Faculty of Applied and Creative Arts

RETAINING AUDIENCE IN THE PERFORMING ARTS BY IMPROVING THE QUALITY OF SERVICES

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RETAINING AUDIENCE IN THE PERFORMING ARTS BY IMPROVING THE QUALITY OF SERVICES

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This project is submitted in partial fulfillment of
the requirements for the degree of Bachelor of Applied and Creative Arts With Honors
(Arts Management)

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CONTENT

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ABSTRACT

This study emphasizes on the importance of the peripheral aspects in the performing arts industry. This study aims to investigate the relationship between the peripheral aspect in a performing arts setting and the audience attendance. Other than that, to analyze ways to improve the quality service and to study the importance of added value on the audience experience. At the end of this study, it will bring awareness to the importance of the organizers of the peripheral aspects of the performing arts industry.

ABSTRAK

Kajian ini menekankan kepentingan aspek periferal dalam industri seni persembahan. Kajian ini bertujuan untuk mengkaji pengaplikasian faktor periferal dalam memberi kesan positif kepada penonton yang hadir ke acara seni persembahan tersebut. Di akhir kajian ini, ia akan memberi kesedaran kepada para penganjur akan kepentingan aspek periferal dalam industri seni persembahan.

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SYMBOLS	**INDICATIONS**
%	Percentage
SPSS	Statistical Package for the Social Sciences

CHAPTER 1

1.0 INTRODUCTION

This study is conducted to discover the relationship between the peripheral aspect in the performing arts setting and the audience attendance. Apart from that, is to find ways to improve them. Past studies have shown links between the peripheral aspect of the show and the audience attendance. The peripheral aspect of the show can affect the audience attendance be it on a small scale or on a bigger scale. Audience development should focus not only on development strategies but also on retention strategies (Rentschler et al., 2002: p. 40, in the International Journal of Arts Management, 2008). In addition, services-marketing researchers acknowledge that it is more practical to retain customers rather than to continually seek new ones (Ennew and Binks, 1996: p. 40, in the International Journal of Arts Management, 2008).

The audience should be treated heartily as they are one of the important stakeholders in the performing arts industry. They are the ones determining the success of every show. Imagine a concert without audience or empty seats during a play. How are the organizers or artists supposedly rate their success if there are no one available for them to present their masterpiece to? The audience has invested their precious time and money, so it goes without the saying that they would want to be treated in a way that they feel appreciated for their investment.

Consequently, the organizers have got to step it up a notch in their service quality management. Organizers should not focus only on the quality of artistic value and

content, but also on service quality. The organizers should establish a good relationship with the audience. In the book The Essence of Total Quality Management by John Bank (1992), three Cranfield marketing academics put forward the idea that:

> "Relationship marketing has its concept the dual focus of getting and keeping customers. Traditionally, much of the emphasis of marketing has been directed towards "getting" of customers rather than the "keeping" of them. Relationship marketing aims to close the loop." (Christopher et. al., 1991: p. 4)

When the audience is feeling like they have received the proper service in exchange for the amount of time and money they have invested, they might want to re-attend the show or performance. Radbourne (2007) in the International Journal of Arts Management (2009 p. 16) asserts that

> "audiences... will be fiercely loyal if they can experience fulfillment and realization in the arts experience." (p. 16)

The phrase arts experience does not just mean the experience that they encounter during the show or performance, but also the pre and post experience. The peripheral aspect of the show contributes as much in the arts experience. Therefore, it is essential for organizers to keep tabs on their frequent audience and make an effort to keep them coming for the next performances. It is essential that we fully apprehend the consumption experience and the reasons why customers are or are not returning (Hume, 2008: p. 40).

Furthermore, added values play a vital role in the audience experience. It could be one of the variables that can influence their attendance. Recognizing the varied measures and relationships present in the consumer mindset assists high arts managers in better segmentation and customization of the offering and delivery of the service experience maximizing return on investment and advocate for further research into a range of areas,

including the various factors that are affecting customer likelihood of repurchase in the performing arts (Hume and Sullivan Mort, 2008: p. 16).

1.1 DEFINITIONS

Audience

Audience refers to the people gathered to see a play, concert, film, etc (Oxford English Dictionary, Tenth Edition, 2005: p. 51). The audience can also be referred to as customers or consumers. It is vital to treat them with proper treatment as they are one of the stakeholders in the performing arts industry.

Peripheral

Peripheral is defined as anything that is of secondary importance (Oxford Dictionary, Tenth Edition, 2005: p. 668). In this study, peripheral aspect means the service in the performing arts setting aside from its core aspect, which is the show itself. The side service includes the customer service and facility.

Quality

Quality is the standard of how good something is as measured against other similar things (Oxford Dictionary, Tenth Edition, 2005: p. 736). The measure of quality is not the same for everyone. According to the American Society for Quality, it is a subjective term for which each person has his or her definition. For some people, the core aspect of the performing arts show, which is the performance itself, determines the quality of their whole experience. However, for some, it is the way that they are being treated throughout the show entire show (customer service).

Value

Value can be defined as; (1) importance or usefulness of something and (2) the amount of money that something is worth (Oxford Dictionary, Tenth Edition, 2005: p. 1020). Consumers always seek something that is of value. For instance, in a performing arts setting, they are looking into getting something that is worth the money that they had paid which is the experience. It could be something that is tangible like a gift coupon or even something intangible like the way they are being treated throughout the show; good customer care service, wonderful facilities and so on.

Service

Service is a system supplying a public need such as transport or utilities such as water (Oxford Dictionary, Tenth Edition, 2005: p. 828). In the performing arts setting, the service is the way the audience is being treated which is the customer care service. It is also about the facilities that are being provided to the audience.

1.2 RESEARCH SCOPE

Place

This study will be focusing on the performing arts shows or events around Sarawak. One show or event will be chosen to carry out this study. Any types of show or event that is under the performing arts be it music, dance etc.

Informant

The organizer and staff who work behind the scene of the show will be interviewed to gain insights from the organizer's side of perspective.

Respondents

Some of the audience attending the performing arts event will be chosen to answer a set of questionnaires the is prepared.

1.3 RESEARCH PROBLEM

1.   The lacking of quality in the peripheral aspects of the performing arts setting could affect the quality of the entire setting in a negative way. Management in the performing arts has tended to accentuate on the aspect of emotional stimulation and experiential attributes, curtailing the aspect of service and venue quality and focusing more on the artistic value and content (Hume, 2008: p. 52).

2.   Insufficient added values on audience experience would definitely demotivates the audience to attend the performing arts show in the future. Anderson and Narus (1995) in the International Journal of Arts Management (2008) posit that it is the extras or peripheral services that lead to value (p. 44).

1.4 RESEARCH QUESTION

1. What is the relationship between the peripheral aspect of a performing arts show and the audience attendance?

2. What can be done to maintain or improve the peripheral aspect in the performing arts setting?

3. How added values on audience experience can affect their attendance?

1.5 OBJECTIVES OF STUDY

1. To find out the relationship between the peripheral aspect in a performing arts show and the audience attendance.

2. To study ways to improve the quality of the peripheral aspect in the performing arts setting.

3. To analyze the importance of added values on audience experience.

1.6 SIGNIFICANCE OF STUDY

This study is essential to find out ways to improve the quality of our local performing arts show with the emphasis on the peripheral aspect of the show. Below are the significance of this study:

(i) Importance to the community

It is safe to say that the community is one of the main stakeholder in the performing arts industry. Without the aid and cooperation of the community, it is impossible to even produce or organize a performing arts show. To create an excellent performing arts setting, there is a lot of process to go through and the community plays a vital part in it. They are involved from the pre-show up to the end of the show. For instance, if the community disagree that the show is being held in their surroundings, it is most likely that it could not be held at all. Therefore, the content of this study could help to explore ways to provide an excellent service for the audience which is also the community itself.

(ii) Importance to the performing arts organizations

This study will give awareness to the performing arts organization on the importance of the peripheral aspect in a performing arts setting. It can aid them in improving their service quality.

(iii) Importance to the creative arts industry

The creative arts industry is one of the industries that generates income for the country. Thus, this study will help to find out ways of improving the quality of the performing arts setting which can help in developing new income.

(iv) Importance to researchers themselves

The researcher can have a more in-depth understanding on the importance of the peripheral aspect in the performing arts setting and added values in audience experience.

(v) Importance to future researcher

The documentation of this study can be used as a reference material for future researchers.

1. 7 RESEARCH LIMITATIONS

As in every research, some limitations will be faced in order to gain a good outcome. Below are the limitations of this study:

(i) Choices of performing arts show

For the purpose of this study, it is best to investigate an annual performing arts show, as the key factor of this study is retaining the audience. In order to save time and budget, it is best to do it around Sarawak. However, there are not much choices in Sarawak,

There are a few internationally renowned annual performing arts shows happening in Sarawak but the choice is limited.

(ii) Information sharing

Some organizers might hesitate to disclose information about their shows, especially in the audience dissatisfaction report because they might not want to stain their reputation just for the sake of a research.

(iii) Lighting Condition

It is kind of hard to find respondents during the main concert at night as there is lack of lighting at the field where the audience are sitting down leisurely while watching the performances from the big screen provided.

(iv) Refusing to participate

Some of the audience attending the event are refusing to participate in the survey as they claimed that they have participated in the other survey. This is because the researcher is not the only one distributing the questionnaire survey as another researcher and the organizer are conducting their own surveys as well.

1.8 CONCLUSION

This study is carried out for the purpose of improving the current service quality of the performing arts show through the emphasis on peripheral aspects of the setting. In order to retain or develop an audience, organizers should inspect the needs and desires of the audience. It is without doubt that the local performing arts shows can help our country's creative industry to bloom on a par with other developed countries all around the world.

There are a few notable internationally renowned performing arts events like The Rainforest World Music Festival, which is being held in Kuching and also the Borneo Jazz Festival in Miri. Both events are held annually. Not only local performers can be found in these events, but also performers who come from various countries all over the globe. This concludes that part of the audience is also made up of tourists. Hence, it is of the essence that the quality of the events should be upheld or upgraded in order to ensure that the audience receive a whole experience that is worth the time and money that they have poured in.

The findings of this study can be used to assist the performing arts industry as a management tool. Additionally, it will also be able to help future researchers who intend to do research on similar topics.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

Management in the performing arts has tended to accentuate on the aspect of emotional stimulation and experiential attributes, curtailing the aspect of service and venue quality and focusing more on the artistic value and content (Hume, 2008: p. 52). This demonstrates that organizers of performing arts events are focusing mainly on the quality of the core show itself rather than the peripheral aspect of the entire show. Hume (2008) further outlined that it is imperative that the quality aspects of the service and managerial efforts are on the same par as the marketing and artistic endeavors because consumers are not only pursuing the core show, but an absolute experience (p. 52). Organizers have to understand that the audience or consumers are not only expecting excellence from the core show itself, but also from the peripheral aspect of the entire experience which is the service quality which includes good facilities, strategic venue, friendly customer service etc.

Hume and Sullivan Mort (2008) in the International Journal of Arts Management (Radbourne, Johanson, Glow and White, 2009; p. 16) also put forward the idea that,

> "identifying the varied measures and relationships present in the consumer mindset assists high arts managers in better segmentation and customization of the offering and delivery of the service experience maximizing the return of investment (p. 312) and advocate for further research into a range of areas, including the various factors that influence customer likelihood of repurchase in the performing arts." (p. 322)

This suggest that arts managers have to recognize the audience or consumers' needs and wants in order to personalize the befitting service that would cater them. As cited by Hume (2008, p. 40) in the International Journal of Arts Management,

there are performing arts researchers that concluded the cultural expansion must be elevated in regards of long-term survival (Andreasen and Belk, 1980; Rentschler et al. 2002). In addition to that, service-marketing researchers attest that retaining customers is more practical rather than to continually seek new ones (Ennew and Binks, 1996: p. 16, in the International Journal of Arts Management, 2008). Thus, it is of essential to fully apprehend the consumption experience and the reasons why customers are or are not returning (Hume, 2008, p. 40). Instead of just centralizing on gaining new audience or consumers, arts managers should track the frequent attendees and establish a synergistic relationship with them.

2.2 The Arts Audience Experience

According to the studies by Radbourne, Johanson, Glow and White (2009), there are four distinct components of the arts audience experience. The first component being knowledge. As cited in the International Journal of Arts Management (Radbourne et. al, 2009; p. 19), Kawashima (2000, 2006) postulated that, knowledge is conveying information to audiences to ensure that they are grasping clearly the performance that they are experiencing. These include contextual programming, visual enhancements, self-interpretive aids and interpretive assistance (Brown, 2004; p. 20, in the International Journal of Arts Management, 2009). The profound the clarity of the performance, the greater the appreciation, leading to a richer experience and a high prospect of return visitation (Kawashima, 2000, 2006; p. 20 in the International Journal of Arts Management, 2009). This also relates to the finding by Zeithaml, Parasuraman and Berry (1990) as cited in International Journal of Arts Management (Radbourne et al., 2009; p. 20), which suggest that customers'

assumptions about a service and customers' perceptions of the delivered service can be affected by external communications. This indicates that the audience should be exposed to the essence of the performing arts event before, during and after the show. Before the show, the audience should be given enough information of the show in order for them to attend.

The second component is risk. Risk is the probability of either lose or gain (Radbourne et al., 2009: p. 20). As stated by Colbert et. al (2001) in the International Journal of Arts Management (Radbourne et al., 2009: p. 20) there are four related kinds of risk which determine the likelihood of re-consumption by theatergoers. The first is being functional risk where it is possibility that the product will not meet the consumer's expectation. Second is economic risk where the cost makes the decision making process more complicated. Next would be psychological risk in which the product poses a threat to the consumer's desired self-image. Lastly, social risk, this is how the consumer wishes to be perceived, not necessarily experienced by all consumers. Radbourne et al. (2009, p. 20) further posit that the higher the apprehension of negative risk, the higher the possibility that participation will not occur. There are several strategies for minimizing negative risk and maximizing positive risk that were proposed by Crealey (2003) as cited in the International Journal of Arts Management (Radbourne et. al, 2009; p. 20):

(i) **Product testing** by entailing consumers in the process leading up to the performance
(ii) **Cross-pollination** by testing segments with products designed for other segments.
(iii) **Selling risk** by selling the idea that the performance is speculative, that it will shock or astound.
(iv) **Reducing social risk** by creating a cozy and accessible pre-performance environment.
(v) Increasing the provision of **knowledge** to enhance the understanding of the performance and lessen anxiety.
(Rsdbourne et al., 2009; p. 20)

The next component of the arts audience experience is authenticity. Authenticity comes from the word authentic, which means "known to be real or genuine" (Oxford English Dictionary, 2005; p. 52). However, in this case, authenticity can be defined as "a form of truth within the performing arts event" (Radbourne et al., 2009: p. 20). According to Radbourne et al. (2009: p. 20), authenticity can be further divided into 2 main parts They are:

(i) **Authenticity of what is being offered.** For instance, is the performance up to technical standards? Does the audience believe that the play is by the playwright whose name appears on the program? Is the music performance faithful to the score?

(ii) **Audience emotional perception.** Authenticity differs for each person. It depends on their own perception.

The fourth and the last component of the arts audience experience is collective engagement. As cited in the International Journal of Arts Management (Radbourne et al., 2009: p. 21), collective engagement is the audience member's sense of becoming engaged with the performer(s) and the other audience members and/or with discussion before or after the performance (Boorsma, 2006; Jacobs, 2000; McCarthy et al., 2004). In other words, it is how the audience interact with each other and also the performer(s). When the audience is intrigued or mesmerize by the performance, they would display their interest by showing some reaction. This reaction depends on how engaged they are. The greater their sense of being engaged, the bigger the reactions are. The reason why people derive great value from collective engagement in the arts is because it allows private feelings to be jointly conveyed and bolster the sense that they are not alone (McCarthy et al., 2004, p. 21: in the International Journal of Arts Management, 2009). Collective engagement represents the audience's mutual

feelings toward the performances. In a way, it makes the audience feel united through the performance.

All of these four components define elements that audiences use to measure value and they can be used by arts organizations to forecast the audience's attendance and participation (Radbourne et al., 2009: p. 22). Arts organization should take into account the essentiality of each component. Every component is connected to each other. Without any knowledge of the performing arts event, how could one take the risk to attend it? How would they know if it is authentic? If there is no authenticity, surely they would lose their interest in the performance, thus it will disrupt any sense of collective engagement toward the show.

Hence, arts organizations should take into account that the audience are exposed to all of these four components. These four components can also let them assess if their services are faulty or if they are of high quality. Performing arts management should not focus on the quality of artistic value and content alone, but also on the quality of the peripheral aspect, which is their service quality. Anderson and Narus (1995) in the International Journal of Arts Management (Hume, 2008; p. 44) stated that it is the extras or peripheral services that lead to value and the fact that peripheral services differ among competitive services by generating value proposes that, there is a strong positive relationship between service quality of peripheral services and value (Hume, 2008: p. 44). This means that the peripheral aspect of performing arts event could give added value to the audience or consumers. Elements in the peripheral service include venue, facilities and customer service. It is without doubt that everyone wants the best for themselves. Some performing arts events are scarce in terms of the elements mentioned above. Arts organizers should put themselves in the

audience's shoe. Imagine coming early, all excited for the show, but no where to park the car, or an extremely long queue in the toilet when you desperately need to go and ease yourself, or being told off by a grumpy customer service employee after asking too many questions, or no one is available to answer our curiosity. Arts organizations should ensure that the audience is getting adequate resources in order to make them value the total experience. Therefore, the quality of the peripheral services should be enhanced for the sake of retaining the audience or gaining new ones.

