

CAN CULTURAL PERFORMING ART REVIVE BY SOCIAL MEDIA? An Empirical Study of Chinese Audience

57200520-3 JIAO ZHIHUI
MARKETING

C.E. PROF. Tomoko KAWAKAMI

D.E. PROF. TATSUYA KIMURA D.E. PROF. SATORU SHIBUYA

Summary

For the cultural performing art market which has been plagued by declining audience attendance and the aging of the current audience groups, the epidemic has dealt the market an even deeper blow. Under such a situation, how to attract more people to participate in the performances, or it can also be described as, how to achieve audience development, has become an important topic investigated by researchers in recent years.

Studies show that the biggest barriers to attending performances are a lack of knowledge and feeling alienated. However, most of the literature focuses on the audience development methods that can be used offline and their influence on purchase intention on offline performances only. Little theoretically delved into the online method and its influence on performances.

The main objective of this research will aim at examining how performance-related content spread on social media can affect audience development and purchase intention on both offline and online performances. After the literature review, we develop a research model in which the constructs include perceived intimacy, self-presentation, sense of belonging, MAO model, perceived value, trust, eWOM, and purchase intention.

The research examined the cultural performing art market in China as a sample and collected data

from 271 social media platform users who had been exposed to online performance-related content. The survey data was analyzed by SPSS and AMOS. Structural equation model (SEM) was used for research model testing.

The research revealed that by accessing online performance-related content, users can gain social perceptions (perceived intimacy and self-presentation) which have a positive impact on the sense of belonging, and gain knowledge and motivation for the performances as well. These factors can positively affect perceived value, which is positively correlated to trust and eWOM, thus eventually having a positive impact on purchase intention on both online and offline performances. The results showed a significant positive effect of trust on purchase intention, but eWOM has no significant effect on purchase intention. The data on actual purchase behavior was also collected, but due to external factors such as the epidemic and the market supply, the data could not reflect the real purchase intention of the respondents and therefore is hard to apply to subsequent research.

This study fills a gap in the audience development literature on online approaches by exposing the positive effect of content spread online on purchase intention and contributes to the study of online performances purchase intention. The results offer insights for art scholars and administrators on how to employ social media methods to boost purchase intention and achieve audience development.

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CHAPTER 1. INTRODUCTION

Unlike other types of performances (e.g., pop concerts, music festivals), the demand for cultural performing art performances has been declining in recent years. Cultural performing art performances mainly refers to genres such as classical music, symphony, opera, dance, and musical. For a long time, the cultural performing art market has been suffering from declining audience participation (especially among those under age 30) and the aging of the current audience groups. (Kemp & Poole, 2016). How to attract more people to participate in cultural art performances has become an important topic discussed by art administrators and researchers in recent years.

In order to better understand the barriers and motivations for audience participation, researchers have developed the concept of audience development. Studies show that the main barriers to people's participation in cultural performing art performances can be attributed to a lack of knowledge of art and a sense of alienation, which will lead to underestimation of the perceived value of performances, thus reducing participation. Based on these findings, many scholars put forward research aimed at improving audience knowledge and audience comfort. Many studies have mentioned the use of pre-performance activities, theater talks, or audience dialogues to enhance the understanding of art and interaction between the audience and the artists and among the audience group, thus providing a more comfortable and accessible environment for the audience as a way to achieve audience development (Garrido & Macritchie, 2018; Nielsen, 2019; Pitts & Gross, 2017).

However, these studies mainly focus on methods that can be used in offline environments to change audience perceived value, and there is a gap in research on online audience development methods. Despite the literature on the importance of digital transformation, online engagement, and social media for audience development (Walmsley, 2016; Hausmann & Poellmann, 2013), there is no literature that delves into the influence of performance-related content spread on social media on audience development.

The performing art industry has been hit hard by Covid-19. Most performances were canceled or postponed during the epidemic, and even in the post-epidemic era, audiences are still showing some reluctance and hesitation about returning to the theater. In search of a breakthrough point to survive,

many art organizations have turned to livestreaming services. Compared with offline performances, online livestreaming has the advantage of not being restricted by time and space, is easier and more comfortable to participate in, and is able for art organizations to reach more audience and get more ticket sales.

Although the impact of Covid-19 is gradually diminishing, considering the venue constraints brought by the epidemic and the benefits that livestreaming could bring, the mix of online and offline performance models will be highly likely to persist in the post-epidemic era. However, previous studies mainly concentrate on audience development for offline performances, and there is little research on purchase intention related to online performances.

In order to fill these gaps in the literature, this research aims at examining how performance-related content distributed on social media can affect audience development and purchase intention on both offline and online performances. This research examines the cultural performing art market in China as a sample. The rapid growth of the cultural performing art market in China in recent years has led to fierce competition and the use of various digital audience development methods by art organizations to gain more audience. Among these methods, one of the commonly used means is performance-related content. This makes the Chinese performing art market more active in the use of performance-related content than markets in other countries, and therefore more data can be collected to facilitate the investigation of the research. In conducting this research, the following questions are addressed:

1. How will performance-related content circulating on social media affect users' social perceptions among the audience community, and their knowledge and motivation to performances.
2. How will social perceptions, knowledge, and motivation to performances affect the perceived value of performances.
3. How will the perceived value affect the trust and e-word-of-mouth intention for the performances, and ultimately affect the purchase intention to performances.
4. Whether any other factors may have an impact on purchase intention. (e.g., the form of

content, users' social media behaviors and habits, the frequency of consuming performances)

The remainder of the research is as follows. Firstly, a brief theoretical background related to audience development and the impact of performance-related content. The basic situation of performance-related content used in the Chinese performing art market will also be introduced. Chapter 3 presents the related prior literature and the assumed hypotheses. Chapter 4 defines the methodology used in the research. Analysis results are shown in chapter 5, after with discussion of the results, implications, limitations, and potential future research directions at the end.

CHAPTER 2. THEORITICAL BACKGROUND

SECTION 1. AUDIENCE DEVELOPMENT

Section 1.1. Audience and Audience development

For most of the performing arts experience, the audience is one of the essential elements in order to give shape to it. The creative process can be considered incomplete if the recipient of the artistic experience is lost.

Different theories have different definitions of the term "Audience". Lamos and Stewart (1983, as cited in Hill et al., 2003) regard the audiences as receptors of art by saying "The artist is the communicator; the audience is his other self" (p.37). The audiences can be seen as stakeholders who "support the arts in various ways or have an interest in its development" (Hill et al., 2003, p.37). But if standing in the shoes of business, the concept of viewing the audiences as customers can be seen as the most appropriate perspective. Through this approach, the audiences are seen as the object with which the art organizations/artists want to exchange value: "The theatre invests money, time, and artistic commitment to give the audience pleasure. The audience invests money and time in support of the theatre. It also invests emotional commitment" (Schlosser, 1983, as cited in Hill et al., 2003, p.37).

For the commercial development of arts, it is important to enhance the process of value exchange between the audiences and the art organizations/artists. The value could be enhanced by encouraging the existing customers to attend more in the art experience. Getting the inexperienced willing to try it is also one way to accomplish the goal. To better understand and achieve this goal, the

concept of “Audience Development” was introduced. Rogers (1998) explains audience development as a method of maintaining and expanding existing audiences, creating new participants, and enhancing their appreciation, awareness, and enjoyment of the art form. while Maitland defines audience development as “a planned process which involves building a relationship between an individual and the arts” (Maitland, 2000, p.10). Increasing both the range and size of the audience is one main task for audience development.

Meeting the needs of existing and potential future audiences is a key to helping build and maintain the relationship between audiences and the arts. And to meet those needs, the first thing that art marketers need to do is to understand what the needs are and identify what barriers may need to be removed between audiences and the arts. In other words, to first understand the mechanisms behind the customer’s reluctance to attend to the art experience.

Section 1.2. Risk Aversion and Audience Comfort

Risk aversion is a common behavioral tendency in any consumer’s decision to consume. When faced with potential risks, customers tend to avoid them. With the perspective of viewing the audiences as customers, this tendency also determines the purchase intention of the audiences, and even more so. As an artistic and cultural product with a high level of intangibility in nature, consuming performing arts is more easily to be regarded as a risky purchase (Fraser & Özbilgin, 2004).

