expenditure	<ul style="list-style-type: none"> • < Rp 1.000.000 • Rp 1.000.000 – Rp 2.500.000 • Rp 2.500.001 – Rp 5.000.000 • Rp 5.000.001 – Rp 7.500.000 • Rp 7.500.001 – Rp 10.000.000 • > Rp 10.000.000 	Amount of money	To understand the expenditure level of the audiences
5		Gender	<ul style="list-style-type: none"> • Female • Male 	Gender	To understand the profile of the audiences
6		Marital status	<ul style="list-style-type: none"> • Single • Married 	Marital status	To understand the profile of the audiences
7		Domicile	<ul style="list-style-type: none"> • Jabodetabek • Bandung • Semarang • Yogyakarta • Others 	Residential location	To understand the profile of the audiences
8		Type of show	<ul style="list-style-type: none"> • Theatrical performance 	Types of show that have been	To understand what kinds of shows that

No.	Section	Construct	Item	Measurement	Objective
			<ul style="list-style-type: none"> • Musical performance • Dance performance 	watched by the respondents	have been watched by the respondents
9		Willingness to pay	<ul style="list-style-type: none"> • < Rp 50.000 • Rp 50.000 – Rp 100.000 • Rp 100.000 – Rp 250.000 • Rp 250.000 – Rp 500.000 • > Rp 500.000 	Amount of money	To understand how much they are willing to pay to watch live entertainment
10	2: Value and motivation	Value and lifestyle (VALS) (Strategic Business Insights, 2015)	<ul style="list-style-type: none"> • Information seekers and open to new innovations • Prefer functionality and products that are already tested • Success-oriented • Tend to be different from other people and always ahead in new trend • Tend to believe other people's recommendation and familiar products • Follow trend • Prefer outdoor and hand-on activities • Prefer routine and familiar activities, and tend to be loyal to a brand 	Statements	To understand their values and lifestyle using VALS system
11		Motivation (Morris Hargreaves McIntyre, 2007)	<ul style="list-style-type: none"> • Social purposes • Entertainment purposes • Interest or hobby • Emotional purposes • To inspire or enhance creativity • To escape the reality for a moment 	5-point scale indicating agree/disagree	To understand the motivations underlying their decisions of watching art performances, based on Maslow motivation theory.

No.	Section	Construct	Item	Measurement	Objective
12	3: Influencing factors and alternatives in the decision making process	Influencing Factors	<ul style="list-style-type: none"> • Promotors • Performing artists • Family or friends • Ticket price • Director / composers / choreographer • Event promotion (advertisement and preview) • Show genre • Location 	Ranking of influencing factors	To understand the influence factor of their decisions of watching art performances.
13		Contributing factors	<ul style="list-style-type: none"> • Whether the respondents want to watch a performance art alone • Whether the respondent is influenced by other public figure who watch a certain art performance • Whether promotions influence them 	5-point scale indicating agree/disagree	To understand further about their influencing factors in watching performance art
14		Preferred activities	<ul style="list-style-type: none"> • Watching live music • Watching theatre production • Watching dance production • Watching movies • Listening to music from podcast / radio • Watching television • Going on a vacation • Playing games • Shopping • Doing sport • Reading books • Hangout with family and friends • Attending events, festivals, or bazaars 	Ranking of the activities that are preferred by the respondents	To understand their entertainment alternatives, in order to evaluate the need recognition stage in the decision making process.

No.	Section	Construct	Item	Measurement	Objective
15		Interests	<ul style="list-style-type: none"> • Books and literatures • Music • Visual arts (paintings and sculptures) • Sport • Dance • Theatre • Fashion • Design • Film & photography • Computer & technology • Games 	Ranking of subjects that capture the interest of the respondents	To understand their entertainment alternatives, in order to evaluate the need recognition stage in the decision making process.
16		Preferred issues	<ul style="list-style-type: none"> • Social • Business and economics • Politics • Environment • Law 	Ranking of issues that capture the interest of the respondents	To understand the respondents' level of interest of current issues
17		When buying tickets	<ul style="list-style-type: none"> • Early bird / Pre-sale • A couple of days before the show • On the day of the show 	Timing of buying performance art tickets	To understand the circumstance which influences them to buy performance art ticket
18		Post-watching activities	<ul style="list-style-type: none"> • Taking pictures • Talking about the show to others • Share the experience to others • Writing a review about the show 	What activities they are likely to engage in after the performance.	To understand the activities done on the post-purchase evaluation stage in the decision making process.
19		Art organizations	<ul style="list-style-type: none"> • Local performance art Theatre • Gedung Kesenian Jakarta • Taman Ismail Marzuki • Ciputra Artpreneur • Taman Budaya Jawa Barat • Universities 	Places showing local performance art	To find out Local performance art competitors, in order to analyse evaluation of alternatives stage.

No.	Section	Construct	Item	Measurement	Objective
			<ul style="list-style-type: none"> • Others 		
20		Information source	<ul style="list-style-type: none"> • Social media • Printed ads • Preview in magazine or blogs • Radio advertisement • Website • Email • Hotline / call center 	Ranking of marketing communication channels that they prefer	To understand which channel fits the customers
21		Ticket purchase	<ul style="list-style-type: none"> • Website • Email • SMS • On the spot • Ticket box 	Sales channel that is preferred by the respondents	To understand which sales channel is the most used, which indicates its effectivity
22		Frequency	<ul style="list-style-type: none"> • More than once a month • 1-2 times in three months • 1-2 times in six months • 1-2 times in a year • Less than once in a year 	Times per year	To find out whether the respondents are mostly first-timer or repeat customers