2.3 Listen to the Audience

To ensure that the quality level of each performances is maintained, the organizers should always listen to the audience. Main (1994: p. 105) posits:

- Always listen to the customer and do not assume that you know what he wants, because you probably do not.
- Since the customer may not be able to articulate what he wants, you have to listen very carefully, and develop fairly sophisticated tools for figuring out his wants.
- The performance of the company's people is more likely to upset the customer than the performance of its product.
- A quality failure provides a company with a great opportunity to cement relations with the customer if the company goes above and beyond its duty in correcting the failure.
(Main, 1994; p. 105)

Performing arts organizers should always listen to their audience. Listen to what they need and what they want. Do not deduce that they have been provided with all the necessity. Some may not be able to express their desires, so arts organizers should find a way for the audience to give feedbacks. These feedbacks are the key to evaluate the quality management of the whole show. Furthermore, feedbacks received are informations that must be translated into the features of organization's products and services (Evans, 2011: p. 253). How to use information received from customers to provide quality products or services can be seen in the Customer-Driven Quality

Cycle (Evans ,2011, p. 254) below:

Figure 1: Customer-Driven Quality Cycle
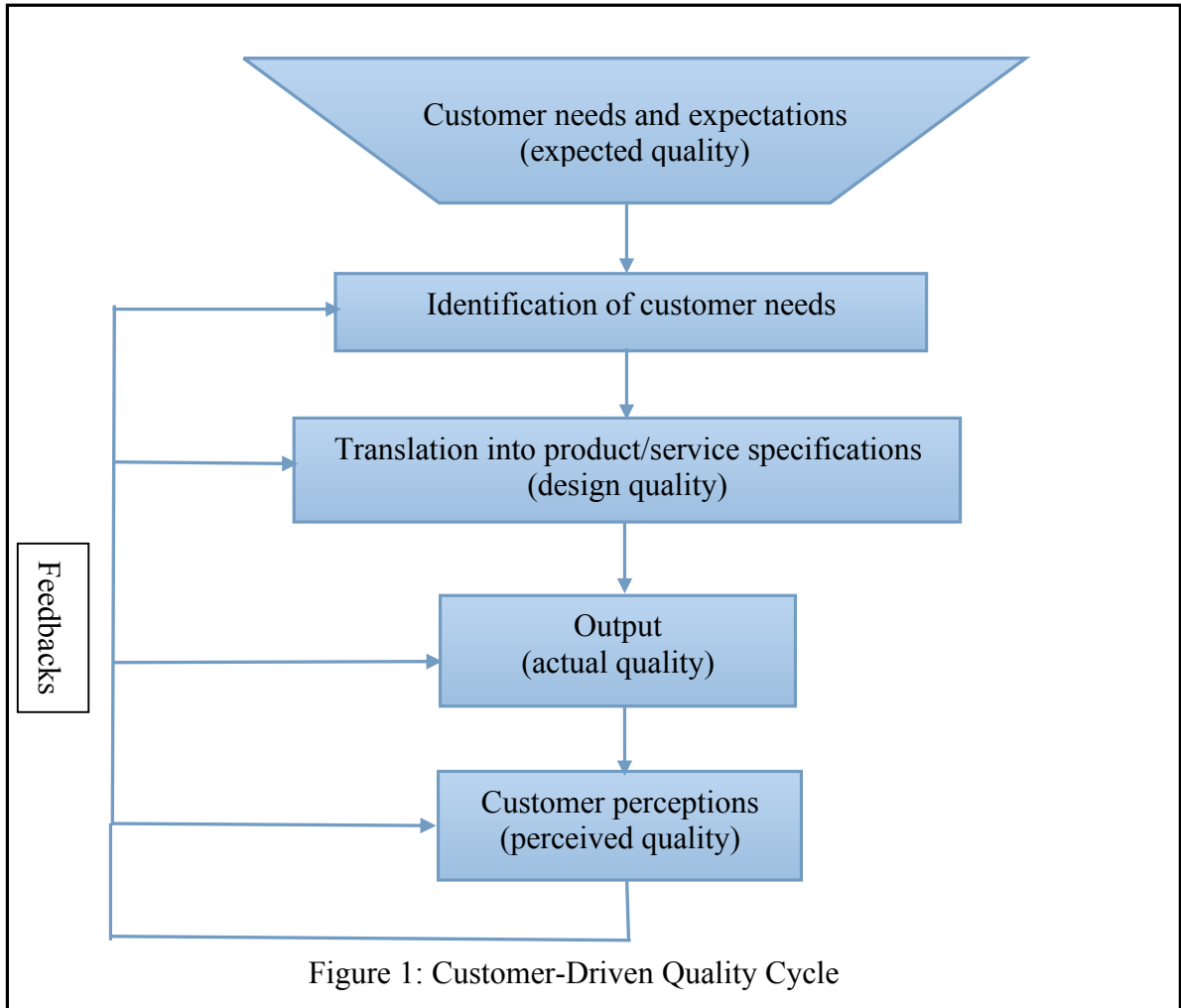
According to the Customer-Driven Quality Cycle which can be found in the Quality & Performance Excellence book by Evans (2011: p. 254), the first stage that occur will be the customer needs and expectations, how the customer expect the quality to be before experiencing it. The second stage is where arts organizations would need to start concerning themselves with, which is the identification of customers' needs. Any requests that is sought by the customers must be identified promptly.

Next, is the translation into product/service specifications. After identifying the

needs of customers, arts managers should be able to translate this information obtained into their product or service specifications. They should be able to formulate appropriate strategy in order to satisfy those needs. The fourth stage will be the output. The output is the actual quality provided to customers during the performing arts show or event. This is where the strategy planned earlier is being applied. Lastly is the customer perceptions, how the customer perceives the quality after experiencing it themselves. Is the service up to par? Are the customers satisfied? Are there any rooms for improvement?

These are all feedbacks that only the customer can provide. Thus, it is necessary to collect feedbacks from the customer. As we can see, after the last stage, it is going back to square one which is the expected quality and it goes down to the next stages. This cycle can come in handy for performing arts organizers to assess the quality of their show or events.

Nonetheless, it should be bear in mind that every organization has their internal customer or in the case of performing arts organizations, the audience. They are the employees of the organization itself. Bank (1992, p. 16) stated that "customer are not only external to the company". He also added that:

> "There is the internal customer, the person within the company who receives the work of another and then adds his or her contribution to the product or service before passing it on to someone else." (p. 16)

Therefore, it it also important to listen to their opinions in order to rectify the faults that occurred throughout the show or event because they would know best since they are the ones working behind the scenes. Arts organizations should be able to fulfill the requirements of the internal customers first before accommodating the requirements of the external customers.

If the internal customers' requirements are agreed and met, a chain of quality that reaches out to the external customer will be made. (Bank, 1992, p. 17). Quality must first be attained within the organization before spreading it out to the external surroundings. How would arts organizations expect quality to reach the audience externally if internally the quality is not up to par?

So how can these feedbacks be collected? They can be collected through surveys, service evaluation cards, focus groups and listening to what customers say during business transactions, especially when they complain (Evans, 2011, p. 250). Organizers should prepare some sort of relevant medium for their audience to express any dissatisfactions or suggestions for enhancement and this medium should have easy access to. Other than that, one way to collect customer feedbacks with a minimal cost is by monitoring the Internet. According to Evans (2011: p. 251),

> "The Internet offers companies a fertile arena for finding out what consumers think of their products. Internet users frequently seek advice from other users on strengths and weaknesses of products, share experiences on service quality, or pose specific problems they need to resolve. By monitoring the conversations on Usenet discussion groups, managers can obtain valuable insights on customer perceptions and product or service quality problems. In open forums, customer comments can often be translated into creative product improvements. In addition, the Internet can be a good source of information about competitors' products." (p. 251)

Due to the advancement of technology, everyone who needs some information would definitely turn to the Internet for help. Like they say it nowadays, "information is at the tip of your fingers". Performing arts organizers can gather information by looking for feedbacks on the Internet. As mentioned by Evans (2011) above, people tend to use the Internet as a medium to share their experience or express their feelings about the products or services they have procured.

Henceforth, performing arts organizers must constantly observe any comments related to the service quality they have given out to strategize future actions. They can

also use the Internet to find information about their competitors or how good is their service quality compared to of the competitors'. Besides, there is also a process called the "voice of the customer". Some companies have taken the initiative of developing conventional and unconventional ways to understand their customer better. For instance, British Airways (BA) has installed video kiosks at Heathrow Airport outside of London and at Kennedy Airport in New York. The usage of these video kiosks is to help the customer express their dissatisfactions toward the management. The customers can straight away enter the booth when they are upset and create a video message for BA's management. Evans (2011) outlined that:

> "One important aspect of this method is that it gives people a sense of the emotion associated with customer response to the quality of service, which cannot easily be conveyed by checking a number from one to five on a customer satisfaction survey, especially when done weeks later." (p. 251)

This is a very good method especially for people who prefer to express their dissatisfaction verbally. Any responses recorded in the videos should be taken into account no matter how bad the comment is.

Aside from that, the customer service line plays a crucial role in any performing arts events. They should be all ready to cater to the audience's needs, wants or inquiries in a rapid manner. Speed is an integral element to the quality of many services (Main, 1994, p. 252). The customer service line must be trained to react fast to whatever situations that requires them to take prompt actions. They should be able to prioritize, handling first the most crucial ones before moving on to others. Thus, is it important for the customer service line to recognize which inquiries are of the utmost importance. Management must ensure that their customer service line receives adequate training.

2.4 The Importance of Leadership

Strong leadership line of arts organizations is also related the quality measurement of the performance. If the leadership line emphasizes on the importance of quality then surely the subordinates too will prioritize it. Just as Main (1994, p. 56) stated in his book:

> "The thing that distinguishes companies that succeed at total quality management from those do not is the behaviour of the CEO (Chief Executive Officer); The CEO cannot treat quality management as an extra job or burden. It is part of his job. By action and example, the CEO must personally lead the quality drive. Cheerleading is important, but not enough. He must participate. The CEO can demonstrate the importance of quality management by making it the first item in the agenda of meetings he attends."(p. 56)

Before instilling the importance of quality among the subordinates, leaders should embed it in themselves first. They should practice making quality management a priority, that way, all of the other employees will follow. If leaders show a nonchalant attitude toward quality management, how could the subordinates take quality management seriously? As always said, leaders should set a good example.

Main (1994, p. 87) also underscores that training needs to start at the top of the company and cascade down. Certainly the leaders have to be well-trained in order to lead the others. An organization would surely be in a mess if the leaders are not equipped with the proper training. When the leaders are fully trained, only then can the subordinates be trained.

However, the training should be given just when it is needed, not too early because the employees will forget what they have learned, and not too late or the employees will get frustrated (Main, 1994. p. 87). Undoubtedly, people can be forgetful. That is why Main (1994) suggested that training is given just when it is needed. Be that as it may, it should not be given too late, at the very last minute. Arts

organizations should plan ahead a strategic period of time to give their employees the

adequate trainings they need.

2.5 Measuring the Quality Level

How exactly do we keep the quality level in check? According to Main (1994. p.

111-112), there are 7 basic quality tools:

> (i) **Flowchart**- A step-by-step diagram of a process.
> (ii) **Check sheet**- A tabulation of how many times something happens.
> (iii) **Pareto diagram**- A diagram which helps determine priorities.
> (iv) **Cause-and-effect diagram**- Also known as the Ishikawa (man who developed the diagram in 1950) and fishbone diagram. A diagram that helps to lay out factors that contribute to a result.
> (v) **Scatter diagram**- A diagram to find out the relationship between two factors.
> (vi) **Histogram**- A bar chart which histogram shows dispersion.
> (vii) **Control chart**- A graph used to study how a process changes over time.
> (Main, 1994; p. 111-112)

All of the tools mentioned above can help arts organizers to keep their quality

level in check. They should always monitor their quality level so that they would

know whether their quality level is in excellent shape or they need to shape it up

more.

2.6 CONCLUSION

Performing arts organizers can secure their audiences if they establish a high quality in both artistic content and peripheral aspect. Maintaining quality in only one aspect is of no use if the other aspect does not have the satisfaction factor. The audience are looking for a whole experience not just a part of it. Performing arts organizers should make sure that their audiences receive the best since they are one of the important stakeholders of their shows or events. To be frank, arts managers do not have that much power to control the artistic content of the performance because that aspect totally depends on the artistes themselves. So, arts managers should make an effort to focus on the peripheral aspect, which is the service quality, so that the audience would feel appreciated and they would want to attend the performance again in the future. If the audience feels like they have experienced something phenomenal, they would want to recommend it to their families, colleagues, acquaintances and so on. The audience are like investors as they invest their time and money in order to watch the performances. Accordingly, they deserve to be treated well. Retaining the audience is a good way in making sure that performing arts shows or events are alive and to gain new future audiences. Thus, it is critical for the performing arts organizations to set or maintain their quality of services especially on the peripheral aspect.

CHAPTER 3

3.0 INTRODUCTION

This research is conducted to study the relationship between the peripheral aspect of the performing arts setting and the audience attendance, what can be done to improve the quality of the peripheral aspect and how added values on audience experience can affect the audience attendance to the show or event in Sarawak.

The objective of this chapter is to describe and explain the research methodology, data used, instruments and also the sample selection of this research.

3.1 RESEARCH LOCATION

This study will be taking the setting of the Miri Country Music Festival 2016 which will be held on 27 February 2016 at the ParkCity Everly Hotel, Miri, Malaysia. Parkcity Everly Hotel is located 8 kilometers away from Miri Airport and is only a five minutes drive from the city centre. This particular event and location is chosen because it fulfills the requirement of this research; a performing arts setting, held in Sarawak, Malaysia.

Figure 2: Map of Miri (Source: Google Maps)

3.2 POPULATION

Administrative District	Total Population (Year 2000)	Total Population (Year 2010)
SARAWAK	2,071,506	2,471,140
Miri Division	302,153	364,561
Miri	228,231	300,543
Marudi	73,922	64,018

Table 1: Miri Population

Source: Department of Statistics Malaysia

(http://www.sarawak.gov.my/web/home/article_view/240/175/)

According to the Department of Statistics Malaysia, the overall Sarawak population as of the year 2010 comes to a total of 2,471,140. Back in the year 2000, the Sarawak population is 2,071,506. An increase of 399,634 can be seen in the number of Sarawak population for the past 10 years. The Department of Statistics Malaysia only conducts the Population and Housing Census once in every 10 years. Thus the next census will be carried out in the year 2020.

Miri, where this research will be conducted, has a population of 228,231 back in the year 2010. This figure escalated to 300,543 in the year 2010, with a difference of 72,312 as compared to 10 years before.

3.3 SOURCE OF DATA

3.3.1 Primary Data

According to Hox and Boeije (2005), primary data is defined as the original data collected for a specific research goal (p. 593). Method of collecting information for the primary data includes the survey method, interview method and observational method (Currie, 2005, p. 90).

The survey method is an approach whereby a sample of prospective respondents is chosen from a population and they are required to answer the questions prepared in a questionnaire. The interview method on the other hand requires an interviewer and an interviewee. The interviewer prepares all of the questions related to his/her study and meet the interviewee personally to seek answers from them. The interviewee is also known as the informant. Additionally, the observational method has 2 approaches. They are the structured observation and participant observation. Through structured observation, the researcher simply observes and records behaviour meanwhile through the participant observation, the researcher actually takes part in the behaviour being studied (Currie, 2005, p.105).

For the purpose of this study, the primary data will be collected through the survey and interview methods. A questionnaire will be prepared and will be answered by the audience attending the performing arts show or event. An interview will also be conducted with the organizer of the show to gain insights from the organizers's perspective on the topic.

3.3.2 Secondary Data

Secondary data is defined as the data originally collected for a different purpose and is reused for another research (Hox and Boeije, 2005). Examples of secondary data are journals, books, reports, documents and the Internet. This study will use a fair amount of secondary data. Journals and books which are related to the topic will be chosen to aid in generating more information rather than relying only on the primary data.

3.4 SAMPLE

A total of 384 questionnaires will be distributed among the audience (the respondents) who attend the Miri Country Music Festival. The sample size is chosen using the Small-Sample Techniques (Krejcie and Morgan, 1970). The population of Miri is between the range 75,000 and 1,000,000. Therefore, referring to the Table of Determining Sample Size from a Given Population (Krejcie and Morgan, 1970), it is best to hand out 384 questionnaires in order to achieve a more accurate finding.

The methodology of this study is the stratified random sampling. For stratified random sampling, the population is divided into subgroups (strata) and a random sample will be selected from each of these subgroups (as cited by Latham, 2007). The audience (the respondents) is broken down into 2 groups, frequent attenders and new ones. From these two groups, random samples will be selected to respond to the questionnaire administered. Samples may be locals and foreigners since the event is quite known internationally.

3.5 INSTRUMENTS

This research is divided into 2 parts since mixed method will be used (qualitative and quantitative).

(i) Interview

(1) A voice recording device will be used as per the permission of the informant in order to ensure a more accurate information is obtained.

(2) The information given by the informant will also be noted down on paper.

(3) Laptop will be used to store all the data received.

(ii) Survey

The questionnaire required by this survey will be created in two types of forms:

(1) Classic questionnaire survey on paper

(2) Administered online.

(3) Laptop equipped with SPSS software will be used to process and analyze the questionnaires responded.

3.6 CONCLUSION

Overall, this research will be using the mixed method, both qualitative and quantitative methods. By using mixed method, the findings of this study will not be biased incline toward only one side of the elements. The elements in this study are the organizer of the performing arts event themselves and the audience who attends the event. The mixed method will help to assure that both sides of perspective will be taken into account.

The evolution of technology can assist researchers everywhere with the administration of the questionnaire survey. Instead of just printing and distributing it the classic way by using papers, it can now be administered through the Internet. This would benefit the respondents, especially if they prefer to participate in the survey in their own time of convenience.

The methodology for this research is carefully selected to suit the elements embodied in this study. It is vital to choose the appropriate methodology as it will establish a comprehensive finding.

CHAPTER 4

ANALYSIS AND FINDINGS

4.0 Introduction

This chapter presents the analysis of the data collected from the respondents, the audience attending the Miri Country Music Festival and also an interview analysis of the interview held with the representative of the organizer of the Miri Country Music Festival, Planet Borneo Events and Conventions. The data are grouped according to two sections, which consists of Section A: Demographics Data and Section B: Analysis of the Audience Experience. Section B contains sub-categories which are, Relationship Between the Peripheral Aspect and the Audience Attendance, Ways to Improve the Peripheral Aspect and Importance of Added Values on Audience Experience.