In *Stop Reinventing the Wheel: A Guide to What We Already Know About Developing Audiences for Classical Music*, Baker (2000) explores the reasons why people don’t attend classical music concerts. He suggests that beyond the simple reasons of lack of awareness of the concerts and the price of tickets, the more important factor is that when potential attenders are faced with a performance that will cost their money and, more importantly, their time to consume, their perceived ‘value’ of the concert is usually and likely to be undermined by what they see as ‘risk’. Baker describes this risk into four main areas: 1). The nature of the Art-form, 2) Social factors, 3) Lack of knowledge and information, 4) Competition from other activities.

Baker explains that artistic performance is abstract in nature, and the experience and the perceived value of performances largely rely on individuals' understanding and response to the content.

For example, Classical music is more abstract and nonrepresentational than other types of performing arts (e.g., Operas, theaters, etc.), which makes it hard for people who have less or no detailed knowledge of the art to socially relate to or discuss. Such nature (although the degree of influence on people may vary depending on the art form) is likely to discourage the willingness of potential audiences to attend the performances.

Social factors are also one factor that could lead to undervaluing. Unlike other more interactive and social forms of performances (such as music festivals, pop music live, etc.), the audiences usually just sit and listen with little or no opportunity for interaction or discussion with their friends or between performers and audience members during the cultural performing arts, which cause a less social experience while such “social” feeling is commonly a key factor for potential audiences to make the decision in participating. The established rule among existing cultural performing arts audiences is another main factor that discourages most potential audiences who are interested but have never been to a performance before. The formal social rituals (such as what to wear, when to clap, how to judge the performance) and the “insensitiveness to the inexperience of others” (Baker, 2000, p.44) attitude of regular attenders can make potential audience members feel a sense of exclusion and alienation, giving them a feeling of "this is not for me".

Baker defines lack of relevant knowledge and information as another risk factor for unregular audiences. There is no doubt that making decisions on allocating time and money to unfamiliar things is fraught with risk. Even for regular theatergoers, the decision to attend a performance is based on a great deal of information evaluation: the form of the performances, the content of the performances, information about the performers, information about the venue, the cost, and the seating arrangements. How to find all the answers to these questions can be decisively daunting for the novice. Baker also mentions that most performing arts market communication is directly happening in the cliques of regular attenders through leaflets and direct mail. For newcomers who are “out of the loop”, it takes more time and energy to obtain information in the first place, which undoubtedly increases the difficulty of consuming and reduces their purchase intention. The lack of information and knowledge also leaves potential audiences wondering what to expect from the performances, which creates

uncertainty and diminishes the degree of control one has over the possibility of enjoying the performances, thus translating into a higher risk, and undermining their perceived value to the performances.

In addition to these barriers, other alternatives that are more accessible and less uncertain assuredly reduce the likelihood of people attending performing arts. The risk of making a wrong decision (attending an unfamiliar symphony) becomes less tempting in the face of more familiar and accessible options (such as watching movies or attending a pop music concert).

Besides Baker, other scholars also have explored the reasons behind people's reluctance to participate in the performing arts. In exploring the young generation's attitudes toward the performing arts, Harland and Kinder (1999) find that most young people say that they just simply don't see it as something "for them". The negative experiences that young people had can be attributed to three main factors: 1) A lack of understanding and knowledge of the art form, 2) A sense of alienation from the art experience, 3) A rejection of the actual content. Colbert and d'Astous (2021) also mention similar kinds of risk that might lower the likelihood of consumption by the audiences: Performance risk (whether the performances will meet their expectations and needs) and social risk (will other audience be affable, how will themselves be perceived by others). Scholars also note knowledge, risk, authenticity, and collective engagement are four components that can influence the audience experience (Radbourne et al., 2009).

These risks and factors perceived by the audiences proposed by different scholars are consistent and can be synthesized into two main categories: lack of knowledge and perceived alienation. From this, it can be seen that to change the perceived value of performing arts from undervalue to re-perception, it is crucial to reduce or eliminate these feelings of risk and create a more accessible and comfortable environment for audiences to increase their willingness of attending and achieve audience development. As Maitland (2000) indicates that improving both regular audiences' and potential attenders' knowledge, understanding, and appreciation of art forms is one key aspect in audience development, which also includes "helping people to feel comfortable with the conventions shaping the presentation of the arts and changing those conventions in order for more people to feel

comfortable” (Maitland, 2000, p.10).

SECTION 2. AUDIENCE KNOWLEDGE

As explained in the previous section, giving the audience more knowledge about the performances to eliminate their sense of risk and uncertainty about the unknown is one way to achieve the audience development.

Cultural economists argue that cultural consumption is essentially the result of acquired and trained abilities (Scitovsky, 1976). In order to be able to enjoy art consumption, one must first gain the skill to understand and decode it. Some scholars mention that it is more pleasurable for people who have a certain degree of knowledge about art to consume it. And the more people know about the art, the easier and more enjoyable it becomes for them to consume it (Colbert et al., 1998). Throsby proposes that when people get enough understanding and knowledge, their sensitivity to price will decrease and their relative consumption of art production will increase, which is caused by “the shadow price of the arts falls as experience, understanding, and other human capital attributes associated with the arts are acquired.” (Throsby, 1994, p.3).

As one component of audience experience, knowledge refers to providing information to the audiences to better understand the performances, so as to lead to a richer experience and a potential higher purchase/repurchase intention (Kawashima, 2006). Scholars conduct research on what information forms can more effectively convey knowledge and create a pleasant environment for audiences. One of the traditional and dominant approaches used by art organizations is offering program notes to provide information and increase the attenders’ understanding of the performances. However, this may not be the correct solution for everyone. Previous experimental studies have found that written descriptions can sometimes bring a negative effect on attenders’ reactions to the performances. Margulis (2010) found that for some attenders without formal musical training, reading textual descriptions beforehand when attending the performances may make them more inclined to listen conceptually and not thoroughly enjoy the music itself.

In Dobson and Pitts’s (2011) experiment study, they assembled a total of 15 culturally aware

non-attenders' of classical music, participants who were marginally interested in classical music but had never or largely never participated in it, for the experiment. The experiment was divided into two groups, each of which participated in two or three performances and recorded their thoughts and experiences while attending the performances. The experiment showed that while program notes do give attenders information on what to expect to some extent, in communication with attenders, especially newcomers without formal background knowledge or artistic training, program notes may be perceived as something written for people who have already had experience and knowledge before. The unfamiliar terminology and the overly specialized description used in program notes may somehow make the performances be felt more distant and detached to the new attenders, which in turn becomes a barrier to continued participation and repurchase. Feedback showed that new attenders preferred the textual content “written by rather than about the performers” (Dobson and Pitts, 2011, p.362).

Overly academic written descriptions not only make it difficult to read and understand, but also emphasize the lack of knowledge and familiarity of the newcomers. A more colloquial and comprehensible way of communicating information is more likely to increase attenders' understanding and interest than professionalism. Visual cues are also thought to be helpful in improving attenders' cognition and understanding, as this enables audiences to perceive the level of enjoyment and engagement of the performers during the performances more directly.

In addition to written and visual information, spoken introductions are relatively more welcoming. This is not only because of the more accessible, understandable, and inclusive nature of the spoken content but also because it can help establish a connection between the performers/art organizations and the audience through the process. Through the experiment, the result turns out that the most helpful and effective descriptions are those which pointed out features of the performances that can be understood and recognized by the attenders even without a background of formal art training or any formal knowledge of art.

It is important to improve the knowledge of attenders, as this not only enables them to know what to expect from the performances, thus reducing the uncertainty and risk they might feel, but also

enhances the attenders' experience of participation and strengthens their confidence when they realize they have the ability to identify the characteristics/features that are introduced about the performances, which may be able to boost the attenders', especially the new ones' feelings of belonging during the performances; They do not feel alienated from the frequent theatergoers due to lack of proper understanding of the art form, thus preventing the possibility of underestimating the perceived value of the performances to some extent.

Through their study of the intrinsic influence of the performing arts in the U.S., Brown and Novak (2007) spot that audiences are more likely to receive a satisfying experience from the performances when they have positive expectations and better understanding, a state that scholars have called "readiness-to-receive."(Brown and Novak, 2007, p.10)

Various previous studies can reveal that simple, easy-to-understand, accessible written content is helpful in enhancing audiences' knowledge, while visual and oral content such as photos and videos may be more helpful in providing expectations of the performances in a more direct and vivid way.