APPENDIX B: ANOVA Table

Model		Sum of Squares	Mean Square	F	Sig.	Notes
1	Regression (AGE)	18.824	18.824	15.623	.000 ^b	Significant
	Residual	225.314	1.205			
	Total	244.138				
2	Regression (EDUCATION)	20.437	10.219	8.496	.000 ^c	Significant
	Residual	223.700	1.203			
	Total	244.138				
3	Regression (JOB)	23.756	7.919	6.647	.000 ^d	Significant
	Residual	220.382	1.191			
	Total	244.138				
4	Regression (MONTHLY EXPENDITURE)	24.700	6.175	5.178	.001 ^e	Significant
	Residual	219.438	1.193			
	Total	244.138				
5	Regression (GENDER)	24.714	4.943	4.122	.001 ^f	Significant
	Residual	219.423	1.199			
	Total	244.138				
6	Regression (MARITAL STATUS)	30.311	5.052	4.300	.000 ^g	Significant
	Residual	213.827	1.175			
	Total	244.138				
7	Regression (DOMICILE)	30.708	4.387	3.720	.001 ^h	Significant
	Residual	213.429	1.179			
	Total	244.138				
8	Subset Tests (TYPE OF SHOW)	26.548	8.849	8.429	.000 ⁱ	Significant
	Regression	57.256	5.726	5.453	.000 ^j	
	Residual	186.881	1.050			
	Total	244.138				
9	Regression (WILLINGNESS TO PAY)	69.757	3.671	3.558	.000 ^l	Significant
	Residual	174.381	1.032			
	Total	244.138				
10	Subset Tests (VALS)	11.780	1.473	1.430	.187 ⁱ	Insignificant
	Regression	69.036	3.835	3.724	.000 ^k	
	Residual	175.101	1.030			
	Total	244.138				
11	Subset Tests (MOTIVATION)	12.134	3.034	3.460	.010 ⁱ	Significant
	Regression	109.098	3.209	3.659	.000 ^o	

Model		Sum of Squares	Mean Square	F	Sig.	Notes
	Residual	135.039	.877			
	Total	244.138				
12	Subset Tests (INFLUENCING FACTORS)	12.809	1.830	1.835	.084 ⁱ	Significant
	Regression	82.566	3.176	3.184	.000 ^m	
	Residual	161.572	.997			
	Total	244.138				
13	Subset Tests (CONTRIBUTING FACTORS)	14.398	3.600	3.864	.005 ⁱ	Significant
	Regression	96.964	3.232	3.470	.000 ⁿ	
	Residual	147.174	.931			
	Total	244.138				
14	Subset Tests (PREFERRED ACTIVITIES)	11.558	.889	1.015	.440 ⁱ	Insignificant
	Regression	120.656	2.567	2.931	.000 ^p	
	Residual	123.482	.876			
	Total	244.138				
15	Subset Tests (INTERESTS)	9.636	.964	1.109	.360 ⁱ	Insignificant
	Regression	130.292	2.286	2.630	.000 ^q	
	Residual	113.846	.869			
	Total	244.138				
16	Subset Tests (PREFERRED ISSUES)	4.597	1.149	1.336	.260 ⁱ	Insignificant
	Regression	134.889	2.211	2.571	.000 ^f	
	Residual	109.249	.860			
	Total	244.138				
17	Regression (WHEN BUYING TICKETS)	135.981	2.193	2.555	.000 ^s	Significant
	Residual	108.157	.858			
	Total	244.138				
18	Subset Tests (POST-WATCHING ACTIVITIES)	1.946	1.946	2.290	.133 ⁱ	Significant
	Regression	137.927	2.189	2.577	.000 ^t	
	Residual	106.211	.850			
	Total	244.138				
19	Subset Tests (ART ORGANIZATIONS)	4.564	1.141	1.358	.252 ⁱ	Insignificant
	Regression	142.492	2.127	2.532	.000 ^u	

Model		Sum of Squares	Mean Square	F	Sig.	Notes
	Residual	101.646	.840			
	Total	244.138				
20	Subset Tests (INFORMATION SOURCE)	19.209	2.134	2.900	.004 ⁱ	Significant
	Regression	161.700	2.128	2.891	.000 ^v	
	Residual	82.437	.736			
	Total	244.138				
21	Subset Tests (TICKET PURCHASE)	1.084	.271	.345	.847 ⁱ	Insignificant
	Regression	166.280	1.868	2.376	.000 ^x	
	Residual	77.858	.786			
	Total	244.138				

APPENDIX C: Cluster Size Measurement

Clusters		1	2	3	4	5	6
Number of potential customer (per 1000 people)		126	263	220	94	209	84
Volume of purchase: Proportion of the clusters that is willing to pay x amount of money for art show ticket	50000	0.00	0.20	0.19	0.00	0.30	0.19
	75000	0.88	0.58	0.52	0.00	0.53	0.31
	175000	0.08	0.14	0.07	1.00	0.15	0.31
	375000	0.04	0.04	0.21	0.00	0.00	0.19
	500000	0.00	0.04	0.00	0.00	0.03	0.00
Weighted willingness to pay		95833.33	113000.00	141666.67	175000.00	93125.00	157812.50
Frequency of purchase: Proportion of the cluster that watches art shows n times per year	12	0.08	0.00	0.10	0.00	0.00	0.00
	6	0.71	0.14	0.10	0.11	0.03	0.31
	3	0.13	0.10	0.50	0.17	0.03	0.13
	1.5	0.00	0.40	0.24	0.17	0.70	0.44
	1	0.08	0.36	0.07	0.56	0.25	0.13
Weighted frequency		5.71	2.10	3.64	1.97	1.53	3.03
Market Value		68,928,125	62,409,900	113,535,714	32,443,055	29,681,265	40,183,007