All data in the questionnaire are analyzed using the SPSS software. There are 105 respondents involved in the survey. The respondents consist of the audience who attended the Miri Country Music Festival 2016.

4.1 Data Analysis

4.1.1 Cronbach's Alpha Value

There are a total 105 questionnaire survey which are valid to use. The data of the questionnaire is then keyed in the SPSS software to analyze the reliability statistics. The Cronbach's Alpha value for all the questionnaires distributed is 70.1%. Table 1 below is the reliability statistics of all the questionnaire distributed which has been analyzed using the SPSS software.

Reliability Statistics	
Cronbach's Alpha	N of Items
.701	31

Table 2: Cronbach's Alpha value.

4.1.2 Pearson Correlation Analysis

Correlations

		Service_quality	Audience_attendance
Service_quality	Pearson Correlation	1	.562"
	Sig. (2-tailed)		.000
	N	105	105
Audience_attendance	Pearson Correlation	.562"	1
	Sig. (2-tailed)	.000	
	N	105	105

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

Table 3: Pearson Correlation analysis.

A Pearson correlation analysis is done on two of the questions in the questionnaire survey that relate each other to identify the relationship between the peripheral aspect in a performing arts setting and the audience attendance. In the table above, the peripheral aspect is labeled service quality meanwhile the audience attendance is labeled the same name.

From the analysis done, it can be deduced that there is a significant positive relationship between the service quality and the audience attendance where r (102) = 56, p = 100.

4.2 Questionnaire Survey Analysis

4.2.1 Section I: Demographics Data

This section analyses the demographics data of each of the respondents who participated in this survey. This section includes questions such as gender, age range, origin, attendance and dissemination medium.

4.2.1.1: Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
		Gender			
Valid	Male	44	41.9	41.9	41.9
	Female	61	58.1	58.1	100.0
	Total	105	100.0	100.0	

Table 4**:** Frequency of the audience's gender

Pie Chart 1**:** Frequency of the audience's gender.
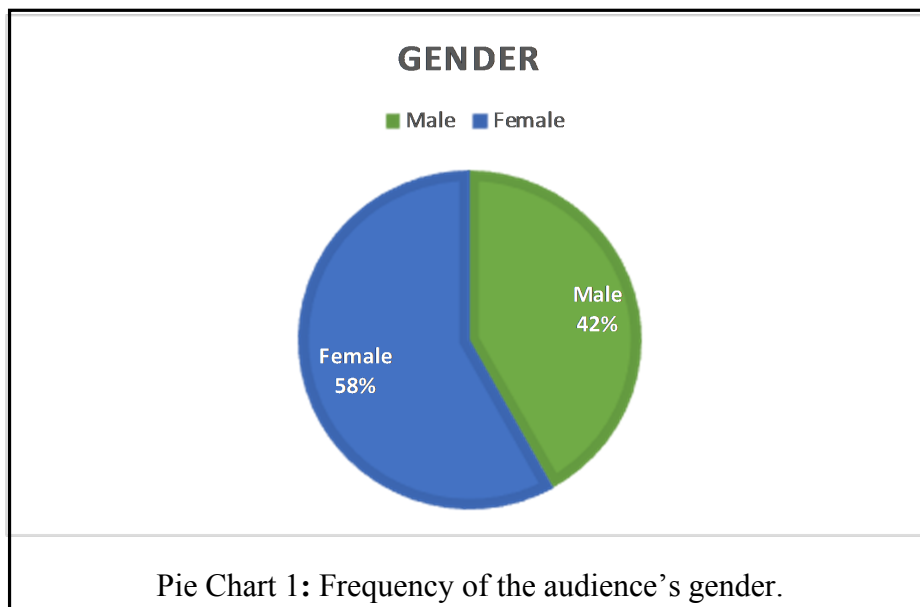
This question inquires the gender of the respondents. Pie chart 1 shows that out of 105 questionnaires, 41.9% are male and 58.1% are female respondents. The gender female has the highest frequency in answering this questionnaire.

4.2.1.2: Age Range

Age_range		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	20-30	47	44.8	44.8	44.8
	31-40	14	13.3	13.3	58.1
	41-50	25	23.8	23.8	81.9
	51-60	14	13.3	13.3	95.2
	61-70	5	4.8	4.8	100.0
	Total	105	100.0	100.0	

Table 5: Frequency of the audience's age range.

Pie Chart 2**:** Frequency of the audience's age range.
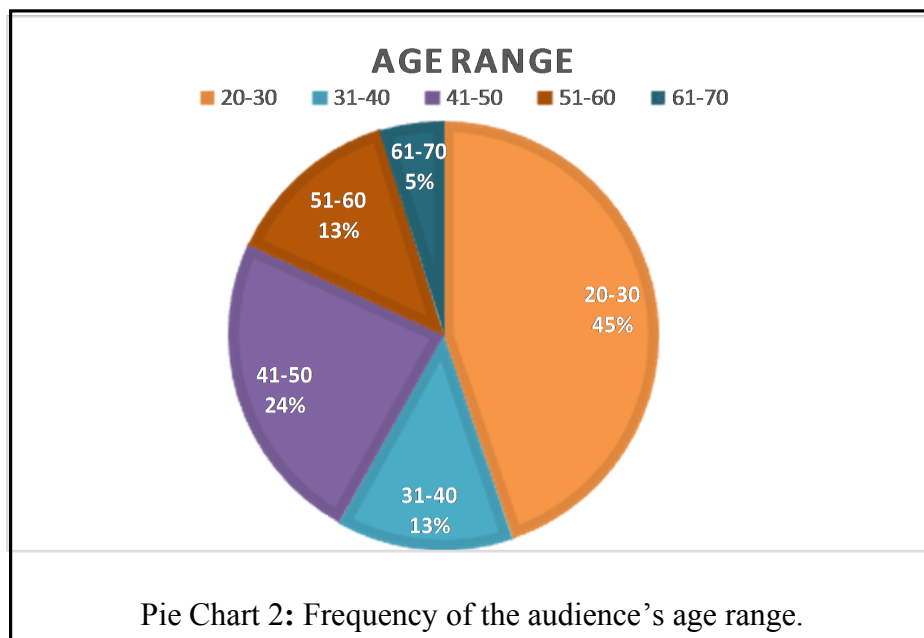
This questions inquires the age range of the respondents. Pie chart 2 shows that respondents in the age range 20-30 years old has the highest frequency which stands at 44.8%. At 4.8%, respondents in the age range 61-70 has the lowest frequency.

4.2.1.3: Origin

		Frequency	Percent	Valid Percent	Cumulative Percent
				Valid Percent	Cumulative Percent
Valid	Malaysian	94	89.5	89.5	89.5
	Non-Malaysian	11	10.5	10.5	100.0
	Total	105	100.0	100.0	

*(Table heading: **Origin**)*

Table 6**:** Frequency of audience's origin

Pie Chart 3(a)**:** Frequency of audience's origin
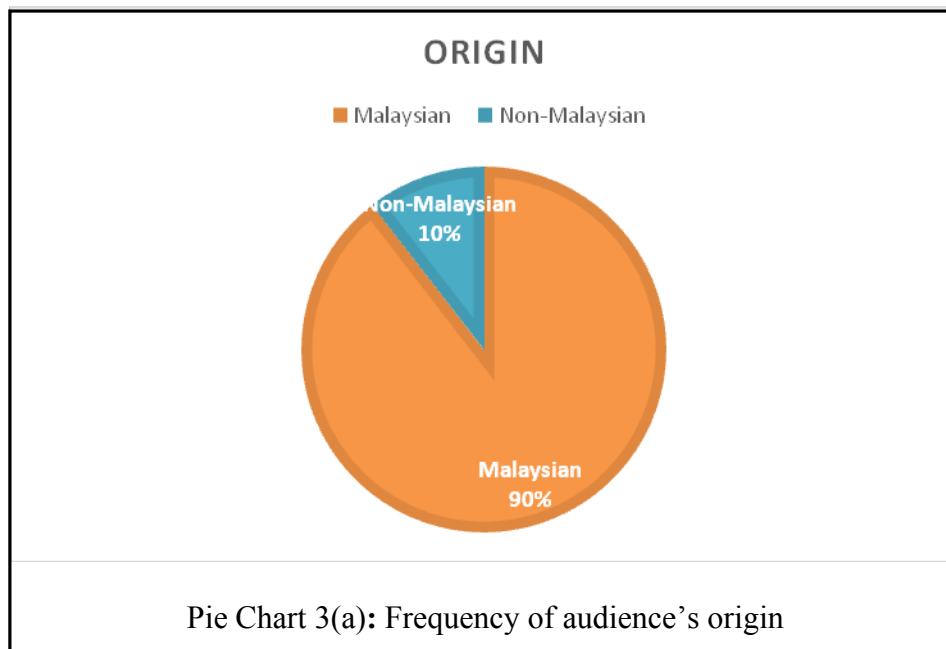
This questions inquires the origin of the respondents. Pie chart 3 shows that the origin of 89.5% of the respondents are Malaysian. The remaining 10.5% are non-Malaysian.

4.2.1.3(b): Specified Origin

		Frequency	Percent	Valid Percent	Cumulative Percent
	specified_origin				
Valid	Australia	1	1.0	1.0	1.0
	China	1	1.0	1.0	1.9
	Indonesia	1	1.0	1.0	2.9
	Kuala Lumpur	4	3.8	3.8	6.7
	Not mentioned	9	8.6	8.6	15.2
	Pahang	1	1.0	1.0	16.2
	Sabah	8	7.6	7.6	23.8
	Sarawak	74	70.5	70.5	94.3
	Singapore	1	1.0	1.0	95.2
	UK	2	1.9	1.9	97.1
	USA	3	2.9	2.9	100.0
	Total	105	100.0	100.0	

Table 7: Specified origin

Pie Chart 3(b): Specified origin
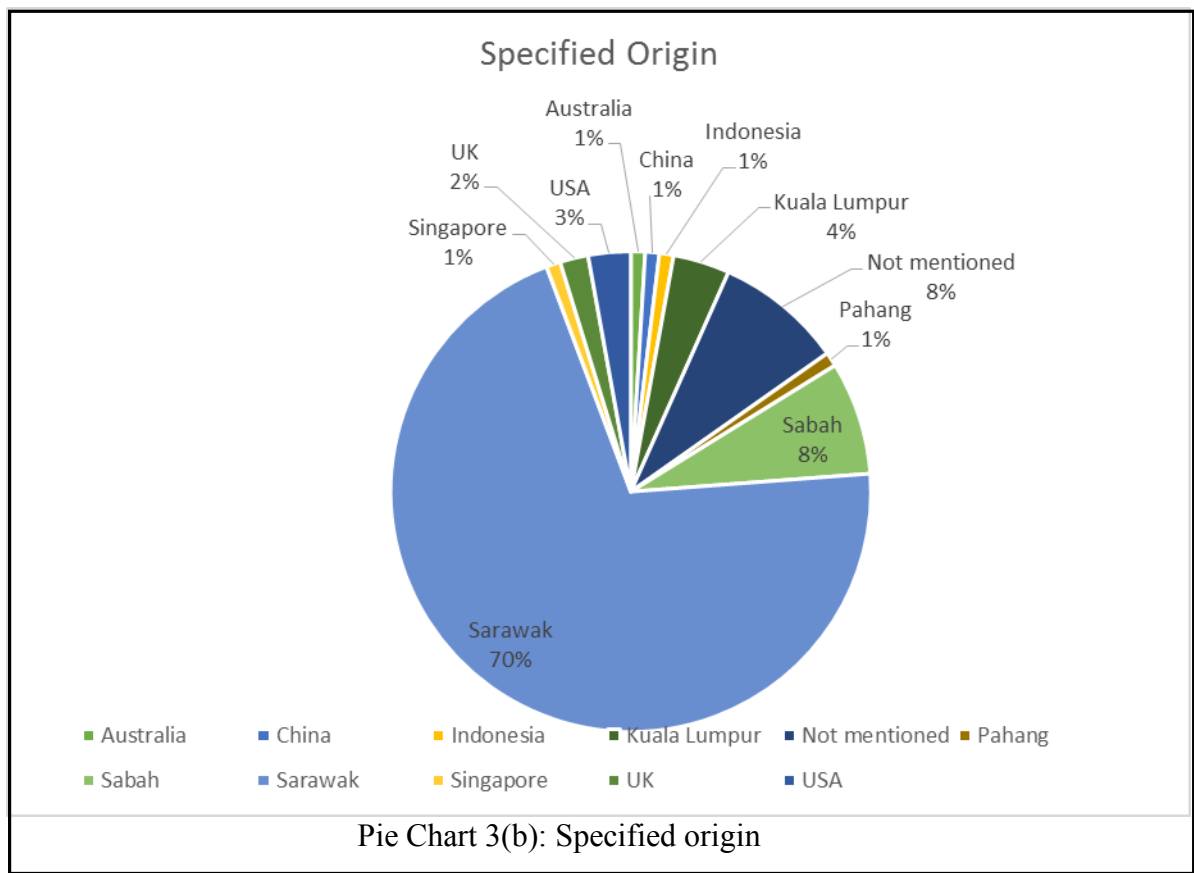
This question inquires the respondents to specify their country of origin. Pie chart 3.1 shows that majority of the respondents are from Sarawak, Malaysia which makes up 70.5%. Those from Australia, China, Indonesia, Singapore and Pahang each make up 1%. However, 8.6% of respondents did not specify their country of origin in the questionnaire.

4.2.1.4: Audience Attendance

				Valid	Cumulative
		Frequency	Percent	Percent	Percent
Valid	Yes	71	67.6	67.6	67.6
	No	34	32.4	32.4	100.0
	Total	105	100.0	100.0	

Attendance

Table 8: Audience attendance

Pie Chart 4(a): Audience Attendance
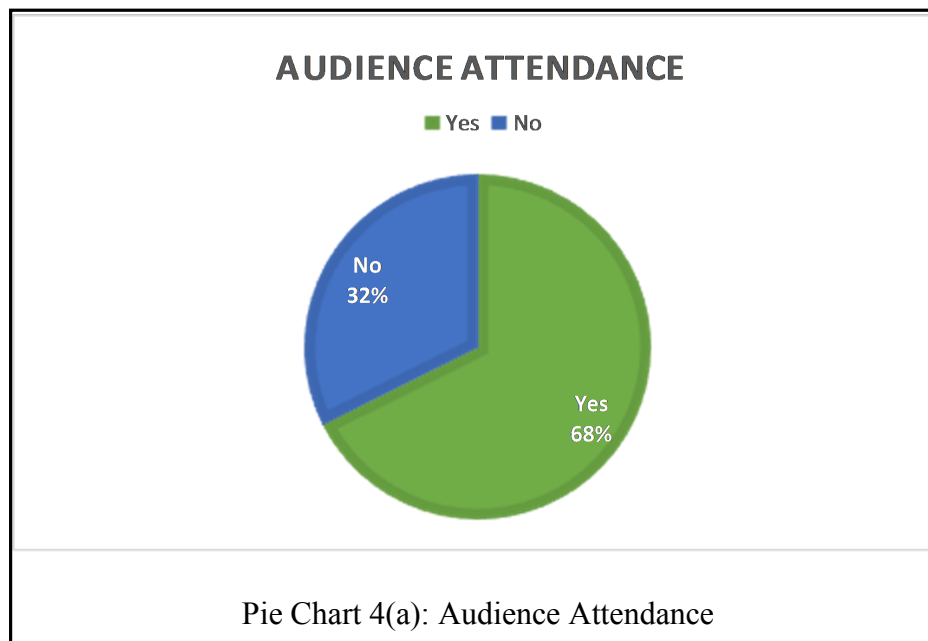
This question inquires the pattern of attendance of the audience. Pie chart 4 shows that majority of the audience are new to this event; 67.6% of the respondents are a first-time audience of this Miri Country Music Festival. The remaining 32.4% are repeating audience of the event.

4.2.1.4(b): The number of times the audience coming to the event (For those answered No in 4.1.1.4.)

attendance_times					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	71	67.6	67.6	67.6
	2	27	25.7	25.7	93.3
	3	7	6.7	6.7	100.0
	Total	105	100.0	100.0	

Table 9: Audience frequent

Pie Chart 4(b): Audience frequent.
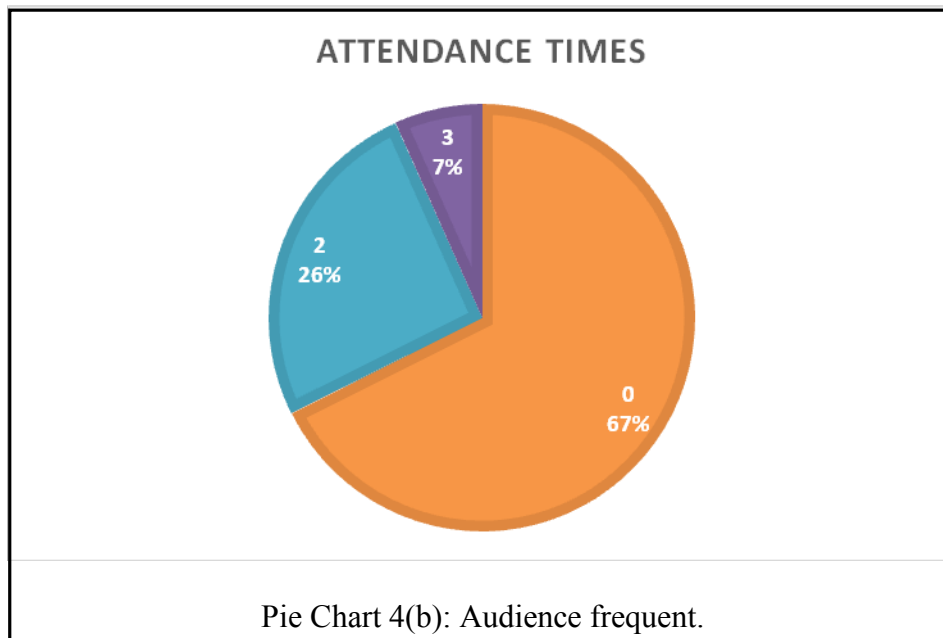
This question inquires the respondents to specify the number of times that they have been to the event. Pie chart 4(b) shows that out of the repeating audience, it is the second time for 25.7% of the respondents and the third time for 6.7% of the respondents. The remaining 67.6% are those who have never been to the event before.