SECTION 3. SOCIAL MEDIA AND ONLINE COMMUNITY

Prior studies suggest that a low degree of sociability and a sense of alienation are other main deterrents for attenders to participate and purchase the cultural art performances. (Baker, 2000; Harland and Kinder, 1999).

Brown and Novak (2007) point out that pre-performance content (such as lecture, discussion, symposium, etc.) is able to strengthen audiences' anticipation and expectation which lead to better enjoyment and satisfaction of the performances. Through interviews with the participants of a chamber music festival, Pitts (2005) demonstrates that in addition to providing the audiences with artistic background knowledge and educational content, the more informal atmosphere of the pre-performance talks is conducive to creating a welcoming and smooth feeling, thus encouraging both new and regular attenders to experience a sense of closeness and comfort. Through interviews and data collection from audience members of three orchestra performances, the researchers find that by participating in activities like pre-concert talks, the communication and interaction between audiences and performers,

as well as between audience and audience, can enhance the social bonding perceived by the audiences. The closer the audiences feel to other members, the more emotional resonance they perceive during the performances, which has a significant impact on the audience's appreciation and satisfaction with the performances. (Garrido and Macritchie, 2020).

In Walmsley's (2016) study, the experimental team recruited a total of 87 participants and had them attend a two-week online engagement experience by a digital platform. Through this platform, two contemporary dance artists engaged in creative and extended communication with the participants during their artistic creation process. Short videos of the artworks were provided to the participants for discussion, and the attendees could not only communicate with the artists but could also discuss among the attendee groups. At the end of the experiment, the majority of participants reported that the process helped them develop an "intimate relationship"(p.74) with the performers and other participants, and 86% of participants gave positive feedback saying that the interactive process made them feel more "involved" and "connected"(p.74) when watching the final performance.

In summary, through these previous studies, it can be proved that whether through traditional offline methods or online platforms, by increasing interaction between the audiences and performers/art organizations, as well as among the audience members, the perceived sense of closeness and integration can be enhanced to a certain extent, creating a sense of belonging and an "insider" feeling, thereby weakening the barrier of perceived alienation, which in turn strengthens participation and purchase intention.

Social media is defined as the use of web and mobile-based technologies to transform communication into interactive conversations (Baruah, 2012). By using social media, users can meet people who have similar interests to them, share content, and make connections. Vinerean (2017) also suggests that social media enables customers to be more empowered when interacting with brands since social media offers new tools for them to make searches, assessments, and decisions during the consumption procedure. Filo et al., (2015) focus on the important role that the interactivity and co-creation of the content of social media play in building relationships between brands and individual users.

Social media is often associated and explored together with the term “online community”. Sarason (1974) proposes that the feeling of social connection is one of the essential elements in the construction of psychological sense of community. Through social media, people can communicate and connect freely with other people who have common connections without being constrained by geographical space and time. Such interaction and communication generated by similar connections build up the online community. In the online community, content is no longer unilaterally sent out by brands or companies, and users are no longer passive information recipients. Instead, they become co-creators of content through active participation on social platforms. By creating, sharing, interacting, and developing, individuals become one integral part of the co-creation procedure (Berthon et al., 2012).

The high interactivity and co-creativity of social media and online communities enable users to further disseminate content when they contact and participate in the communication. Therefore, the dissemination of performance-related content on social media can be considered to build relationships with audiences/potential audiences and encourage enhanced interaction between audience groups. In this way, a relaxing and educational community atmosphere can be constructed online, strengthening the sense of belonging of the audience within the group, thus potentially increasing the perceived value of the participants and leading to higher purchase/re-purchase behavior.

With the development of technology and the internet, research on the use of social media as a marketing tool in the arts is gradually being conducted. By analyzing and studying cases of German performing arts organizations, Hausmann and Poellmann (2013) find that social media can effectively help the marketing of performing arts. However, this study only investigated the situation in Germany and did not study the relationship between the use of social media and audience development. Therefore, studies on the use of social media, especially the content-spreading aspect, in the performing arts field can be said to be insufficient and need further exploration.

SECTION 4. CHINESE PERFORMING ARTS MARKET

In China, the phenomenon of mass consumption of performing arts performances is relatively

recent, yet the market has expanded dramatically in recent years. (Ministry of Culture and Tourism, 2019). With the increasingly fierce market competition, major art organizations have adopted various methods in publicity to seize market share and gain audiences, among which performance-related content is one of the common tools.

In the Chinese performing arts market, it is common for art organizations to set up accounts on social media platforms to post performance-related content. Common forms of content include the following.

Livestreaming: This form is usually organized by an arts organization or a spontaneous act by the artists. Any user can watch the content by accessing the live stream, there are no prerequisites for participation. During the livestreaming session, the artists or the creative team of the performances usually talk about the details of the performances or behind-the-scenes stories, and the livestream viewers can interact with other viewers and artists in real-time through the comments. Users who follow the accounts of artists or art organizations will receive a notification of the livestream. If a user does not follow any official accounts, but someone else in the audience online community they follow is watching the livestream, then they will also receive a related notification. Picture 1 shows the scene of a livestreaming session on social media.

Video: This form usually includes mini-documentaries, interviews with creative team/artists; behind-the-scenes stories, backstage tours, etc. The content ranges from educational to entertainment-oriented, providing viewers with a full range of on-stage and behind-the-scenes performance-related knowledge and information. This form also includes many UGCs (user-generated content) such as vlogs, introduction, or review videos. Picture 2 shows examples of video content on social media.

Picture: This form usually includes photos of the stage-setting, behind-the-scenes photos of artists, photos taken from the actual performances, etc. The pictures can show the viewers the content and details of the performances more visually, directly, and vividly so that they are able to have a clearer expectation of the performances. Audiences are allowed and encouraged by many art organizations to take photos during the curtain calls and post them to social media as a form of spontaneous audience promotion. Picture 3 shows examples of picture content on social media.

Word: This form contains text program notes, background introductions, and written interviews with the artists/creators. These written contents generally do not contain technical terms but use easy-to-understand language to achieve the purpose of public promotion. More common are the audiences' spontaneous performance reports/reviews, which are often more subjective, more direct, and easier to understand than the official content. These UGCs are also officially encouraged as part of audiences' spontaneous promotion.

These four are the most common content spreading on social media. In this research, the form type of content was used as one control variable to explore whether different forms of content have different effects on purchase intention.

Picture. 1: Livestreaming Content



Picture. 2: Video Content



Picture 3. Picture Content

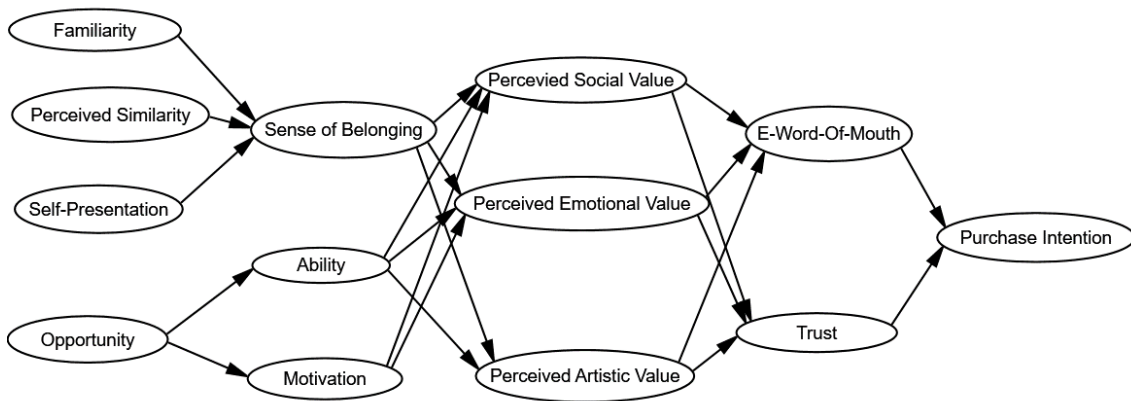


CHAPTER 3. MODEL AND HYPOTHESES

SECTION 1. CONCEPTUAL MODEL

The proposed research model based on theoretical background and above analysis is shown as Figure 1. The model consists of four parts. The first part is about what factors affect sense of belonging. The second part is Motivation-Ability-Opportunity (MAO) Model. The third part is perceived values. The last and forth part is dependent variables which include e-word-of-mouth, trust, and purchase intention. In the following, we will develop the hypotheses and explain each construct based on the literature review.