4.2.1.5: Disseminating Medium

				Valid	Cumulative
		Frequency	Percent	Percent	Percent
Valid	Word of mouth	36	34.3	34.3	34.3
	Newspaper	15	14.3	14.3	48.6
	Internet	23	21.9	21.9	70.5
	Social media	31	29.5	29.5	100.0
	Total	105	100.0	100.0	

Note: Table header "Existence" spans across the top.

Table 10: Disseminating medium.

Pie Chart 5: Disseminating medium.
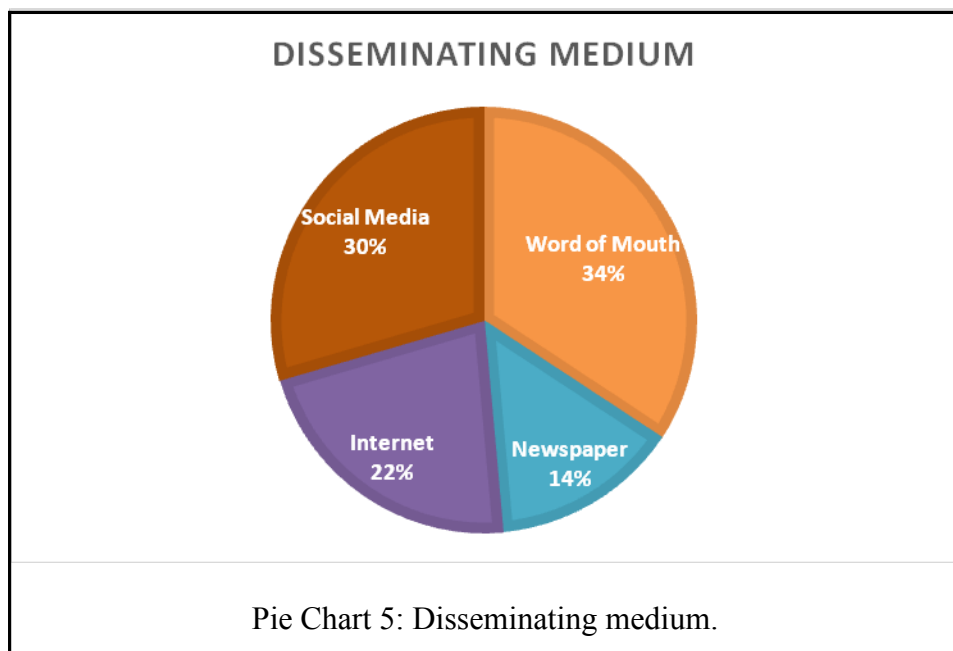
This question inquires about the disseminating medium of the event. Pie chart 5 shows that word of mouth medium has the highest frequency which is at 34.3%. The newspaper medium has the lowest frequency which is at 14.3%.

4.2.2 Section II: Analysis of the Audience Experience

This section analyses the audience experience on the event. It contains 3 sub-categories which are, the Relationship between the Peripheral Aspect and the Audience Attendance, Ways to Improve the Peripheral Aspect and Importance of Added Value to on Audience Experience. In the second category, which is the Ways to Improve the Peripheral Aspect, there are two sub-parts, which are Part I and Part II. Part I are only for the repeating attendees meanwhile Part II are for the first-timers. All of the questions in this section are designed using the Likert scale style where the respondents are required to choose a number out of the scale provided according to their preference. Starting from number 1 which indicates strongly disagree, up to number 5 which indicated strongly agree.

Relationship between the Peripheral Aspect and the Audience Attendance Questions 6-13.

This sub-category is created to find out the relationship between the peripheral aspect (service quality) of the event and the audience attendance.

Statistics		RBPA_6	RBPA_7	RBPA_8	RBPA_9	RBPA_10	RBPA_11	RBPA_12	RBPA_13
N	Valid	105	105	105	105	105	105	105	105
	Missing	0	0	0	0	0	0	0	0
Mean		4.0000	3.8381	4.1429	4.1524	4.1524	4.0667	4.2000	4.2190
Sum		420.00	403.00	435.00	436.00	436.00	427.00	441.00	443.00

Table 11: Relationship between the peripheral aspect and the audience attendance.

4.2.2.6: Overall Quality of Event.

				Valid	Cumulative
		Frequency	Percent	Percent	Percent
Valid	Strongly disagree	1	1.0	1.0	1.0
	Disagree	3	2.9	2.9	3.8
	Neutral	17	16.2	16.2	20.0
	Agree	58	55.2	55.2	75.2
	Strongly agree	26	24.8	24.8	100.0
	Total	105	100.0	100.0	

RBPA_6

Table 12**:** Overall quality of event frequency.

Pie Chart 6: Overall quality of event frequency.
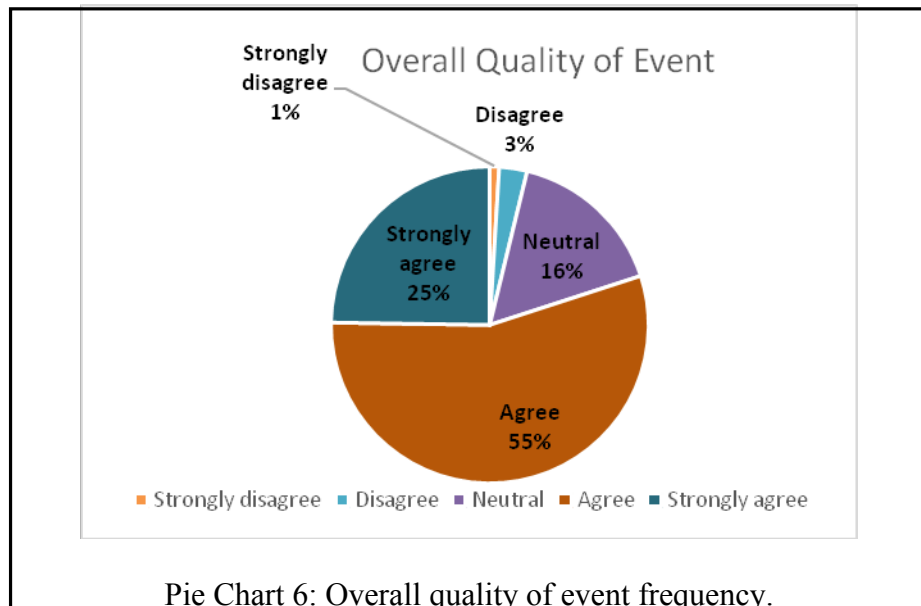
This question inquires whether the respondents are satisfied with the overall quality of the event and whether that quality is worth the price of the ticket. Pie chart 6 shows that there are 55.2% of the respondents chose agree. This is the highest frequency out of the rest of the scale. Only 1% of the respondents chose strongly disagree.

4.2.2.7: Service Experience

		Frequency	Percent	Valid Percent	Cumulative Percent
	RBPA_7				
Valid	Strongly disagree	1	1.0	1.0	1.0
	Disagree	3	2.9	2.9	3.8
	Neutral	26	24.8	24.8	28.6
	Agree	57	54.3	54.3	82.9
	Strongly agree	18	17.1	17.1	100.0
	Total	105	100.0	100.0	

Table 13: Service experience frequency.

Pie Chart 7: Service experience frequency.
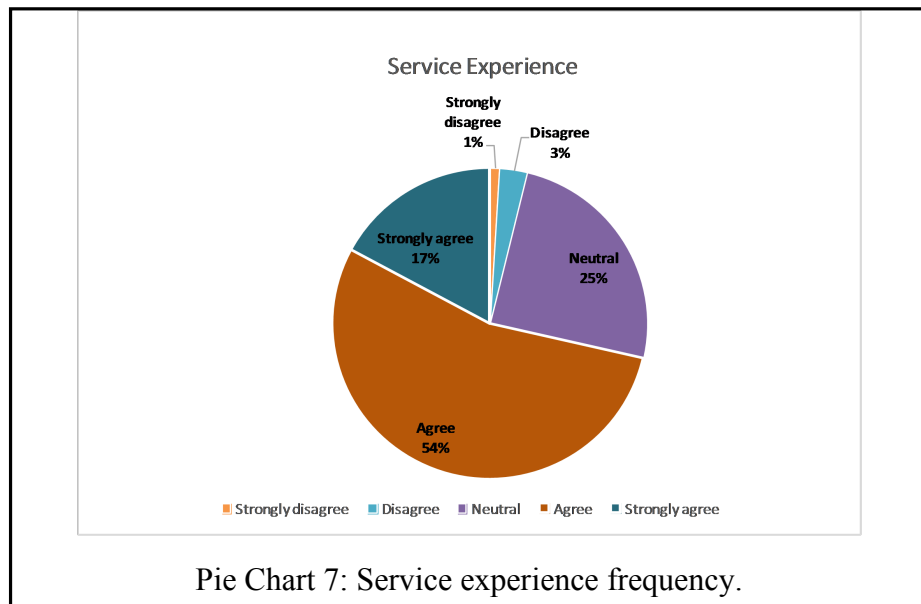
This question inquires whether the respondents feel that the service experience is exactly as they have perceived before coming to the real event. Pie chart 7 shows that majority of the respondents chose agree, where they stand at 54.3%. The lowest frequency would be at 1% where the respondents strongly disagreed.

4.2.2.8: Venue.

RBPA_8					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	1	1.0	1.0	1.0
	Neutral	12	11.4	11.4	12.4
	Agree	62	59.0	59.0	71.4
	Strongly agree	30	28.6	28.6	100.0
	Total	105	100.0	100.0	

Table 14: Venue frequency.

Pie Chart 8: Venue frequency.
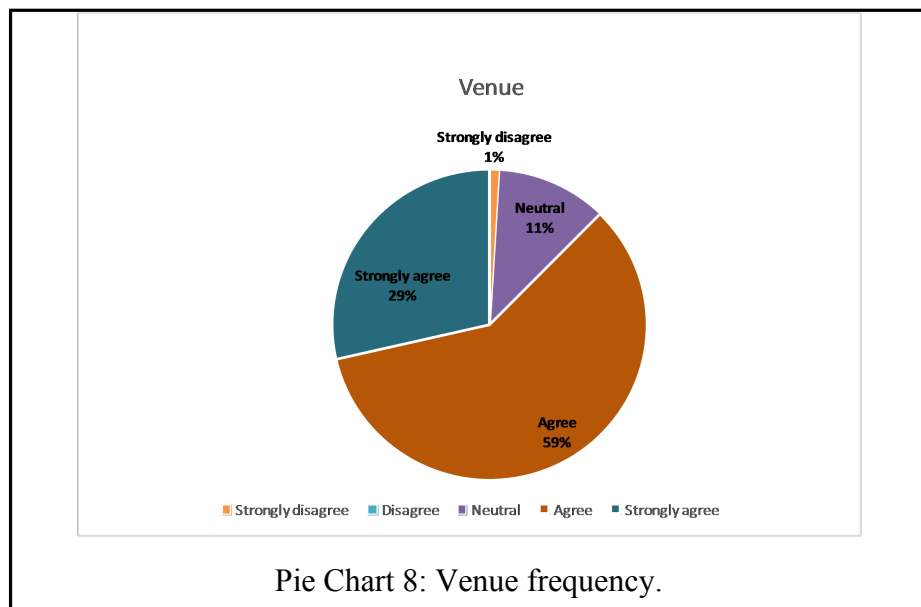
This question inquires whether the respondents feel like the event os being held in a strategic venue. Pie chart 8 shows that the highest frequency is at 59.0%, where the respondents chose agree. The lowest frequency is at 1%, where that respondent strongly disagreed.

4.2.2.9: Quality of Facilities.

RBPA_9					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	1	1.0	1.0	1.0
	Neutral	15	14.3	14.3	15.2
	Agree	56	53.3	53.3	68.6
	Strongly agree	33	31.4	31.4	100.0
	Total	105	100.0	100.0	

Table 15: Quality of facilities frequency.

Pie Chart 9: Quality of facilities frequency.
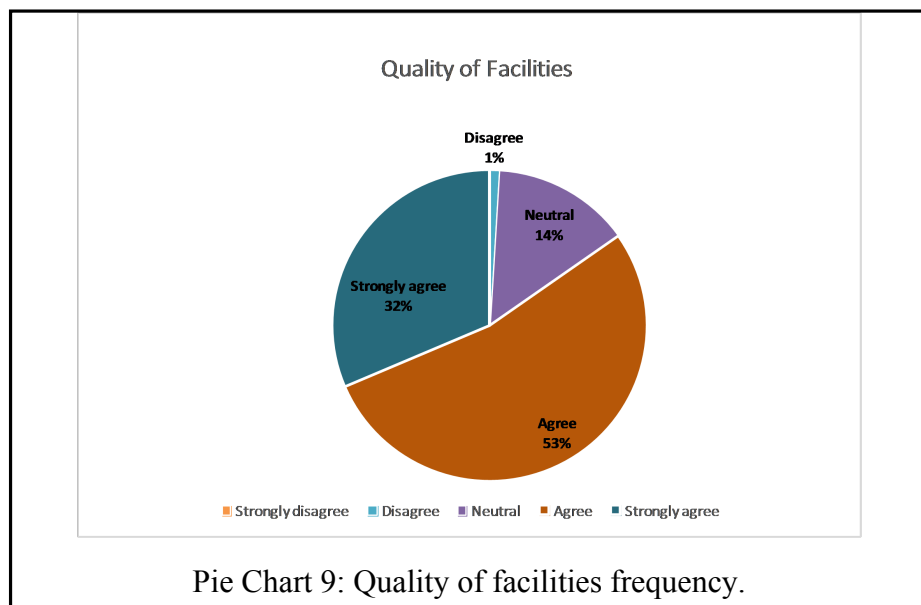
This question inquires about how the respondents feel about the facilities of the venue.

Pie chart 9 shows that majority of the respondents chose agree at 53.3%. Only 1% of

the respondents chose strongly disagree.

4.2.2.10: Signage Clarity

RBPA_10					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	1	1.0	1.0	1.0
	Neutral	13	12.4	12.4	13.3
	Agree	60	57.1	57.1	70.5
	Strongly agree	31	29.5	29.5	100.0
	Total	105	100.0	100.0	

Table 16: Signage clarity frequency.

Pie Chart 10: Signage clarity frequency.
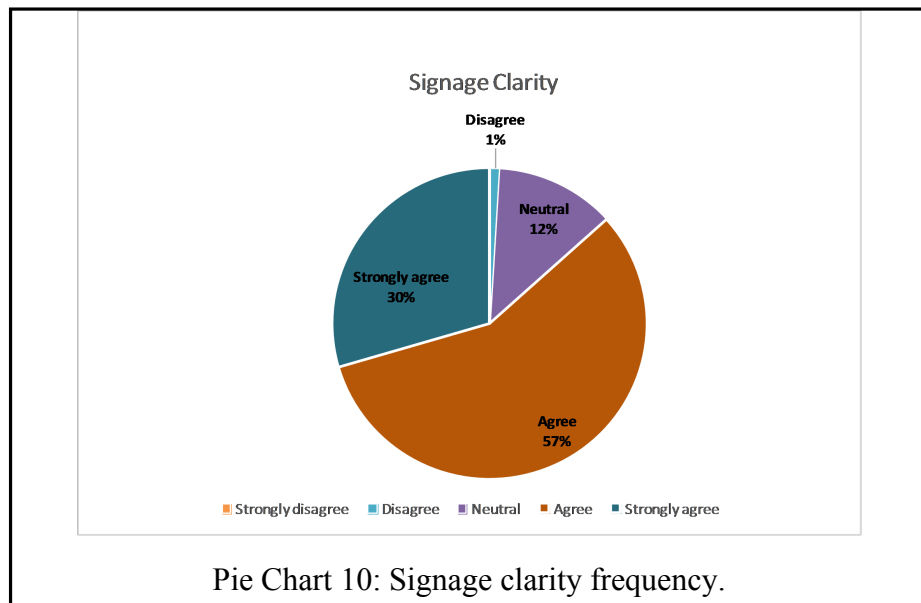
This question inquires whether the respondents are able to understand the signages provided. Pie chart 10 shows that 57.1% of the respondents agreed meanwhile 1% chose strongly disagree.

4.2.2.11: Quality of the Artistic Content and the Peripheral Aspect

				Valid	Cumulative
		Frequency	Percent	Percent	Percent
Valid	Strongly disagree	2	1.9	1.9	1.9
	Neutral	16	15.2	15.2	17.1
	Agree	58	55.2	55.2	72.4
	Strongly agree	29	27.6	27.6	100.0
	Total	105	100.0	100.0	

RBPA_11

Table 17: Quality of the artistic content and the peripheral aspect frequency.

Pie Chart 11: Quality of the artistic content and the peripheral aspect frequency.
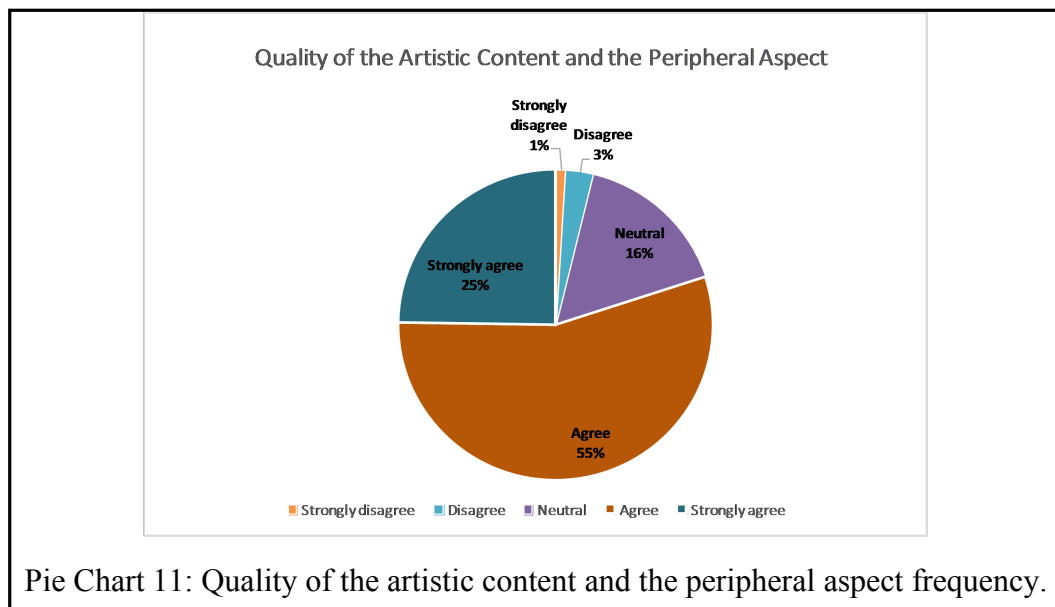
This question inquires whether the respondents feel that the peripheral aspect and the artistic quality of the event are on the same par. Pie chart 11 shows that most of the respondents chose agree, which makes up to 55.2%. Only 1.9% of the respondents chose strongly disagree.