Figure 1
Conceptual Model



SECTION 2. SENSE OF BELONGING

In the first part of the model in Figure 1, we hypothesize three factors affect the sense of belonging: familiarity, perceived similarity, and self-presentation.

Section 2.1. Familiarity

Familiarity refers to people's understanding of other people or objects based on their environment, previous interactions, experiences, and learnings (Luhmann, 1979). Familiarity is thought to be built up and enhanced by the interaction between users. In online communities, users tend to feel more familiar with people they interact with regularly (Zhao et al., 2012).

Familiarity with other users in the community can, to a certain extent, enhance the sense of belonging perceived by people. This is mainly because through interactive communication and information exchange with others, people can have a more accurate understanding and positioning of the overall community during this process of feeling familiar with other users. Familiarity is considered to be able to reduce the perceived sense of uncertainty (Luhmann,1979), which in part makes the whole atmosphere more pleasant, accessible, and comfortable to people, thus promoting the perception of a sense of belonging. In the investigation of users in an online shopping community, Zhao et al, (2012) find that the more familiar the users are with other people in the community, the stronger sense of belonging they perceive.

When the performance-related content spread on social media, it can be assumed that the users' familiarity with others in the online community (e.g., art organizations/artists/other audience members) increases during the interaction with the content due to the high interactivity and co-creation nature of the social media. Based on the previous arguments, this research proposes the following hypothesis:

H1: Familiarity with others in the online community positively affects one's sense of belonging to the performing arts community.

Section 2.2. Perceived Similarity

Perceived Similarity is considered to be felt when people think they share common or similar characteristics such as interests, goals, and values with others (Zhao et al., 2012). Research shows that perceived similarity holds as long as one's belief that others share common points with oneself, even if there is no actual similarity being shared (Montoya et al., 2008).

It can be believed that when different users interact with the same performance-related content on social media platforms, this common interest will become one of the perceived similarities they share. Like familiarity, perceived similarity can be found and deepened through interactive communication as well.

Tajfel (1978) proposes that in the cognitive processes of categorization, people tend to classify others that are similar to them into the in-group and those that are different from them into the

out-group. Such categorization tends to exaggerate the differences with the out-group and the similarities within the same group. The development of a sense of belonging can be considered to be strengthened by such a tendency. “Group identity” arises when people classify themselves into the same group because of perceived similarity. This relationship which appeared between members who share similar characteristics enables individuals to express their feelings and values about the group and enhances the sense of belonging (Lu and Hong, 2022).

It can be assumed that the more perceived similarity one feels with others, the more likely one will identify with the whole community. The current study also shows that emotional convergence is more likely to occur among the in-group of people (Schalk et al., 2011). Feelings of convergence further reinforce perceived similarity and group identity, leading to further perception of a sense of belonging. Based on these arguments, this research, therefore, proposes the following hypothesis:

H2: Perceived Similarity with others in the online community positively affects one’s sense of belonging to the performing arts community.

Section 2.3. Self-Presentation

Self-Presentation refers to the process of identifying oneself to that others can better distinguish and understand “who am I?” (Ma & Agarwal, 2007). When this happens in face-to-face communication, people can express their identity through language habits, facial expressions, and body gestures. When communication takes place in an online environment, research show that people can form their online self-presentation through personal web pages, signatures, pictures, and avatars (Blanchard and Markus, 2004). Goffman (1959) points out that only when people show their identity, social interaction can be counted as successful. Social media platforms have the basic function of allowing users to display their personal identity information, which promotes the development of social interaction and social relationships in the online community.

Song and Phang (2016) reveal that self-presentation has a significant positive influence on members’ cognitive, and emotional social identity perceptions in online communities. The higher the perceived cognitive social identity, the greater one’s self-perception and self-categorization of being a member of the group. Emotional social identity, on the other hand, influences the intensity of one’s

perceived sense of belonging and connection to the group.

According to Ma and Agarwal (2007), Self-presentation can also be useful in the process of attracting similar others in online communication. It is easier for people to figure out the similarities between each other when personal identity is presented, which can further enhance the interconnections between people. Self-presentation has been proven to be positively affected the sense of belonging to the viewer crowd of online livestreaming (Guan et al., 2021). The preceding explorations lead to the following hypothesis:

H3: Self-presentation occurred in online community positively affects one's sense of belonging to the performing arts community.

SECTION 3. MAO MODEL

The second part of the proposed model includes so-called Motivation-Ability-Opportunity (MAO) model. How to achieve audience development is one of the key topics that the performing arts field has been focusing on in recent years. In order to better understand the mechanisms behind audience participation, multiple models of audience development have been created and studied.

Most of these models put emphasis on the non-attenders and focus on the strategies to turn them into participators. The RAND model which was created by McCarthy and Jinnett (2001) was the most comprehensive and improved one of all previous models. This model does not only segment the non-attenders but also analyzes the factors and processes that influence their willingness and likelihood of becoming participants. Furthermore, the RAND model also focuses on the maintenance of the current audience groups, which is an important topic that has never been studied before in the previous audience development model studies.

However, Wiggins (2004) points out that the RAND model had some shortcomings: it does not study how barriers and factors might change in the process of developing audience due to the interaction of multiple factors, and it does not take into account the different impacts that the same factors may cause on multiple audience segments.

To fill these deficiencies, Wiggins proposes the Motivation-Ability-Opportunity (MAO) Model

for the study of audience development. The MAO model is initially created for studying information processing and advertising effectiveness and is implemented by Rothschild (1999) for research related to social marketing. It is assumed that organizations can understand in more detail of potential effects of strategies on multiple audience segments through the MAO model. This model argues that consumer behavior is hindered by a lack of motivation, ability, opportunity, or any combination of these three. Specifically, the desire or preparedness of one to engage in action is referred to as motivation. Ability as an internal factor that can influence decision-making, refers to one's knowledge, proficiency, and skill that is needed for implementing behaviors (such as the knowledge to appreciate classical music). And opportunity is related to situational barriers that can be a potential reason for avoidance of action (such as the extent of the accessibility to the performances).

Opportunity can count as an external factor that may affect individuals' desire or willingness to participate in an action in the MAO model. For example, people may be willing to attend the performances but are prevented by situational barriers such as a lack of awareness or information. Eliminating external barriers should be considered to be a primary step to encourage more arts participation.

In this research, boosting the opportunity can be interpreted as increasing the accessibility and availability of performance-related content disseminated on social media platforms. Baker (2000) points out that a lack of awareness of performances is one of the reasons that people don't participate in performing arts activities. The more content is available and accessible to people, the higher the awareness of performances will be, which may help increase and promote the motivation to participate in the performances. The nature of social media and online communities makes it possible for content to be distributed far faster and more viral than offline publicity.

Enhancing opportunity is also seen as helpful and effective in improving people's ability, or the knowledge needed to properly assess and appreciate an art form. Lack of knowledge has been shown in various studies to be one of the main causes of people refusal to participate. Ability will be gradually learned and acquired in participating in the activities. The more opportunity, or in the case of this research can be, the more individuals are exposed to performance-related content, then the more

likely they are to gain the knowledge and proficiency to understand the art form and the artistic activities. As a result, the following hypotheses are predicted:

H4: Opportunity positively affects motivation.

H5: Opportunity positively affects ability.

SECTION 4. PERCEIVED VALUE

Section 4.1. Social, Emotional, and Artistic Values

Perceived value is a very subjective concept that varies from person to person and from product to product. Derived from consumer behavior theory, perceived value is defined by Zeithaml (1988) as a general evaluation of a product's utility by customers based on their perceived perception of the product.

Depending on the perspective, the definition of value is various. No matter what the definition is, various studies have attached great importance to the influence of perceived value as an antecedent variable on consumer purchase behavior and intention. Partala and Kujala (2016) find that customers are more likely to choose products/services that exceed or match with their values. Many scholars have also proved that perceived value plays a positive role in the cognitive and behavioral process of customers' consumption behavior (Lee & Kim, 2016; Meng et al., 2018; Han & Kim, 2021).

In many studies, perceived value is viewed as a one-dimensional construct, or a single scale is used to measure the overall value perceived (Chen and Chen, 2010; Yoon et al., 2010). But for the service industry that provides intangible products, multi-dimensional value measurement is considered to be more appropriate and suitable (Sheth et al., 1991; Sweeney and Soutar, 2001; Petrick, 2002).

Holbrook points out that this is mainly because the relationship between producers and customers, as well as the diversity of the service experience, make the sociological and psychological components of consuming more significant when assessing the products of service industry (Holbrook, 1994). Perceived value is considered as situational, causing different definitions in different topics. In order to make the research more general, a number of studies have proposed some typical dimensions for assessing one's perceived value.

Sheth et al., (1991) suggest a five-dimension value model which can influence consumer choice; functional, conditional, social, emotional, and epistemic values. However, epistemic value refers to curiosity, novelty, and surprise caused by a product, and conditional value can only be perceived depending on specific situations and circumstances. Thus, Sweeney and Soutar (2001) optimize and modify the model, reducing it from five dimensions to less but more universal dimensions: functional, emotional, and social values.

Based on these studies, this research will divide the users' perceived value from online performance-related content into three dimensions: social, emotional, and artistic values. Social value is defined as the perceived utility that can be obtained from interaction or association with social group connections. Purchase behavior involving products or services that could be shared with others is considered to be partly driven by social value (Sheth et al., 1991). Rogers (1962) and Robertson (1967) also demonstrate that social value has a significant impact on purchase behavior through interpersonal communication and the spread of information.

According to Sheth et al. (1991), emotional value is a dimension that is related to the “capacity to arouse feelings or affective states” of a product/service (p.161). Scholars propose that emotional value is more likely to make customers have the feeling of loyalty and joy of use (Noble & Kumar, 2008) . Kato (2021) also notices that emotional value has a stronger and more significant contribution to brand preference.

In the context of the performing arts, artistic value is related to the aesthetic appreciation and perception of a performance (Kieran, 2012). As defined by Stecker (1997), artistic value refers to the valuable characteristics that artists embed or inject into their work. Zangwill's (1995) study supports this conception of artistic value: “The overall artistic value of a work is the composite of all the types of value—including aesthetic value—which it attains” (p.318).

Section 4.2. Antecedents of Perceived Values

Goodenow (1993) acknowledges that the extent to which a person experiences respected, engaged, and embraced in the environment is referred to as their sense of belonging. According to pertinent study, users who feel more sense of belonging are more likely to maintain social relationship

on the platforms and are more attached to them (Lee et al., 2014). The study on Chinese TikTok users also proves that sense of belonging has a positive impact on social attachment (Wang et al., 2021). High social attachment can further strengthen the interaction and communication between users, thus improving the perceived social value by users.

Emotional contagion is more likely to happen between the in-group of people (Schalk et al., 2011). When social attachment gets strengthened and the relationship between groups gets closer, emotional contagion is more likely to occur, thus causing an enhanced perceived emotional value.

Research indicates that the tight connections between audience and audience, and between audience and performers can give users opportunities and enable them to learn from each other and acquire experience and knowledge during the interaction (Nielsen, 2019). The more experience and knowledge the users gain, the more artistic value they can perceive. Therefore, the following hypotheses can be predicted:

H6a: Sense of belonging positively affects perceived social value.

H6b: Sense of belonging positively affects perceived emotional value.

H6c: Sense of belonging positively affects perceived artistic value.

Conforming to Vivek (2012), consumers who are prepared and motivated to engage in an activity are more likely to perceive special meaning and value from it. Prebensen et al. (2013) also find that motivation has a positive impact on perceived value when studying the causal relationship between tourists' motivation to participate and perceived value and can ultimately affect the outcomes of purchase behavior such as loyalty and satisfaction. Therefore, if the users have the motivation to watch the performances, it can be inferred that the higher the value they could perceive. The following hypotheses are proposed:

H7a: Motivation positively affects perceived social value.

H7b: Motivation positively affects perceived emotional value.

H7c: Motivation positively affects perceived artistic value

As mentioned previously, many researchers point out that lack of ability is one of the biggest barriers to attending an artistic performance. Because this not only leads to not having enough ability

to understand and appreciate performing arts. It can also make people feel inferior to other experienced participants, thus feeling alienated from the community. These will greatly reduce the value of the performances perceived by the participants. Novak-Leonard and Brown (2013) notice that when knowledge of arts gets developed, the likelihood of attending art activities increased by 29%. It can be inferred that this is due to the growth of ability that promotes people's perceived value, thus boosting attendance in activities. According to the above studies, this research infers the following hypotheses:

H8a: Ability positively affects perceived social value.

H8b: Ability positively affects perceived emotional value.

H8c: Ability positively affects perceived artistic value.

SECTION 5. AUDIENCE ATTITUDE AND BEHAVIOR

Section 5.1. Impacts of perceived value on trust and eWOM

Dasgupta (1998) suggests that in a commercial relationship, especially those that contain risk factors, trust is a crucial component. Morgan and Hunt (1994) also argue that trust exists only if one party has confidence in the other's dependability, trustworthiness, and moral integrity. It can be said that trust plays an important role in the process of commercial exchange. Trust has been given different concepts and definitions in different theoretical studies (Gefen et al., 2003). In the field of performing arts, trust can be associated with authenticity and believability.

Quoting Radbourne et al. (2010), authenticity refers to "a form of truth within the performing arts event." (p.20) and it has two main components: one is the authenticity of the content provided, and the other is the emotion perceived by the audience. Through access to performance-related content online, the artistic value perceived by users can increase, which may help them to gain more authenticity offered by the performance itself to some extent. The perceived value increased by online content can also be inferred to help the users feel more emotional perception related to "reality" and "believability". Research show that customer perceived value can promote customer loyalty indirectly by positively affecting trust being perceived (Chih et al., 2013). In the investigation on the potential

impact of perceived value on ballet performances, Han and Kim (2021) propose that perceived value has a positive influence on consumer trust. It can be argued that the higher the perceived value consumers can receive from a product/service, the more consumers are willing to trust its attributes. Therefore, this research infers the following hypotheses:

H9a: Perceived social value positively affects trust perceived from the online content

H9b: Perceived emotional value positively affects trust perceived from the online content

H9c: Perceived artistic value positively affects trust perceived from the online content

Word-of-mouth (WOM) is defined as informal discussions between customers about the features of a business, good, or service (Westbrook, 1987). As a direct way for consumers to communicate and transmit information, WOM is considered to be one of the most powerful tools which can influence consumer behavior (Daugherty & Hoffman, 2014). With the development of technology and the internet, WOM gradually developed to online as well, electronic word-of-mouth (eWOM) emerged. eWOM is referred to information expressed by actual and potential consumers about products or services through internet-based various mediums. The rapid and widespread delivery of information on the web platform makes eWOM more influential than ever. It's been called by researchers "one of the most influential sources of information on the web" (Abubakar & Ilkan, 2016, p.192).

Many studies have proven that when consumers feel satisfied or receive a perceived value that is not underestimated, they are more inclined to provide positive WOM. In studying elder people's experiences of using travel websites, Kim et al. (2018) find that perceived value can positively lead to WOM. During the study investigating the effect of positive WOM on students participating in online lectures, the researchers notice that perceived value, as a mediating variable, can ultimately significantly increase positive WOM by positively affecting student satisfaction (Goffman et al., 2021). Kim et al. (2017) state that the perceived value of foreign visitors has a significant and positive influence on WOM intention. Based on previous studies, this research proposes the following hypotheses:

H10a: Perceived social value positively affects eWOM intention

H10b: Perceived emotional value positively affects eWOM intention

H10c: Perceived artistic value positively affects eWOM intention

Section 5.2. Trust, eWOM, and purchase intention

Purchase intention is defined as customers' subjective purchasing tendency toward a product/service (Bagozzi & Burnkrant, 1979). Purchase intention can be used to predict purchase behavior well, thus becoming the topic scholars keep investigating.