4.2.2.12: Staff Geniality.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	1	1.0	1.0	1.0
	Neutral	10	9.5	9.5	10.5
	Agree	60	57.1	57.1	67.6
	Strongly agree	34	32.4	32.4	100.0
	Total	105	100.0	100.0	

Table 18: Staff geniality frequency.

Pie Chart 12: Staff geniality frequency.
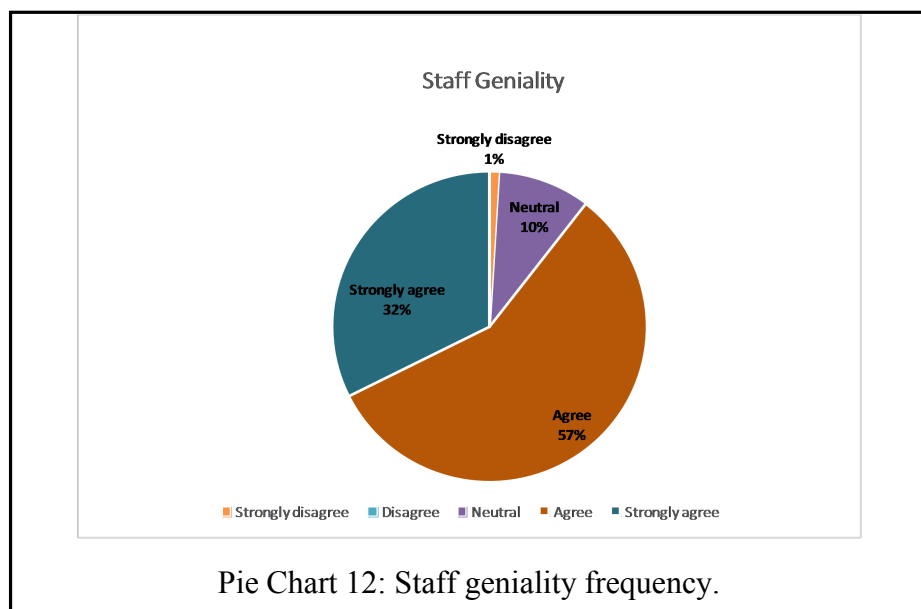
This question inquires how the respondents feel about the treatment of the staff members towards their inquiries. Pie chart 12 shows that 57.1% agreed that the staff members are friendly and helpful. Meanwhile, only 1% strongly disagreed on that matter.

4.2.2.13: Satisfaction

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	1	1.0	1.0	1.0
	Neutral	12	11.4	11.4	12.4
	Agree	54	51.4	51.4	63.8
	Strongly agree	38	36.2	36.2	100.0
	Total	105	100.0	100.0	

Table 19: Satisfaction frequency.

Pie Chart 13: Satisfaction frequency.
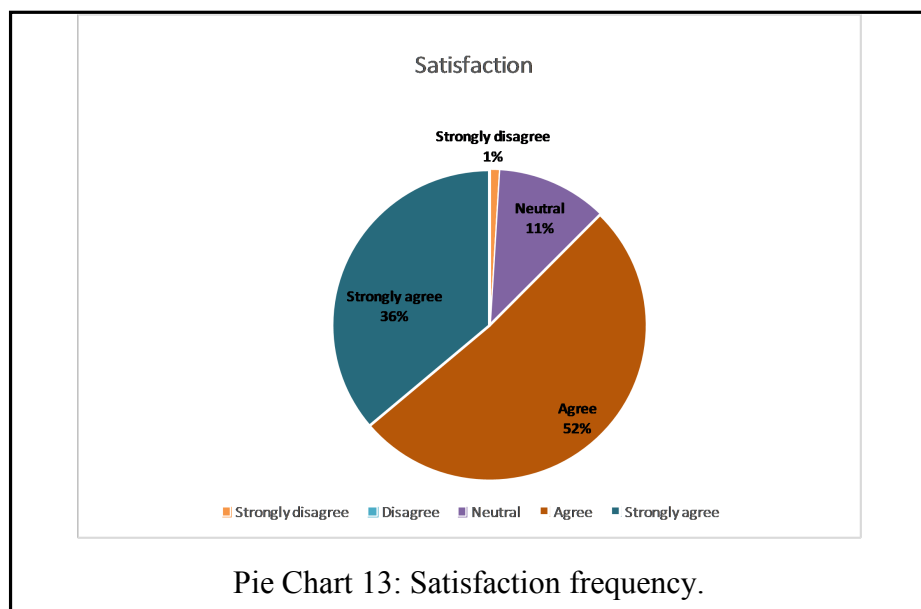
This question inquires whether the respondents are satisfied with their experience and would likely buy a ticket for next year's event. Pie chart 13 shows that Majority chose agree which is at 51.4% and 1% chose strongly disagree.

Ways to Improve the Peripheral Aspect

This sub-category is created to study the ways to improve the peripheral aspect of the event. It is divided into two sub-parts.

Part I (For REPEATING ATTENDEES only)

Questions 14-18

For this part, only those who have been to the event before can answer it. The information listed as N/A in the tables and pie charts means Not Available because, they are made up of those who answered Part II which is for the first-timers where they are not required to answer Part I.

Statistics		RA_14	RA_15	RA_16	RA_17	RA_18
N	Valid	105	105	105	105	105
	Missing	0	0	0	0	0
Mean		5.4095	4.9048	5.2286	5.4286	5.1429
Sum		568.00	515.00	549.00	570.00	540.00

Table 20: Ways to improve the peripheral aspect Part I.

4.2.2.14: Improvement of Service Quality

RA_14					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Neutral	5	4.8	4.8	4.8
	Agree	19	18.1	18.1	22.9
	Strongly agree	9	8.6	8.6	31.4
	N/A	72	68.6	68.6	100.0
	Total	105	100.0	100.0	

Table 21: Improvement of service quality frequency.

Pie Chart 14: Improvement of service quality frequency.
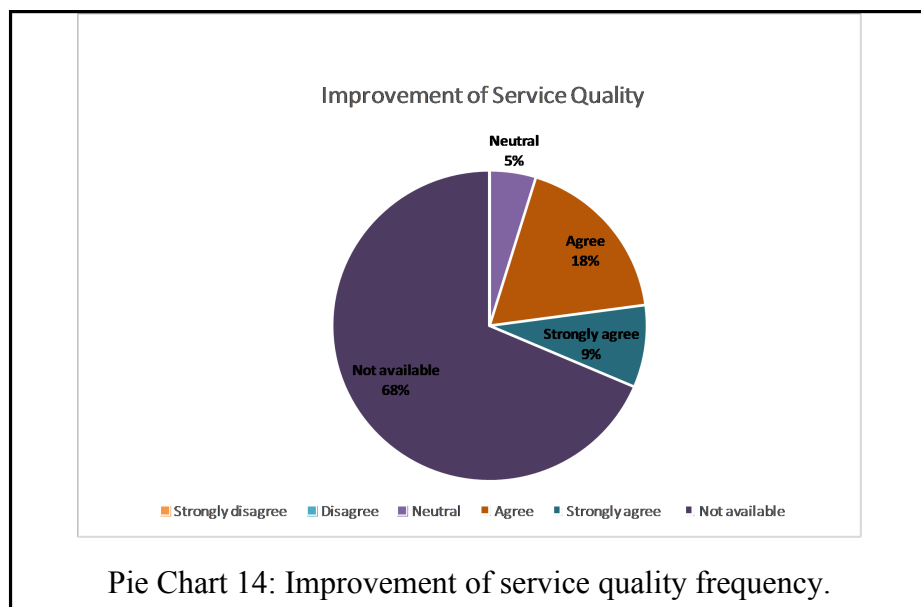
This question inquires whether the service quality of the event has improved compared to the past years' and if there are still some aspects that need improving in the viewpoint of the repeating attendees. Pie chart 14 shows that 18.1% agreed and 4.8% are neutral about it.

4.2.2.15: Problem Solving.

		Frequency	Percent	Valid Percent	Cumulative Percent
			RA_15		
Valid	Strongly disagree	8	7.6	7.6	7.6
	Disagree	8	7.6	7.6	15.2
	Neutral	10	9.5	9.5	24.8
	Agree	6	5.7	5.7	30.5
	Strongly agree	1	1.0	1.0	31.4
	N/A	72	68.6	68.6	100.0
	Total	105	100.0	100.0	

Table 22: Problem solving frequency.

Pie Chart 15: Problem solving frequency.
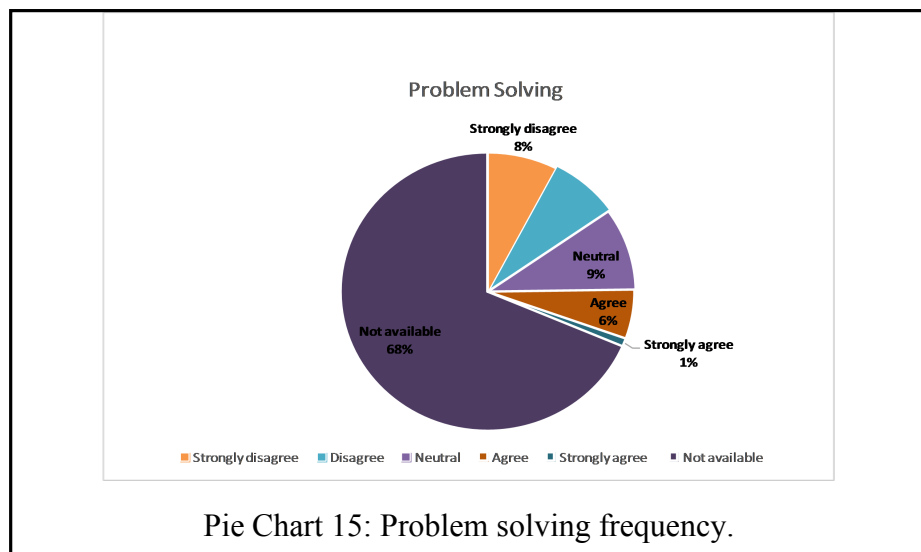
This question inquires whether the respondents has ever filed a complaint before in the viewpoint of the repeating attendees. Pie chart 15 shows that 9.5% of the respondents chose neutral and 1% chose strongly agree.

4.2.2.16: Customer Service Efficiency

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	6	5.7	5.7	5.7
	Neutral	7	6.7	6.7	12.4
	Agree	16	15.2	15.2	27.6
	Strongly agree	4	3.8	3.8	31.4
	N/A	72	68.6	68.6	100.0
	Total	105	100.0	100.0	

Table 23: Customer service efficiency frequency.

Pie Chart 16: Customer service efficiency frequency.
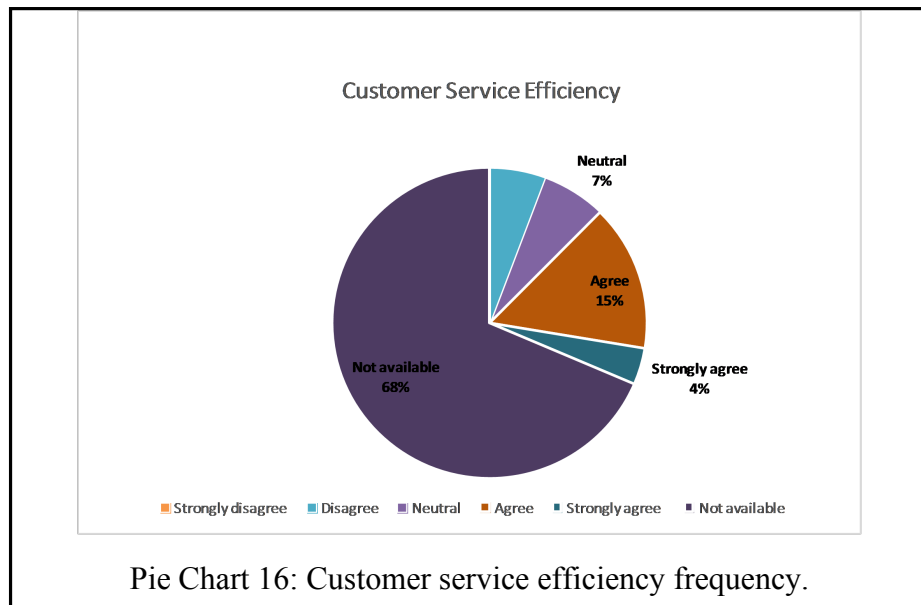
This question inquires the efficiency of the customer service in the viewpoint of the repeating attendees. Pie chart 16 shows that most of the respondents agreed that the customer service staff should be trained to work more swiftly and efficiently, which is at 15.2%. About 3.8% of the respondents chose strongly agree.

4.2.2.17: Information Clarity

		Frequency	Percent	Valid Percent	Cumulative Percent
RA_17					
Valid	Strongly disagree	1	1.0	1.0	1.0
	Neutral	1	1.0	1.0	1.9
	Agree	21	20.0	20.0	21.9
	Strongly agree	10	9.5	9.5	31.4
	N/A	72	68.6	68.6	100.0
	Total	105	100.0	100.0	

Table 24: Information clarity frequency.

Pie Chart 17: Information clarity frequency.
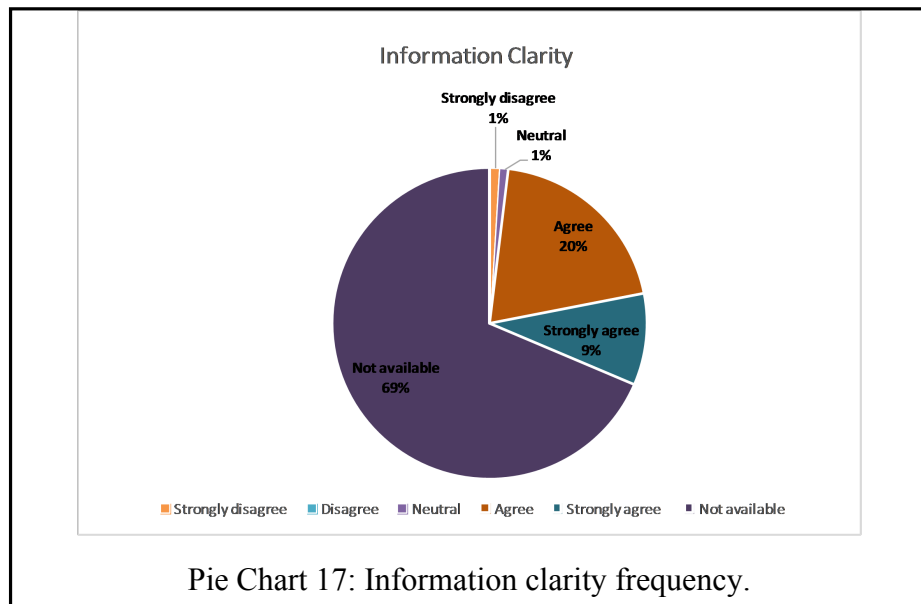
This question inquires about the lucidity of the information provided by the organizer in the viewpoint of the repeating attendees. Pie chart 17 shows that 20.0% of the respondents chose agree and 1% chose strongly disagree and neutral respectively.

4.2.2.18: Ticketing System Performance

				Valid	Cumulative
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	3	2.9	2.9	2.9
	Disagree	3	2.9	2.9	5.7
	Neutral	13	12.4	12.4	18.1
	Agree	10	9.5	9.5	27.6
	Strongly agree	4	3.8	3.8	31.4
	N/A	72	68.6	68.6	100.0
	Total	105	100.0	100.0	

Table 25: Ticketing system performance frequency.

Pie Chart 18: Ticketing system performance frequency.
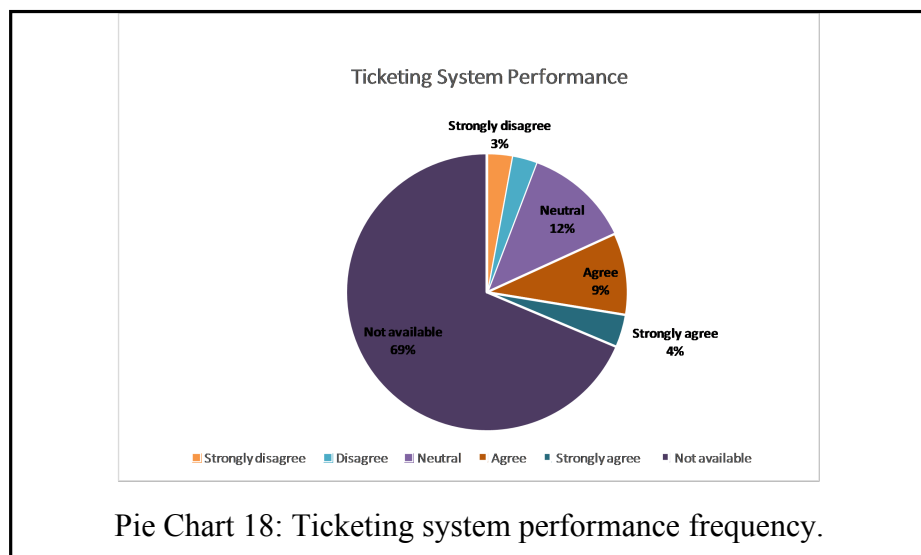
This question inquires whether the organizer should improve their ticketing system in the viewpoint of the repeating attendees. Pie chart 18 shows that 12.4% of the respondents are neutral about this and 2.9% of the respondents chose disagree and strongly disagree as their answers respectively.