Trust plays a very important role in the consumption process since it can help consumers reduce or even eliminate the feeling of uncertainty and risk. Referring to Hasan et al. (2014), when customers have strong trust, they make confident predictions about the good/service provider's future transactions, thus influencing the customer's attitude toward purchasing. Purchase intention can be used to measure audience trust in the arts organizations/artists in performing arts since it can reflect customers' overall level of trust in the performances to some extent (Hume et al., 2007). A large number of studies have revealed that trust has a positive effect on purchase intention. Lee et al. (2011) acknowledge that when consumers have a higher perception of trust, their purchase intention will increase. Other studies (e.g., Harris & Goode, 2010; Ahmad et al., 2020) support this positive relationship between trust and purchase intention as well. Han and Kim (2021) also point out that trust has a significant positive impact on audiences' purchase intention on ballet performances. Hence, the hypothesis can be proposed:

H11: Trust perceived from the online content positively affects purchase intention to performing arts performances

The Internet allows eWOM to spread rapidly among users in large numbers across the barriers of time and space, which increases the power of consumers in the consumption process. They are no longer passively receiving information from product/service providers but can be more actively involved in the purchase decision-making process. Information exchange and communication among consumers (actual consumers and potential consumers) can also reduce uncertainty and risk to a certain extent, thus increasing the purchase intention. Many scholars (e.g., Al-Haddad et al., 2022; Saleema & Ellahi, 2017; Yusuf et al., 2018) have shown through studies that eWOM can positively

influence consumers' purchase intention. Therefore, this research proposes the following hypothesis:

H12: eWOM intention positively affects purchase intention to performing arts performances

CHAPTER 4. METHODOLOGY

SECTION 1. MEASURES

To test the hypotheses, A questionnaire was utilized to obtain quantitative data from the respondents. All questions were based on previous scales that have been tested by prior studies, adjusted, and adapted for the purpose of this research. Since all the original items were written in English, a Chinese translation was used for the questionnaire.

The questions on Familiarity (FA) and Perceived Similarity (PS) are adapted from the study of Zhao et al. (2012). The questions on Self-Presentation (SP) are adapted from the studies of Ma & Agarwal (2007), and Guan et al., (2022). The questions on Sense of Belonging (SOB) are referred to the studies of Zhao et al. (2012) and Guan et al. (2022). The questions on Opportunity (OP), Ability (AB), and Motivation (MO) are based on the study of Kemp & Poole (2016). The questions on Perceived Social Value (PSV) are adapted from Kim et al. (2017), Meng et al. (2018), and Prebensen & Xie (2017). The questions on Perceived Emotional Value (PEV) are adapted from Sweeney & Soutar (2001), and Meng et al. (2021). The questions on Perceived Artistic Value (PAV) are referred to by Kim et al. (2017), Meng et al. (2018), and Han & Kim (2021). The questions on Trust (TR) are based on the study of Han & Kim (2021). The questions on e-word-of-mouth (eWOM) are based on the study of Yang & Peterson (2004). And the questions on Purchase Intention (PI) are based on the studies of Choi et al. (2021) and Zhou & Tong (2022).

Five-point Likert scale was used for the questionnaire, ranging from strongly disagree (1) to strongly agree (5). Two binary questions were also included in the questionnaire to analyze consumers' actual purchase behavior, where 0 indicated "no" and 1 indicated "yes". Further details on the measurement items are shown in Appendix A.

SECTION 2. DATA COLLECTION

The online questionnaire was conducted from November 4th, 2022, to November 11th, 2022. The target population was Chinese social media users who have been accessed to performing arts performance-related content on social media. The questionnaire was distributed online through various Chinese social media platforms (e.g., Weibo, WeChat, QQ.) to expand the sample range as much as possible. Though the main source of the responses collected was Weibo, considering that it is the largest social media platform in China (eMarketer, 2021).

A total of 331 participants responded to the questionnaire. In order to maintain the validity of the questionnaire data, questions were set at the beginning of the survey to determine whether the participants were the target population of the research. Responses from participants that had never been exposed to online performance-related content were screened out. Careless and incomplete responses were removed as well. After data filtering, the final sample size was 271. Table 1 provided detailed information on the sample demographics. Among all subjects, about 90% of the sample were female and 7% were male. Such a huge gap could be explained by the gender consumption tendency inherent in the performing arts industry. Hill et al. (2003) point out that women are more likely than men to purchase theater tickets, and a large portion of dance performance audiences are female. Colbert and d'Astous (2021) also notice that in surveys of consumers of arts and cultural institutions, the proportion of female members of the audience is always higher than that of men. The majority of respondents were younger than 30, which can be explained by the nature characteristics of social media users. Video, written word, and picture are the three most commonly accessed forms of performance-related content and Weibo is the most used platform among all social media platforms.

Table 1. Demographic characteristics (n=271)

Measure	Item	Count	Percentage
Gender	Male	17	6.27
	Female	245	90.41
	N/A	9	3.32
Age	Below 20	88	32.47
	20~25	122	45.02
	26~30	43	15.87
	31~35	13	4.80
	Over 35	5	1.85
Education	High school and below	27	9.96
	Technical college graduate	2	0.74
	Bachelor's degree	199	73.43
	Master's degree	41	15.13
	Doctor's degree and above	2	0.74
Form of content accessed	Video	232	85.61
	Word	220	81.18
	Picture	219	80.81
	Livestreaming	108	39.85
	EWOM	3	1.11
SNS Platform used to get access to the content	Weibo	246	90.77
	Bilibili	200	73.80
	WeChat	174	64.21
	Others	43	15.87
Accounts followed on SNS	Art organizations/companies	223	82.29
	Artists	211	77.86
	Active members in audience community	129	47.60
	Hashtag	153	56.46
	Information Board	205	75.65
	N/A	10	3.69
	Total number of performance attended (both online and offline) per year on average	≤5	130
6~10	59	21.77	
11~20	37	13.65	
>20	45	16.61	

CHAPTER 5. DATA ANALYSIS

In this section, the reliability and validity of the scales are tested, following with structural equation model estimated. SPSS 28.0 software and AMOS 28.0 software were used for analysis.

SECTION 1. MEASUREMENT MODEL

Both exploratory factor analysis (EFA) and confirmatory factor analysis (CFA) were used to

examine the factorial validity of the scales. First, Principal Component Analysis and Varimax Rotation were used to perform EFA to measure the constructs in the conceptual model. Although the items and questions are derived from prior relevant studies, some constructs had to be merged and adjusted according to the results of EFA to achieve a better and acceptable validity. According to EFA, FA and PS were merged into the same construct and was renamed Perceived Intimacy (PINT). AB and MO were combined into the same construct as well and was renamed as Personal Features (PF). Due to the structural changes, the hypotheses previously proposed need to be adjusted as well. Following are the modified hypotheses, the results of EFA are represented in Table 2, and the adjusted model is shown in Figure 2. According to Table 2, all item loadings were higher than 0.5, showing a satisfactory discriminant validity (Hair et al., 2009).

H1: Perceived intimacy received in the online community positively affects one's sense of belonging to the performing arts community

H2: Self-presentation occurred in online community positively affects one's sense of belonging to the performing arts community

H3: Opportunity positively affects personal features

H4a: Sense of belonging positively affects perceived social value

H4b: Sense of belonging positively affects perceived emotional value

H4c: Sense of belonging positively affects perceived artistic value

H5a: Personal features positively affects perceived social value

H5b: Personal features positively affects perceived emotional value

H5c: Personal features positively affect perceived artistic value

H6a: Perceived social value positively affects trust perceived from the online content

H6b: Perceived emotional value positively affects trust perceived from the online content

H6c: Perceived artistic value positively affects trust perceived from the online content

H7a: Perceived social value positively affects eWOM intention

H7b: Perceived emotional value positively affects eWOM intention

H7c: Perceived artistic value positively affects eWOM intention

H8: Trust perceived from the online content positively affects purchase intention to performing arts performances

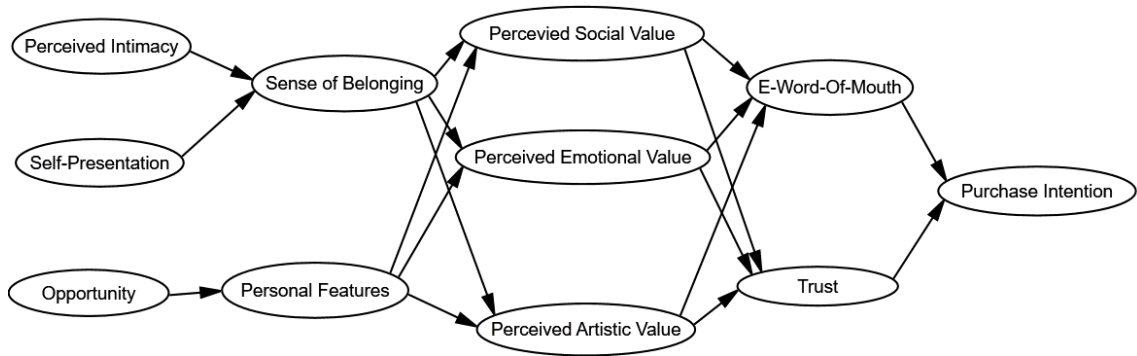
H9: eWOM intention positively affects purchase intention to performing arts performances

Table 2. Factor Loadings.

FACTOR	PINT	SP	SOB	OP	PF	PSV	PEV	PAV	EWOM	TR	PI
PINT1	0.54										
PINT2	0.74										
PINT3	0.59										
PINT4	0.80										
PI5	0.83										
SP1		0.75									
SP2		0.62									
SP3		0.69									
SP4		0.78									
SOB1			0.88								
SOB2			0.78								
SOB3			0.84								
OP1				0.89							
OP2				0.88							
OP3				0.72							
PF1					0.78						
PF2					0.84						
PF3					0.73						
PF4					0.75						
PSV1						0.88					
PSV2						0.81					
PSV3						0.81					
PEV1						0.68					
PEV2							0.79				
PEV3							0.73				
PAV1							0.76				
PAV2								0.60			
PAV3								0.90			
PAV4								0.85			
EWOM1									0.74		
EWOM2									0.73		
TR1										0.81	
TR2										0.68	
TR3										0.87	
PI1											0.84
PI2											0.84
PI3											0.80
PI4											0.74

Note: The loadings obtained in this Table were obtained through Principal Component Analysis and Varimax Rotation. Loadings were analyzed by structural layers

Figure 2
Adjusted Conceptual Model



The results of CFA are shown in Table 3. Cronbach's coefficient (α) and Composite Reliability (CR) were used to measure the internal consistency reliability of the structural model. Following the recommendations of Nunnally (1978), the values of reliability can be considered as good and acceptable when above 0.7. According to Table 3, all values of both α and CR were greater than 0.7, and many were greater than 0.8, indicating a satisfactory reliability of the constructs. According to Baggozi and Yi (2012) and Fornell and Larcker (1981), the average variance extracted (AVE) should be above 0.5 to show a good convergent validity. All AVE values except PINT, SP, PF, and TR were higher than the evaluation standard of 0.5. Although the values of AVE were lower than 0.5 for these four constructs, referring to Fornell and Larcker (1981), the convergent validity could still be seen as acceptable since the CR values of these constructs were higher than 0.6.

Table 3. Confirmatory analysis

Construct	Item	Standardized CFALoading	Cronbach's α	CR	AVE
Perceived Intimacy	1	0.66	0.82	0.82	0.48
	2	0.69			
	3	0.58			
	4	0.77			
	5	0.76			
Self-Presentation	1	0.63	0.73	0.74	0.41
	2	0.56			
	3	0.69			
	4	0.68			
Sense of Belonging	1	0.82	0.78	0.79	0.56
	2	0.64			
	3	0.77			
Opportunity	1	0.91	0.76	0.79	0.57
	2	0.79			
	3	0.51			
Personal Feature	1	0.74	0.77	0.78	0.47
	2	0.77			
	3	0.56			
	4	0.65			
Perceived Social Value	1	0.61	0.78	0.79	0.57
	2	0.82			
	3	0.81			
Perceived Emotional Value	1	0.72	0.80	0.80	0.58
	2	0.84			
	3	0.71			
Perceived Artistic Value	1	0.75	0.87	0.87	0.64
	2	0.84			
	3	0.86			
	4	0.73			
E-Word-Of-Mouth	1	0.93	0.73	0.77	0.63
	2	0.63			
Trust	1	0.7	0.74	0.74	0.49
	2	0.62			
	3	0.78			
Purchase Intention	1	0.65	0.81	0.82	0.54
	2	0.56			
	3	0.85			
	4	0.83			

To test the discrimination validity of the model, correlation coefficient between variables and the square root of AVE were calculated and compared. Represented in Table 4, the values of square root of AVE were all greater than 0.5, above the threshold suggested by Fornell and Larcker (1981). Except the value between PINT and PSV, the square root of AVE value of each variable was all bigger than the correlation coefficient between variables, indicating an adequate discriminant validity for the measurement.

Table 4. Correlation coefficient and discrimination validity

	PINT	SP	SOB	OP	PF	PAV	PEV	PSV	EWOM	TR	PI
PINT	0.69										
SP	0.61**	0.64									
SOB	0.69**	0.53**	0.75								
OP	0.48**	0.45**	0.30**	0.75							
PF	0.55**	0.47**	0.39**	0.60**	0.69						
PAV	0.41**	0.31**	0.36**	0.36**	0.63**	0.80					
PEV	0.55**	0.46**	0.53**	0.47**	0.72**	0.64**	0.76				
PSV	0.80**	0.58**	0.70**	0.40**	0.44**	0.38**	0.50**	0.75			
EWOM	0.41**	0.34**	0.40**	0.31**	0.44**	0.40**	0.39**	0.35**	0.79		
TR	0.51**	0.37**	0.41**	0.38**	0.67**	0.75**	0.67**	0.45**	0.37**	0.70	
PI	0.39**	0.32**	0.32**	0.33**	0.62**	0.49**	0.53**	0.34**	0.30**	0.55**	0.73

Notes: bold elements are the square root of the average variance extracted (AVE) for each construct.

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

SECTION 2. HYPOTHESES TESTING

Section 2.1. Structural equation modeling

The structural equation model and Amos 28.0 were used to investigate the influencing factors of online performance-related content transmission on purchase intention on the basis of theory and hypothesis, together with the results of construct reliability and validity. In pursuit of better model fits, the model was revised based on the data analysis results. Modification indices (MI) indicate the decrease of the value of chi-square which can be caused by freeing constraints or adding particular paths. Some items were dropped, and some new influencing paths were added according to the results of MI.

Many indicators are used to test the fitness of the model, for this research, $\chi^2/d.f.$, CFI, NFI, TLI, and RMSEA were measured. An acceptable Chi-square degree of freedom ratio should be between 1 and 3. A value smaller than 1 can be seen as excessive (Bollen, 1989). The CFI, NFI, and TLI indices should exceed 0.95 (Hu & Bentler, 1999; Bagozzi & Yi, 2012), and the RMSEA should be no more than 0.07 (Bagozzi & Yi, 2012). The χ^2 statistic fit was 50.203 with 30 degrees of freedom ($\chi^2/d.f. = 1.673, p < 0.05$). The CFI was 0.989, NFI was 0.972, TLI was 0.989, and the RMSEA was 0.050. All these values met the threshold recommended by previous studies, indicating a satisfactory fitting degree of the model.

The maximum likelihood method was used to investigate the coefficients of each path. The

results are showed in Table 5. The models to test actual purchase behavior on both offline performing arts performances and online performances were investigated as well. The results are represented in Table 6 and 7.

Table 5. Path coefficient and tests of the main hypotheses.

Hypothesis	Path	Estimate	S.E.	C.R.	P	Result
H1	PINT→SOB	0.63	0.06	10.73	***	Supported
H2	SP→SOB	0.17	0.05	3.19	***	Supported
H3	OP→PF	0.33	0.04	8.41	***	Supported
H4a	SOB→PSV	0.31	0.05	5.91	***	Supported
H4b	SOB→PEV	0.22	0.03	7.09	***	Supported
H4c	SOB→PAV	0.02	0.04	0.39	0.70	Not supported
H5a	PF→PSV	-0.01	0.07	-0.08	0.93	Not supported
H5b	PF→PEV	0.70	0.05	14.32	***	Supported
H5c	PF→PAV	0.43	0.08	5.60	***	Supported
H6a	PSV→TR	0.07	0.03	2.27	*	Supported
H6b	PEV→TR	0.17	0.06	3.03	**	Supported
H6c	PAV→TR	0.46	0.05	9.55	***	Supported
H7a	PSV→EWOM	0.20	0.06	3.19	***	Supported
H7b	PEV→EWOM	0.20	0.11	1.86	0.06	Not supported
H7c	PAV→EWOM	0.34	0.10	3.44	***	Supported
H8	TR→PI	0.29	0.08	3.67	***	Supported
H9	EWOM→PI	0.01	0.04	0.32	0.75	Not supported

Note: $\chi^2=50.203$, $d.f=30(\chi^2/d.f=2.561)$, $p=0.12$, CFI = 0.989, NFI= 0.972, TLI=0.989, RMSEA =0.050
***p<0.001, **p<0.01, *p<0.05.