Part II (For FIRST-TIMERS only)

Questions 19-23

For this part, only those who have never been to the event before an answer it. The information listed as N/A in the tables and pie charts means Not Available because, they are made up of those who answered Part I which is for the repeating attendees where they are not required to answer Part II.

Statistics		FT_19	FT_20	FT_21	FT_22	FT_23
N	Valid	105	105	105	105	105
	Missing	0	0	0	0	0
Mean		4.3238	3.9333	4.3333	4.5810	4.5333
Sum		454.00	413.00	455.00	481.00	476.00

Table 26: Ways to improve the peripheral aspect Part II.

4.2.2.19: Service Quality of Event

FT_19					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	1	1.0	1.0	1.0
	Disagree	4	3.8	3.8	4.8
	Neutral	25	23.8	23.8	28.6
	Agree	36	34.3	34.3	62.9
	Strongly agree	8	7.6	7.6	70.5
	N/A	31	29.5	29.5	100.0
	Total	105	100.0	100.0	

Table 27: Service quality of event frequency.

Pie Chart 19: Service quality of event frequency.
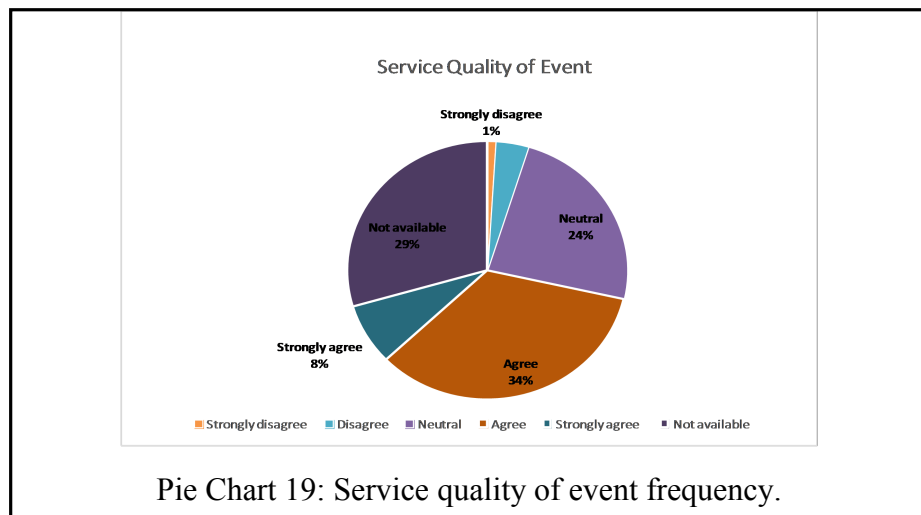
This question inquires the service quality of the event in the viewpoint of the first-time audience. Pie chart 19 shows that 33.3% of the respondents agreed that the event's service quality needs a lot of improvement because it is still lacking in some ways and 1% of the respondents however strongly disagreed.

4.2.2.20: Ticketing System Performance

				Valid	Cumulative
		Frequency	Percent	Percent	Percent
Valid	Strongly disagree	5	4.8	4.8	4.8
	Disagree	20	19.0	19.0	23.8
	Neutral	22	21.0	21.0	44.8
	Agree	19	18.1	18.1	62.9
	Strongly agree	8	7.6	7.6	70.5
	N/A	31	29.5	29.5	100.0
	Total	105	100.0	100.0	

FT_20

Table 28: Ticketing system performance frequency.

Pie Chart 20: Ticketing system performance frequency.
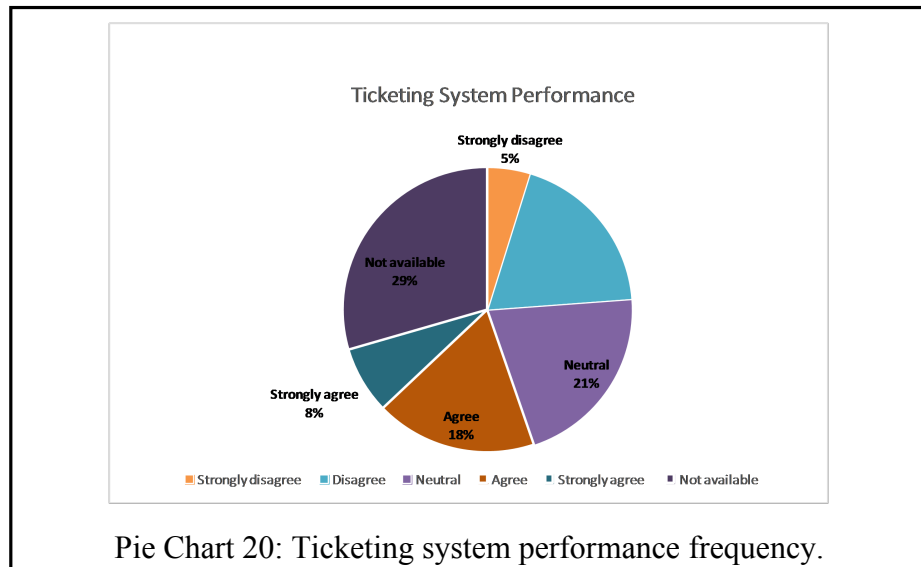
This question inquires about the efficiency of the ticketing system in the viewpoint of the first-time audience. Pie chart 20 shows that 21.0% of the respondents are neutral about this meanwhile 4.8% strongly disagreed that they have a hard time gaining access to the ticketing system.

4.2.2.21: Customer Service Efficiency

				Valid	Cumulative
				Percent	Percent
		Frequency	Percent	Percent	Percent
Valid	Strongly disagree	1	1.0	1.0	1.0
	Disagree	7	6.7	6.7	7.6
	Neutral	21	20.0	20.0	27.6
	Agree	34	32.4	32.4	60.0
	Strongly agree	11	10.5	10.5	70.5
	N/A	31	29.5	29.5	100.0
	Total	105	100.0	100.0	

Table 29: Customer service efficiency frequency.

Pie Chart 21: Customer service efficiency frequency.
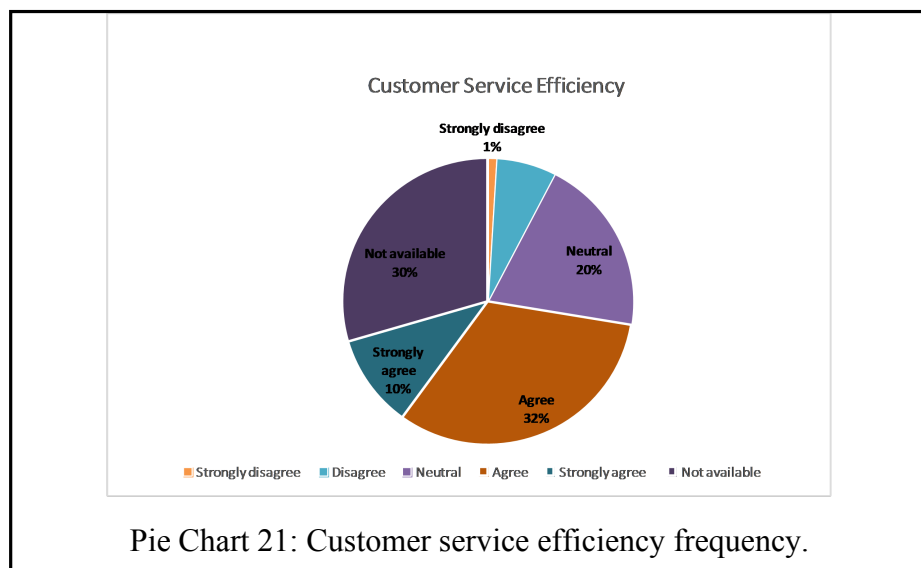
This question inquires about the efficiency of the customer service staff in the viewpoint of the first-time audience. Pie chart 21 shows that 32.4% of the respondents agreed that the customer service staff should be trained to work more swiftly and efficiently There is also 1% of the respondents picked strongly disagreed.

4.2.2.22: Information Clarity

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	4	3.8	3.8	3.8
	Neutral	9	8.6	8.6	12.4
	Agree	45	42.9	42.9	55.2
	Strongly agree	16	15.2	15.2	70.5
	N/A	31	29.5	29.5	100.0
	Total	105	100.0	100.0	

FT_22

Table 30: Information clarity frequency.

Pie Chart 22: Information clarity frequency.
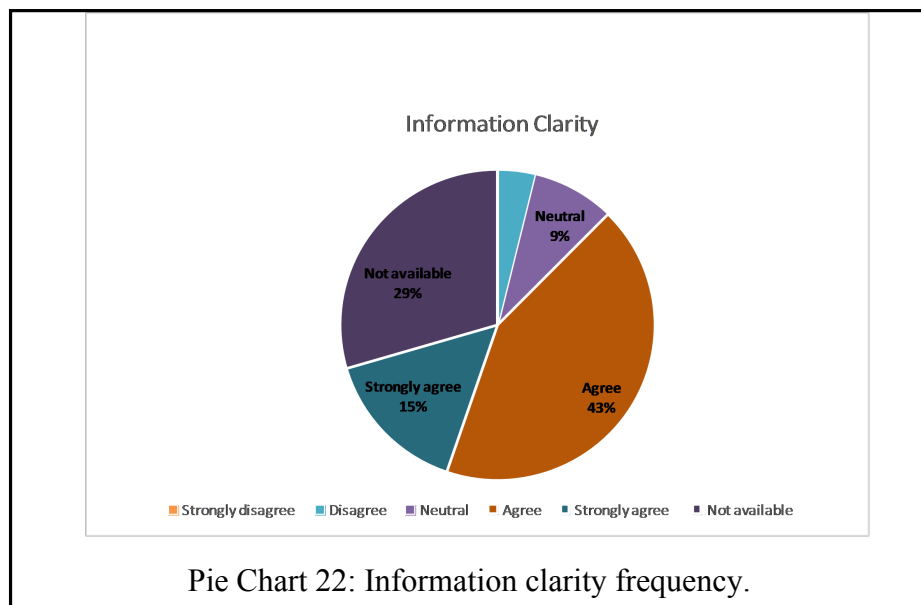
This questions inquires the lucidity of the information provided by the organizer in the viewpoint of the first-time audience. Pie chart 22 shows that 42.9% of the respondents agreed that the information provided is clear enough and 3.8% disagreed on this matter.

4.2.2.23: Ticket Price

FT_23					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	3	2.9	2.9	2.9
	Neutral	13	12.4	12.4	15.2
	Agree	45	42.9	42.9	58.1
	Strongly agree	13	12.4	12.4	70.5
	N/A	31	29.5	29.5	100.0
	Total	105	100.0	100.0	

Table 31: Ticket price frequency.

Pie chart 23: Ticket price frequency.
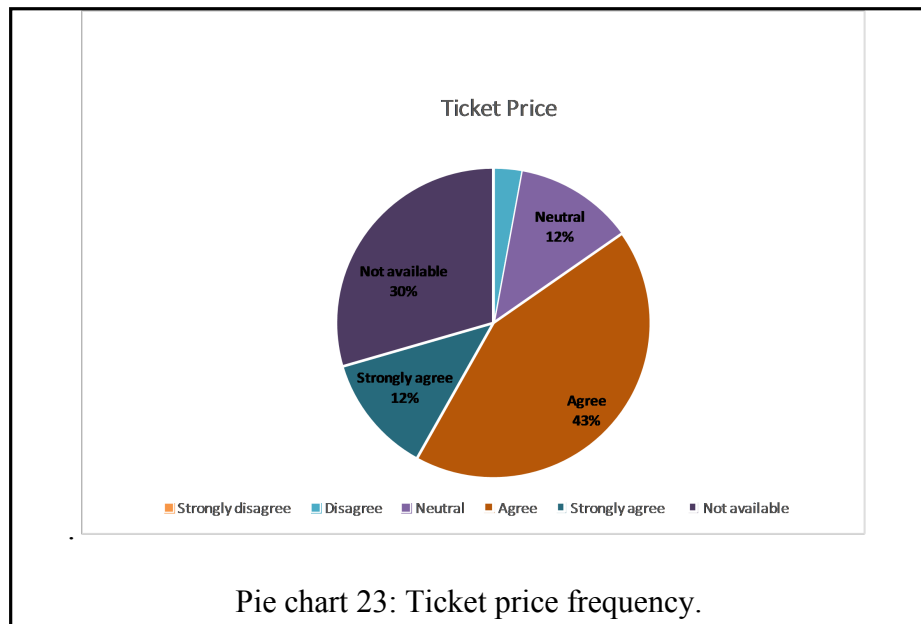
This question inquires about the price of the ticket from the viewpoint of the first-time audience. Pie chart 23 shows that 42.9% of the respondents agreed that the price of the ticket is reasonable but it could be reduced. Only 2.9% of the respondents disagreed.

Importance of Added Values on Audience Experience

(Questions 24-30)

This sub-category is created to analyze the importance of added value on audience experience.

Statistics		IAV_24	IAV_25	IAV_26	IAV_27	IAV_28	IAV_29	IAV_30
N	Valid	105	105	105	105	105	105	105
	Missing	0	0	0	0	0	0	0

Table 32: Importance of added value on audience experience.

4.2.2.24: Interaction with Artists

IAV_24		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	1	1.0	1.0	1.0
	Disagree	2	1.9	1.9	2.9
	Neutral	12	11.4	11.4	14.3
	Agree	48	45.7	45.7	60.0
	Strongly agree	42	40.0	40.0	100.0
	Total	105	100.0	100.0	

Table 33: Interaction with artists frequency.

Interaction with Artists

Strongly disagree
1%

Neutral
11%

Strongly agree
40%

Agree
46%

■ Strongly disagree   ■ Disagree   ■ Neutral   ■ Agree   ■ Strongly agree

Pie Chart 24: Interaction with artists frequency.
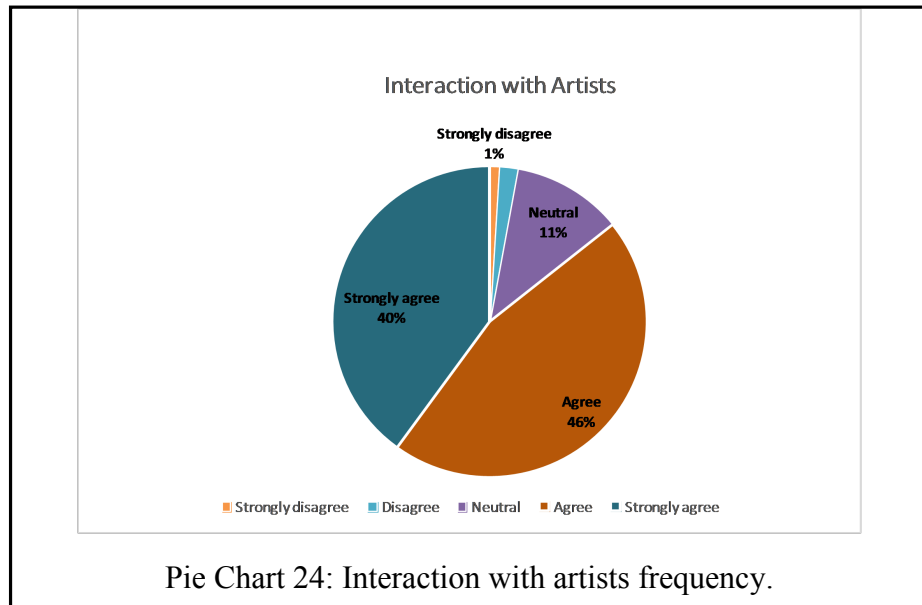
This question inquires about whether the audience should be given the chance to interact with the artist. Pie chart 24 shows that 45.7% of the respondents agreed that they should be given a chance to interact with the artist in a meet and greet session. 1% of the respondents however strongly disagreed on this matter.

4.2.2.25: Audience's Amenity (Comfortable waiting room)

		Frequency	Percent	Valid Percent	Cumulative Percent
IAV_25					
Valid	Strongly disagree	2	1.9	1.9	1.9
	Neutral	18	17.1	17.1	19.0
	Agree	51	48.6	48.6	67.6
	Strongly agree	34	32.4	32.4	100.0
	Total	105	100.0	100.0	

Table 34: Audience amenity frequency.

Pie Chart 25: Audience amenity frequency.
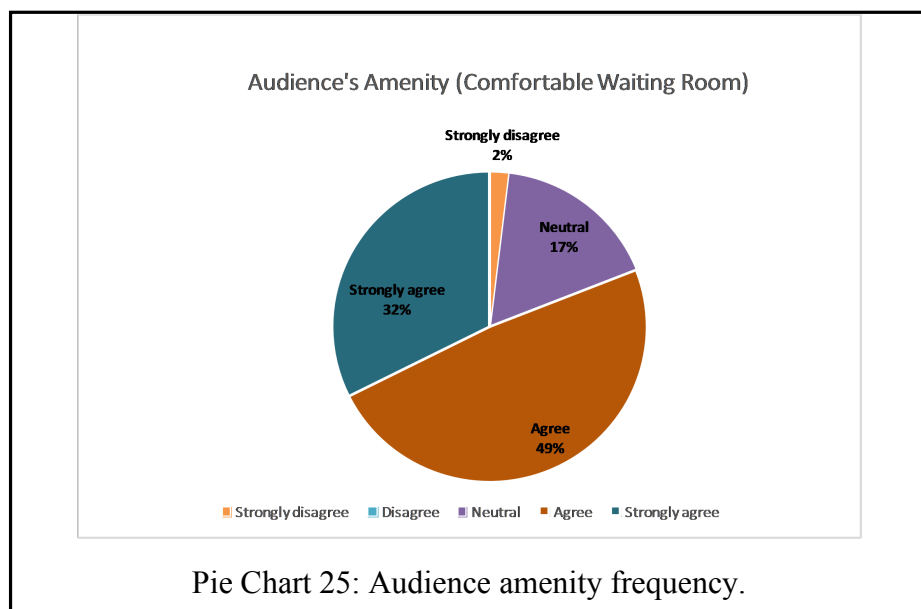
This question inquires about the amenity of the respondents. Pie chart 25 shows that 48.6% of the respondents agreed on a comfortable waiting room for the frequent attendees while waiting for the main show to start. Only 1.9% strongly disagreed on this matter.

4.2.2.26: Backstage Tour

		Frequency	Percent	Valid Percent	Cumulative Percent
	IAV_26				
Valid	Strongly disagree	1	1.0	1.0	1.0
	Disagree	2	1.9	1.9	2.9
	Neutral	18	17.1	17.1	20.0
	Agree	48	45.7	45.7	65.7
	Strongly agree	36	34.3	34.3	100.0
	Total	105	100.0	100.0	

Table 35: Backstage tour frequency.

Pie Chart 26: Backstage tour frequency.
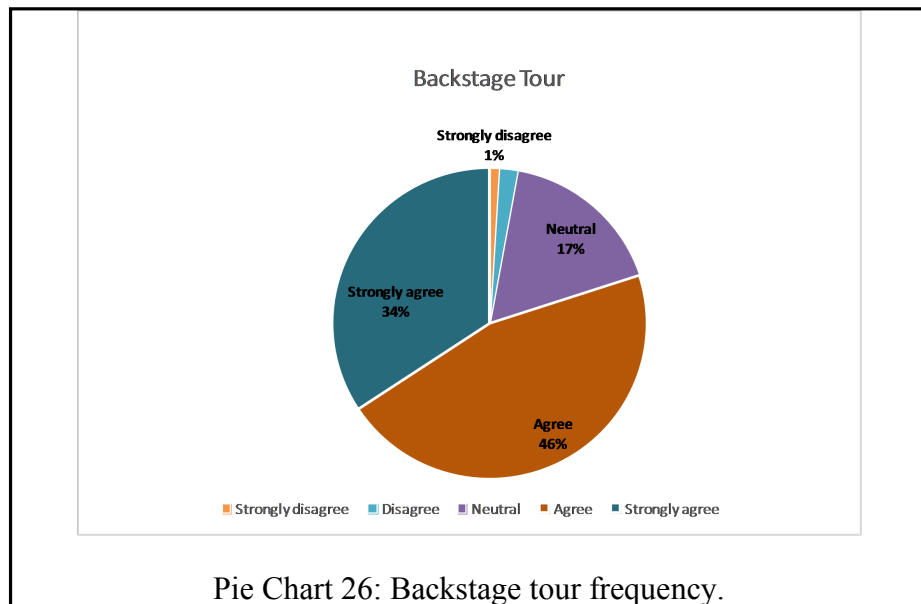
This question inquires about a chance to go on a backstage tour. Pie chart 26 shows that 45.7% of the respondents agreed to be given a chance to go on a backstage tour in a lucky draw session. Only 1% strongly disagreed.

4.2.2.27: Audience's Amenity (Parking Spaces)

				Valid	Cumulative
		Frequency	Percent	Percent	Percent
Valid	Strongly disagree	1	1.0	1.0	1.0
	Neutral	9	8.6	8.6	9.5
	Agree	48	45.7	45.7	55.2
	Strongly agree	47	44.8	44.8	100.0
	Total	105	100.0	100.0	

Table 36: Audience's amenity frequency.

Pie Chart 27: Audience's amenity frequency.
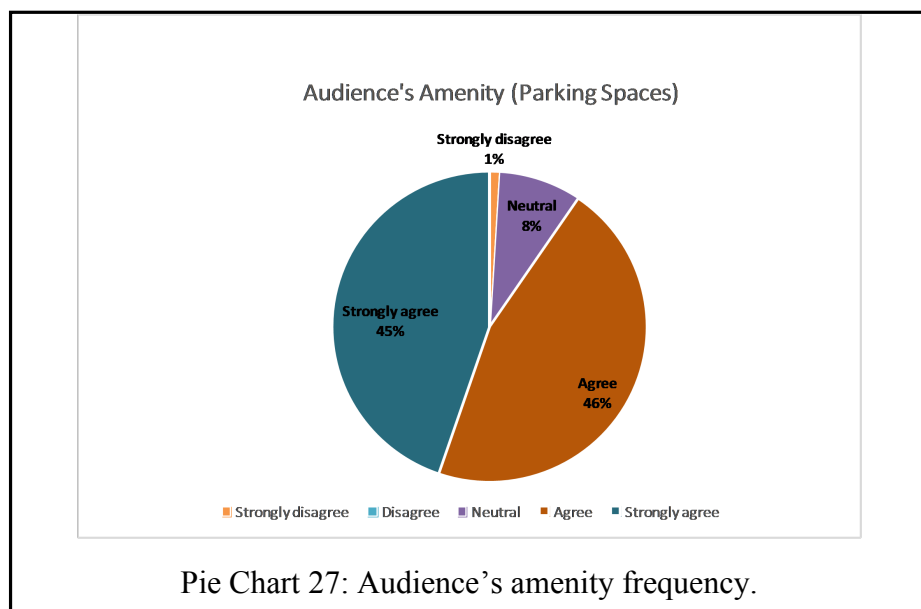
This question inquires about the amenity of the respondents who drove to the venue. Pie chart 27 shows that 45.7% of the respondents agreed on accessible parking spaces for the audience attending this event. Only 1% strongly disagreed.

4.2.2.28: Refreshments

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	1	1.0	1.0	1.0
	Disagree	2	1.9	1.9	2.9
	Neutral	16	15.2	15.2	18.1
	Agree	51	48.6	48.6	66.7
	Strongly agree	35	33.3	33.3	100.0
	Total	105	100.0	100.0	

IAV_28

Table 37: Refreshments frequency.

Pie Chart 28: Refreshments frequency.
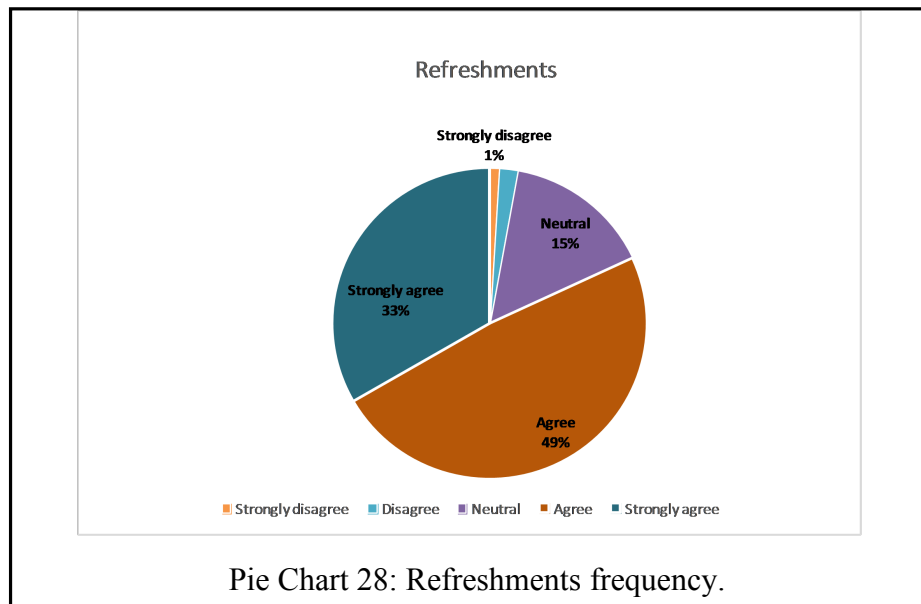
This question inquires about whether refreshments should be given to the audience attending the event. Pie chart 28 shows that 48.6% of the respondents agreed on this matter meanwhile 1% of the respondents strongly disagreed.

4.2.2.29: Fun Activities for Young Visitors

				Valid	Cumulative
		Frequency	Percent	Percent	Percent
Valid	Strongly disagree	1	1.0	1.0	1.0
	Disagree	6	5.7	5.7	6.7
	Neutral	21	20.0	20.0	26.7
	Agree	41	39.0	39.0	65.7
	Strongly agree	36	34.3	34.3	100.0
	Total	105	100.0	100.0	

Table header: IAV_29

Table 38: Fun activities for young visitors frequency.

Pie Chart 29: Fun activities for young visitors frequency.
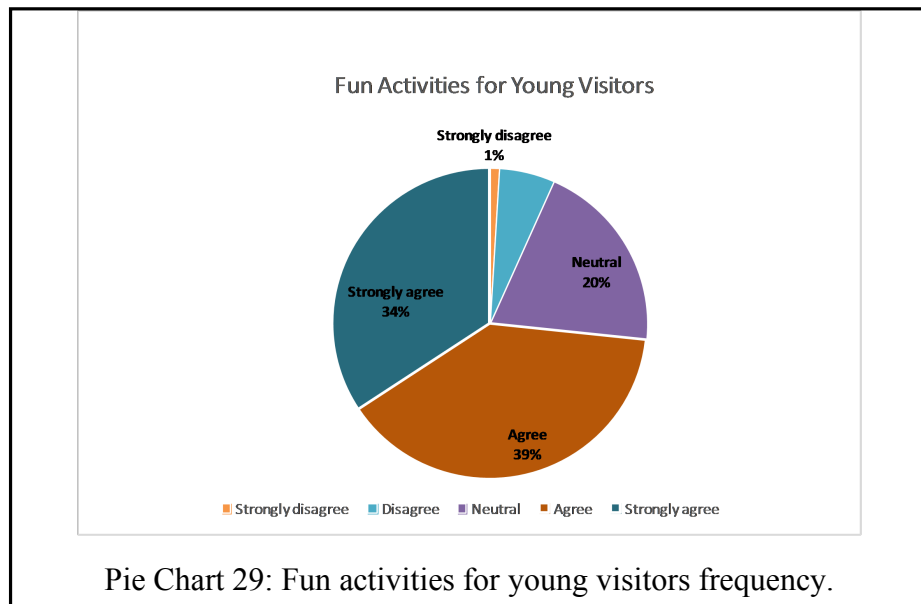
This question inquires the amusement activities provided for the young visitors. Pie chart 29 shows that 39.0% of the respondents agreed for a playroom and fun activities for the young visitors. Only 1% of the respondents strongly disagreed on this matter.

4.2.2.30: Discounts and Offers

				Valid	Cumulative
		Frequency	Percent	Percent	Percent
Valid	Disagree	3	2.9	2.9	2.9
	Neutral	6	5.7	5.7	8.6
	Agree	42	40.0	40.0	48.6
	Strongly agree	54	51.4	51.4	100.0
	Total	105	100.0	100.0	

<p align="center">IAV_30</p>

Table 39: Discounts and offers frequency.
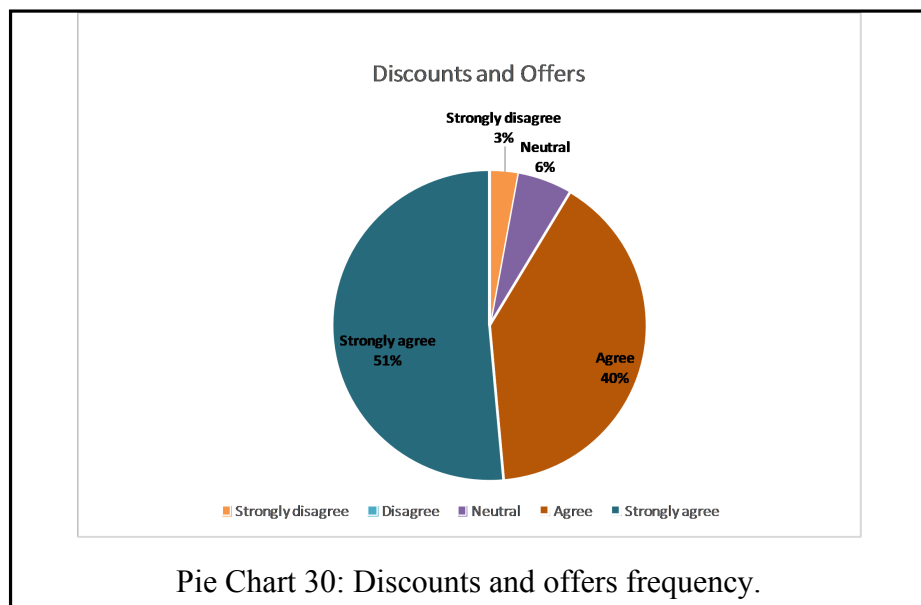
Pie Chart 30: Discounts and offers frequency.

This question inquires about offers for the audience attending the event. Pie chart 30 shows that 51.4% of the respondents strongly agreed for the organizer to give out various offers to the audience attending the event. However there are 2.9% of the respondents strongly disagreed on this matter.

4.3 INTERVIEW ANALYSIS

An interview was conducted with one informant, Miss Letitia Samuel, the general manager of Planet Events and Conventions, which is the organizer of the Miri Country Music Festival, on 12 February 2016.

4.3.1 Audience Attendance

4.3.1.1 Average Number of Audience

The organizer was targeting around 1000 people when they first started the event in 2014 but they exceeded their target. There were 1700 audience who attended the Miri Country Music Festival in the year 2014. In the year 2015, they were having almost 3000 audience and this year their target was around 4000 people. Miss Letitia further elaborated that their main intention is not to look at the average number of audience attending the event but rather building up the numbers as the years go by.

4.3.1.2 Data on Repeating Attendees

Since this is only their third year, they do not keep tabs on the frequent attendees. However, they conduct a visitor survey every year and there is a question which inquires whether the visitors have been to the previous ones. The organizer do not have a real data on the numbers of the repeating attendees since this event is quite new.

4.3.2 Peripheral Aspect

4.3.2.1 Audience's Complaints

The organizer have received some complaints from the audience before, however they are not really complaints that are related to the organizing of the event but more on the content instead. For instance, things such as there are not enough food stalls or the choice of the band that are performing.

4.3.2.2 Service Model

The organizer's service model is based on their own service model. They are benchmarking this event on other events that they had done previously. They are also trying to enhance their service, standards and performance as they are progressing in organizing the Miri Country Music Festival.

4.3.2.3 Audience's Suggestions

The organizers have received numerous suggestion from the audience attending the event. One of the suggestion is that they extend the period of the event from one day to two days instead. This is a suggestion that they are seriously considering. Other suggestions include the choice of bands, food and merchandises that they are expecting to see at the event. Miss Letitia stated that they are looking through each suggestion seriously as they are trying to improve the event for the sake of the audience.

4.3.2.4 Relationship between Peripheral Aspect and the Audience Attendance

Miss Letitia stated that she does believe that the peripheral aspect can affect the audience attendance. She further elaborated that if the audience feels like the organizer are not listening to them, they might not want to comeback. Therefore the organizer are trying to accommodate as much as they can.

4.3.3 Added Value

4.3.3.1 Relationship between Added Value and the Audience Experience

When asked about whether the informant believes that added value plays an important role to the audience experience, she answered yes. She further stated that repeating audience would want something that is new or fresh every year.

4.3.3.2 Definition of Added Value according to the Organization's Belief

According to the informant, added value has a varied meaning. It can mean the experience of the audience, facilities, as well as the choices of the band that they are bringing in and all of that can be added up as a wholesome content for their event.

4.3.3.3 Providing Added Value

This festival is looking at a wholesome family event. During the planning process, they have to consider something that is for the children, the young ones as well as the elderly. For this year's event, they are trying to add in something fun like playpen for the children, games and variety of food. They are also trying to get new vendors and merchandises so that the people would have more choice to buy at the festival.

4.4 CONCLUSION

Section 1 of the questionnaire contains only 5 questions. According to the data analyzed above, majority of the respondents are female. Besides, mostly those who are in their 20's to 30's participated in this survey. Furthermore, majority of the respondents are Malaysians. More than half of the respondents are a first-timer. Word of mouth seems to be a popular disseminating medium among the respondents.

Section II contains 25 questions consists of the Likert Scale type of questions. According to the analyzed data, the relationship between the peripheral aspect of the a performing arts setting and the audience attendance are obvious. They are very much connected to each other.

Furthermore, based on the interview, it can be seen that the peripheral aspect of a performing arts setting is vital as a pillar to support the core aspect, which is the performance itself. Each aspect plays their own essence in making a performing arts event a success. The peripheral aspect can affect the audience attendance in a good way or a bad way depending on the circumstances. Added value is also important to ensure that the audience does not feel that they are not being appreciated for their investment. Thus, the audience's opinions need to be heard to improve the quality of the peripheral aspect in the performing arts setting.

CHAPTER 5

5.0 INTRODUCTION

The motive of this research is to probe the relationship between the peripheral aspect in a performing arts setting and the audience attendance, ways to improve the peripheral aspect and the importance of added value on audience experience. The audience coming to the performing arts event should be seen as investors as well as future investors. Therefore, organizers of performing arts event should heedful towards their welfare. Investigating how much of these elements can affect each other can very much help the performing arts industry to bloom further and to provide better service in the future. Discussions, conclusions and recommendations derived from this research will be outlined in this chapter.

5.1 DISCUSSION

For this particular research, both qualitative and quantitative method is used. This is to ensure that the findings will not be biasedly inclined towards only one element be it the organizer nor the audience. For the qualitative method, an interview is conducted with the organizer of the Miri Country Music Festival meanwhile for the quantitative method, a questionnaire survey is distributed among the audience attending the Miri Country Music Festival. The questionnaire is developed in physical copies and also administered online via social media.

The informant for the interview is the general manager of the organizing company of the Miri Country Music Festival; Planet Conventions and Events (PLACE). Since the Miri Country Music Festival is a new annual performing arts event in Sarawak,

the organizer does not have a particular database on their repeating audience yet. Thus it is kind of hard to determine how many of the audience are actually repeating ones.

A question was asked on whether the informant believe that the peripheral aspect can affect the audience attendance to which the informant strongly agree with an elaboration that the voice of the audience should be taken seriously or they may not want to comeback. The informant also stated that they are taking all of the audience's suggestion seriously and they are trying their best to accommodate as much as they can. Besides, on the informant's point of view, added value definitely plays an important role to the audience experience. She elaborated that audience will definitely want something fresh every year.

It is imperative to completely apprehend the consumption experience and the reasons why customers are or are not returning (Hume, 2008, p. 40). Therefore, organizers of performing arts events should always make an effort to ensure that the audience is always given the best treatment. Additionally, service-marketing researches posit that it is more practical to retain customers rather than to continually seek new ones (Ennew and Binks, 1996: p. 16, in the International Journal of Arts Management, 2008). Organizers should establish a good relationship with their customers to assure that they would want to comeback for the next event.

A total of 55.2% of the respondents agreed that overall, the quality of the event is excellent and is worth the price if the ticket. Only 1% of the respondents strongly disagreed on this. The rest of the respondents chose strongly agree at 24.8%, disagree at 3% and neutral at 16.2%. This shows that the quality of the event is in a satisfying condition. However it can still be improved over the years as the event is held

annually. This question stands to prove that the peripheral aspect and the quality of the event does affect one another. The pricing of the ticket is one of the category under the peripheral aspect. Generally, the audience tend to perceive the quality of events through the pricing of the ticket. The more expensive it is, the better they expect the quality to be.

In the questionnaire, there are two sub-parts under the category ways to improve the peripheral aspect. One is for the repeating audience and another is for the first-timers. Both parts contain the question inquiring whether the information provided to the audience by the organizers is clear. Table 22 in chapter 4 shows that 20.0% of the respondents who answered Part I chose agree, 9.5% chose strongly agree and 1% chose strongly disagree and neutral respectively. On the other hand, for Part II, table 28 shows that 42.9% out the respondents chose agree, 15.2% chose strongly agree, 8.6% chose neutral and 3.8% chose disagree. Majority chose agree as their answer which shows that the respondents are able to understand the information provided to them.

Knowledge is one of the four distinct components of the arts audience experience. Kawashima (2006) in the International Journal of Arts Management (Radbourne et. al, 2009; p. 19) posits that knowledge is conveying information to audiences to ensure that they are grasping clearly the performance that they are experiencing. It is of essential that organizers provide their audience with sufficient information to ensure that the audience does not feel disorientated during the event. This is because, the deeper the apprehension of the performance, the greater the appreciation, which leads to a richer experience and increasing the prospect of return visitation (Kawashima, 2006; p. 20 in the International Journal of Arts Management, 2009). Thus, the

knowledge component should not be overlooked at.

Questions 24-30 in the questionnaire are related to the aspect of added value on the audience experience. Several examples of added value are constructed and placed in the category titled 'Importance of Added Value on the Audience Experience'. Predominantly chose the answer agree and strongly agree which conveys that the audience are definitely seeking added value in their entire experience. It is the extras or peripheral services that lead to value (Anderson and Narus, 1995, p. 44: in the International Journal of Arts Management, 2008). It is normal for the audience to seek something that is extra and fresh because it is of the human nature to want something that is new and different from what they have experienced before.

One of the questions in the questionnaire inquires whether the respondents would likely to purchase a ticket to the event again next year. Referring to Table 17, majority chose agree at 51.4%, 36.2% chose disagree, 11.4% chose neutral and 1% chose strongly disagree. Those respondents who chose agree and neutral are potential prospects of the Miri Country Music Festival. This question is important as it will help organizers to calculate potential prospects for future events.

5.2 RECOMMENDATIONS

5.2.1 Recommendations to Improve this Study

Below are recommendations put forth as possible ways to improve this study.

1. When constructing the questionnaire, add in at least one open-ended question for the respondents to channel their suggestion. Their suggestion could contribute a lot in this study and provide valuable ideas for future research.

2. Choose one particular category in the peripheral aspect to study on instead of doing a general study on the peripheral aspect. This is to analyze in a more detailed manner how each category of the aspect can affect the audience attendance.

5.2.2 Recommendations for the Government

Below are recommendations offered for the local government.

1. The local government should make an effort to collaborate with performing arts event organizers to hold more annual performing arts events locally. This is because there are still too few performing arts event that can be found in Sarawak.

5.2.3 Recommendations for Performing Arts Events Organizers

1. Organizers of performing arts events should give more emphasis on the peripheral aspect as this aspect is equally important as the core aspect itself.

2. Staff should be exposed to the importance of the peripheral aspect to the audience attendance and training should be provided by the employer to enhance the staff's capability in crowd management.

5.3 CONCLUSION

Thus, from the results obtained, it is shown that peripheral aspect does affect the audience attendance in a performing arts event. If the audience perceives the peripheral aspect of the event in a positive light, the chances that they are to return for the next event is highly likely. Therefore, organizers of performing arts event should formulate and implement cardinal strategies in order to improve the peripheral aspect of their events. Those strategies should be able to accommodate the audience's needs and wants as much as they can in the best possible approach.

In addition, added value on the audience experience should not be left out. Added value too plays vital role in ensuring that the audience attain something memorable in their entire experience. This is because, that memorable something could be the factor that would make them want to come back to the same event over and over again. Added value must not be viewed as a frivolous subject.

In the interest of retaining audience in a performing arts event, these elements must be wielded prudently. Repeating audience can be seen as 'disseminating agents' of the performing arts events. They are one of the key factors beneficial to expand the number of audience attending the performing arts events. Hence, their contentment should be taken care of through the enrichment of the peripheral aspect and added value.

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APPENDICES

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(a) INTERVIEW TRANSCRIPT

1. What is the average number of audience attending this event?

MISS LETITIA: When we first started, we were targeting 1000, but that first year, which is 2014, we actually exceeded 1000. We were having around 1700 audience. I would not say we would have an average, because we are trying to build the audience number from year to year. Last year (2015), we had almost 3000 visitors. This year we are looking at another say, 4000. Our main intention is not to look at the average but more on building up the numbers as the year goes.

2. Do you keep tabs on the frequent attendees of this event? If so how many of them?

MISS LETITIA: At the moment we do not yet because this is only our third year but we normally do our visitor survey and one of the questions is that have you been to the previous one. So that is also our way of tabbing but we would not a real data on whether they are coming back, but we will based it on the questions like "Have you been to the Miri Country Music Festival previously?" , then we would know whether they are a repeating or a new visitor.

3. Have you ever received any complaints from the audience?

MISS LETITIA: There would be complaints, but the complaints are not like things that are really bad to the organizer. It is not so much on the organizing of the event, but it is more on the content. When I said content, we are talking about maybe they feel that we do not have enough food because we have food vendors and all that around the place. Yes, we do have complaints but it is not so serious that it is on the organizing but more

on the content. Some people say that they do not like certain band, but then again a lot of things are quite subjective.

4. Do you use any types of service model to aid the service quality?

MISS LETITIA: Ours is more based on our own service model because we had done other events previously as well so we are benchmarking it on other events as well but we are trying to enhance our service, standards, performance as we progress in organizing the festival.

5. Usually organizers would provide a suggestion box for the audience to give their ideas to improve the event. What is the best idea that you have received and what did you do to follow through with that idea?

MISS LETITIA: Yes. The audience will always have their own things that they wanted to be included. One of the suggestion is that we have it for two days. This have been going on for over the past two years because as you know the event is for only one day, but there are suggestions that we are doing it for two days, which we are seriously looking at, and they also like suggest bands which they feel that they like, these kind of suggestions. Also they always suggest like what kind of food that they would expect to have at the event, what kind of merchandise, merchandise as in the things that we sell at the festival. So these are the suggestion that they always put up for us which we will definitely take note of, because as I said, we wanted to improve our event. So we take note seriously of all those suggestions.

6. Do you believe that the peripheral aspect (customer service) can affect the audience attendance?

MISS LETITIA: Of course, because if they feel that we are not listening to their suggestion, they may not want to comeback. So I guess that we take seriously all the suggestions and trying to accommodate as much as we can.

7. Do you think that added value plays an important role to the audience experience?

MISS LETITIA: Yes. Definitely, because if we are talking about repeating audience, they would want something new or fresh the next year. So yes it will definitely play an important role.

8. Define added value according to your organization's belief.

MISS LETITIA: Added value can mean a lot. It can mean the experience of the audience. Added value can be the facilities and also the choices of the band that we are bringing in. All these added up as a wholesome content for our event.

9. What kind of added value have you provided your audience with?

MISS LETITIA: Because this festival, we are not targeting certain age group or anything, we are looking at a wholesome family event. Things that we have to consider when we plan all this is something for children, something for the young ones, something for the old ones, all these kind of things. So we will try to maybe like this year, we try to add in like playground, playpen for the children, games for the younger ones and more of variety of food. Because we also have stalls selling souvenir items, we also have something which we try to get new vendors, new stuff, so that people will have more things to buy at the festival.

(b) QUESTIONNAIRE SURVEY

RESEARCH QUESTIONNAIRE

UNIVERSITY MALAYSIA SARAWAK
FACULTY OF APPLIED AND CREATIVE ARTS (FACA)

RESEARCH TITLE:
RETAINING AUDIENCE IN THE PERFORMING ARTS BY IMPROVING THE QUALITY OF SERVICES

Thank you for participating in this research. The objective of this research is to analyze the relationship between the peripheral aspect (service quality) in a performing arts setting and the audience attendance. This questionnaire consists of two sections: Section A (Demographics Data) and Section B (Analysis of the Audience Experience). Respondents are required to answer this questionnaire truthfully. The information collected would contribute to the analysis and outcome of this research.

Terima kasih kerana mengambil bahagian dalam kajian ini. Objektif kajian ini adalah untuk menganalisis hubungan antara aspek periferal (kualiti perkhidmatan) dalam acara-acara seni persembahan dengan kehadiran penonton. Soal selidik ini terdiri daripada dua bahagian: Seksyen A (Demografi Data) dan Seksyen B (Analisis

Pengalaman Penonton). Responden dikehendaki menjawab soal selidik ini dengan benar. Maklumat yang dikumpul akan menyumbang kepada analisis dan hasil kajian ini.

Please answer ALL of the questions in the questionnaire and follow the instructions given. Your responses will be strictly kept confidential and will be used for academic purpose only.

Sila jawab SEMUA soalan di dalam borang soal selidik ini dan ikut arahan yang diberi. Jawapan anda akan dirahsiakan dan akan digunakan untuk tujuan akademik sahaja.

Your kind cooperation is highly appreciated. Thank you.

Kerjasama anda amat dihargai. Terima kasih.

Name: Carshena Emileen ak Gupen @ Gupin

Matric Number: 40763

Program: Arts Management

SECTION I: DEMOGRAPHIC DATA

Please mark (√) in the box next to the answer of your choice or write in the space provided as the case may be. (*Sila tandakan (√) di dalam kotak di sebelah jawapan pilihan anda atau menulis dalam ruang yang disediakan mengikut mana-mana yang berkenaan.*)

1. Gender /*Jantina*

   Male/*Lelaki* ☐   Female/*Perempuan* ☐

2. Age range/*Lingkungan umur*

   20-30 ☐   31-40 ☐

   41-50 ☐   51-60 ☐

   61-70 ☐

   Others/*Lain-lain* (Please specify/*Sila nyatakan*):_____

3. Origin/*Asal*

   Malaysian/*Wargenegara* ☐

   Please specify the state /*Sila nyatakan negeri* :_____

   (e.g. Kuching, Sarawak)

   Non-Malaysian/*Bukan warganegara* ☐

   Please specify the country/*Sila nyatakan negara*:_____(e.g.New York, USA)

4. Is this your first time coming to this event?

Adakah ini kali pertama anda datang ke acara ini?

Yes/*Ya* ☐   No/*Tidak* ☐   Please specify the number of times you have

been here./*Sila nyatakan berapa kali anda*

telah menghadiri acara ini:_____

5. How do you come to know of the existence of this event?

Bagaimana anda mengetahui tentang kewujudan acara ini?

Word of mouth/*Secara lisan* ☐   Social Media/*Media sosial* ☐

Newspaper/*Surat khabar* ☐   Radio/*Radio* ☐

The Internet/*Laman web* ☐

Others/*Lain-lain* (Please specify/*Sila nyatakan*):_____

*Please proceed to the next page for Section II

*Sila ke muka surat sebelah untuk Bahagian II

SECTION II: ANALYSIS OF THE AUDIENCE EXPERIENCE

Please mark (√) on the answer of your choice according to the indication provided below. *(Sila tandakan (√) pada jawapan pilihan anda mengikut petunjuk yang telah disediakan di bawah*)

Indication/*Petunjuk*

1-Strongly disagree/*Sangat tidak setuju*   **2-Disagree/***Tidak setuju*

3-Neutral/*Neutral*   **4-Agree/***Setuju*   **5-Strongly agree/***Sangat setuju*

	1	2	3	4	5
Relationship Between the Peripheral Aspect and the Audience Attendance. *Hubungan Antara Aspek Periferal dengan Kehadiran Penonton.*					
6. The overall quality of the event is excellent and is worth the price of the ticket. *Kualiti keseluruhan acara ini adalah sangat baik dan berpadanan dengan harga tiket.*					
7. The service experience is exactly as I have predicted before coming to the actual event. *Pengalaman perkhidmatan adalah tepat, seperti yang saya telah ramalkan sebelum datang ke acara sebenar.*					

8. The event is held in a strategic venue. *Acara ini diadakan di lokasi yang strategik.*					
9. The facilities of the venue are complete and in good condition. *Kemudahan tempat ini adalah lengkap dan dalam keadaan baik.*					
10. The signage to the facilities (e.g. toilet, waiting room, customer service counter, etc) are very clear and are easy to understand. *Papan tanda untuk kemudahan (contohnya tandas, bilik menunggu, kaunter perkhidmatan pelanggan dan lain-lain) adalah sangat jelas dan mudah difahami.*					
11. The quality of the artistic content and the peripheral aspect (customer service) balance each other. *Kualiti kandungan seni dan aspek periferal (perkhidmatan pelanggan) adalah seimbang.*					
12. The staff members are very friendly and helpful with my inquiries. *Staf-staf yang peramah dan sangat membantu dengan pertanyaan saya.*					
13. I am very satisfied with my experience and it is likely that I would purchase a ticket to this event again					

in the future. *Saya amat berpuas hati dengan pengalaman saya dan saya akan membeli tiket untuk acara ini lagi pada masa akan datang.*					
Ways to Improve the Peripheral Aspect (If you are a REPEATING ATTENDEE please answer PART I ONLY but if you are a FIRST-TIMER please answer PART II ONLY) *(Jika anda seorang peserta yang berulang sila jawab BAHAGIAN I SAHAJA, tetapi jika anda pertama kali menghadiri acara ini sila jawab BAHAGIAN II SAHAJA)*					
Part I (For REPEATING ATTENDEES only/*Untuk PERSERTA BERULANG sahaja.*)					
14. The service quality of this event has totally improved compared to the last ones but there is still a lot of room for improvement. *Kualiti perkhidmatan acara ini telah bertambah baik berbanding dengan yang lepas tetapi masih terdapat banyak ruang untuk penambahbaikan.*					
15. I have filed a complaint before and the organizer took my complaint seriously and made an effort to cater to my dissatisfaction. *Saya pernah membuar aduan sebelum ini dan pihak*					

penganjur telah mengambil aduan saya dengan serius dan mereka telah berusaha untuk mengatasi masalah tersebut.				
16. The customer service should be trained to work more swiftly and efficiently. *Perkhidmatan pelanggan perlu dilatih untuk bekerja dengan lebih pantas dan berkesan.*				
17. The information provided by the organizer about the event is clear and they should maintain it that way. *Maklumat yang diberikan oleh pihak penganjur mengenai acara ini adalah jelas dan cara tersebut perlu dikekalkan.*				
18. The organizer should improve their ticketing system as it is kind of hard to gain access to it. *Pihak penganjur perlu memperbaiki sistem khidmat tiket mereka, kerana susah untuk mendapat akses ke sistem tersebut.*				
Part II (For FIRST-TIMERS only/*Untuk peserta yang PERTAMA KALI menghadiri acara ini.***)**				
19. The service quality of the event needs a lot of improvement as it is still lacking in some ways. *Kualiti perkhidmatan acara ini memerlukan banyak*				

penambahbaikan kerana terdapat beberapa aspek yang masih kurang memuaskan.					
20. I have a hard time gaining access to the ticketing system. *Saya mempunyai masalah untuk mendapat akses ke sistem khidmat tiket.*					
21. The customer service staff should be trained to work more swiftly and efficiently. *Staf perkhidmatan pelanggan perlu dilatih untuk bekerja dengan lebih pantas dan berkesan.*					
22. The information provided by the organizer about the event is clear and they should maintain it that way. *Maklumat yang diberikan oleh pihak penganjur mengenai acara ini adalah jelas dan cara tersebut perlu dikekalkan.*					
23. The price of the ticket is reasonable but it could have been reduced a bit. *Harga tiket adalah munasabah, tetapi ia boleh dikurangkan sedikit.*					

Importance of Added Values on the Audience Experience					
Kepentingan Penambahan Nilai dalam Pengalaman Penonton.					
24. A chance to interact with the artists on a meet and greet session. *Peluang untuk berinteraksi dengan para artis dalam satu sesi "meet and greet".*					
25. A comfortable waiting room for the frequent attendees while waiting for the opening hours of the main event. *Sebuah bilik menunggu yang selesa untuk peserta yang kerap menghadiri acara ini, sementara menunggu waktu acara utama bermula.*					
26. A backstage tour for winners of a lucky draw session. *Satu lawatan belakang pentas untuk para pemenang sesi cabutan bertuah.*					
27. The organizer should provide accessible parking spaces particularly for the audience attending this event. *Pihak penganjur perlu menyediakan tempat letak kereta yang mudah diakses, terutamanya bagi penonton yang menghadiri acara ini.*					

28. Refreshments for the audience before, during or after the event. *Jamuan ringan untuk penonton sebelum, semasa atau selepas aktiviti.*					
29. A playroom and fun activities for young visitors, to ease their parents. *Bilik permainan dan aktiviti yang menyeronokkan untuk para pelawat muda bagi meringankan ibu bapa mereka.*					
30. Discounts and various offers for frequent attendance to the event. *Pelbagai tawaran serta diskaun untuk kehadiran yang kerap ke acara tersebut.*					

*End of questionnaire/*Soal selidik tamat**

Thank you

Terima Kasih

(c) PICTURES

Big screen is being set up for the main show that night.

Booths available selling merchandises, food, handicrafts and so on.

Distributing questionnaires to the respondents.