Table 6. Path coefficient and tests of the main hypotheses for purchase behavior (offline)

Hypothesis	Path	Estimate	S.E.	C.R.	P	Result
H1	PINT→SOB	0.63	0.06	10.73	***	Supported
H2	SP→SOB	0.17	0.05	3.19	***	Supported
H3	OP→PF	0.33	0.04	8.41	***	Supported
H4a	SOB→PSV	0.31	0.05	5.91	***	Supported
H4b	SOB→PEV	0.20	0.03	6.53	***	Supported
H4c	SOB→PAV	0.10	0.04	2.59	**	Supported
H5a	PF→PSV	-0.01	0.07	-0.08	0.93	Not supported
H5b	PF→PEV	0.53	0.06	9.28	***	Supported
H5c	PF→PAV	0.70	0.06	11.49	***	Supported
H6a	PSV→TR	0.07	0.03	2.27	*	Supported
H6b	PEV→TR	0.17	0.06	3.03	**	Supported
H6c	PAV→TR	0.46	0.05	9.55	***	Supported
H7a	PSV→EWOM	0.20	0.06	3.19	***	Supported
H7b	PEV→EWOM	0.20	0.11	1.86	0.06	Not supported
H7c	PAV→EWOM	0.34	0.10	3.44	***	Supported
H8	TR→PBR	-0.10	0.05	-1.86	0.06	Not supported
H9	EWOM→PBR	-0.02	0.03	-0.69	0.49	Not supported

Note: PBR = Purchase behavior on offline performance
 $\chi^2=54.684$, $d.f=30(\chi^2/d.f=1.823)$, $p=0.004$, CFI = 0.985, NFI= 0.968, TLI=0.972, RMSEA =0.055
***p<0.001, **p<0.01, *p<0.05.

Table 7. Path coefficient and tests of the main hypotheses for purchase behavior (online)

Hypothesis	Path	Estimate	S.E.	C.R.	P	Result
H1	PINT→SOB	0.63	0.06	10.73	***	Supported
H2	SP→SOB	0.17	0.05	3.19	***	Supported
H3	OP→PF	0.33	0.04	8.41	***	Supported
H4a	SOB→PSV	0.31	0.05	5.91	***	Supported
H4b	SOB→PEV	0.22	0.03	7.09	***	Supported
H4c	SOB→PAV	0.02	0.04	0.39	0.70	Not supported
H5a	PF→PSV	-0.01	0.07	-0.08	0.93	Not supported
H5b	PF→PEV	0.70	0.05	14.32	***	Supported
H5c	PF→PAV	0.43	0.08	5.60	***	Supported
H6a	PSV→TR	0.07	0.03	2.27	*	Supported
H6b	PEV→TR	0.17	0.06	3.03	**	Supported
H6c	PAV→TR	0.46	0.05	9.55	***	Supported
H7a	PSV→EWOM	0.20	0.06	3.19	***	Supported
H7b	PEV→EWOM	0.20	0.11	1.86	0.06	Not supported
H7c	PAV→EWOM	0.34	0.10	3.44	***	Supported
H8	TR→PBO	0.05	0.06	0.81	0.42	Not supported
H9	EWOM→PBO	0.10	0.03	2.89	**	Supported

Note: PBO = Purchase behavior on online performance

$\chi^2=59.756$, $d.f=30(\chi^2/d.f=1.992)$, $p=0.001$, $CFI = 0.982$, $NFI= 0.965$, $TLI=0.967$, $RMSEA =0.061$

*** $p<0.001$, ** $p<0.01$, * $p<0.05$.

Section 2.2. Result of analyses

Regarding sense of belonging, the coefficient of perceived intimacy and self-presentation is found to be 0.63 and 0.17. The P-values are both smaller than 0.001, indicating a significant positive influence on the sense of belonging. Therefore, H1 and H2 are verified.

H3 ($\beta=0.33$, $p<0.001$) are verified, showing that opportunity has a significant positive impact on personal features. Regarding perceived value, H4a ($\beta=0.31$, $p<0.001$), H4b ($\beta=0.22$, $p<0.001$) are considered to be valid, indicating that sense of belonging has a significant positive impact on perceived social value and perceived emotional value, while personal features are proved to be positively affect perceived emotional value and perceived artistic value according to H5b ($\beta=0.70$, $p<0.001$) and H5c ($\beta=0.43$, $p<0.001$). H4c ($\beta=0.02$, $p=0.70$) and H5a ($\beta=-0.01$, $p=0.93$) are unsupported, showing that sense of belonging and personal features cannot positively influence all perceived values received by users.

H6a ($\beta=0.07$, $p<0.05$), H6b ($\beta=0.17$, $p<0.01$), and H6c ($\beta=0.46$, $p<0.001$) are all proved, indicating that perceived values have a significant positive effect on trust. Regarding eWOM, H7a ($\beta=0.20$, $p<0.001$) and H7c ($\beta=0.34$, $p<0.001$) are supported but H7b ($\beta=0.20$, $p=0.06$) are unproved,

showing that perceived emotional value cannot significantly affect eWOM like perceived social value and perceived artistic value do.

H8 ($\beta=0.29$, $p<0.001$) is proven to be valid, proving that trust has a significant positive impact on purchase intention. H9 ($\beta=0.01$, $p<0.001$) is not supported, indicating that eWOM doesn't have a significant influence on purchase intention.

When model testing actual purchase behavior on offline performances, most of the results are the same as the PI model, except that H4c ($\beta=0.10$, $p<0.01$) is proved to be valid, suggesting that sense of belonging significantly has a positive impact on perceived artistic value in actual purchase behavior situation. Another change that happened in this model is that H8 ($\beta=-0.1$, $p=0.06$) is unsupported, indicating that trust has an insignificant impact on purchase behavior on offline performances.

Regarding actual purchase behavior on online performances, most of the results are the same as the PI model as well and H8 ($\beta=0.05$, $p=0.42$) shows that trust is considered to have no significant effect on purchase behavior on online performances, which is the same as the analysis of PBR. However, H9 ($\beta=0.1$, $p<0.01$) is proven to be valid, indicating that eWOM has a significant effect on purchase behavior on online performances.

The form of content, social media platforms used, the accounts followed on social media platforms, and the frequency of consuming performances (to test whether the respondents were frequent audience) were all measured as control variables. Through analysis, most items showed no significant influence on purchase intention, except Weibo (media platforms used) ($\beta=0.26$, $p<0.05$) and Active members in the audience online community (accounts followed on social media platforms) ($\beta=0.22$, $p=0.001$) showed a significant positive impact on purchase intention.

Section 2.3. Additional observations

According to MI, new paths that were not originally hypothesized were added for better model fit. Besides the assumed paths investigated above, the model also shows some additional influence relationships between variables. The results are shown in Table 8.

The results suggest that self-presentation ($\beta=0.44$, $p<0.001$) and opportunity ($\beta=0.29$, $p<0.001$) can significantly make positive effects on perceived intimacy. perceived intimacy ($\beta=0.23$, $p<0.001$);

($\beta=0.71$, $p<0.001$) is proved to be significantly positively correlated with personal features and perceived social value. perceived emotional value ($\beta=0.38$, $p<0.001$) has a significant positive influence on perceived artistic value. personal features ($\beta=0.24$, $p<0.001$) can positively affect trust significantly. personal features also show a direct significant positive impact on purchase intention ($\beta=0.65$, $p<0.001$) and purchase behavior on offline performances ($\beta=0.26$, $p<0.001$), and the path coefficient between personal features and purchase behavior on online performances is not significant ($\beta=-0.12$, $p<0.01$).

Table 8. Additional Path coefficient

Path	Estimate	S.E.	C.R.	P
SP→PINT	0.44	0.05	9.50	***
OP→PINT	0.29	0.06	5.06	***
PINT→PF	0.23	0.04	6.44	***
PINT→PSV	0.71	0.06	11.49	***
PEV→PAV	0.38	0.07	5.34	***
PF→TR	0.24	0.07	3.75	***
PF→PI	0.65	0.09	7.16	***
PF→PBR	0.26	0.06	4.14	***
PF→PBO	-0.12	0.07	-1.64	0.10

Note: *** $p<0.001$, ** $p<0.01$, * $p<0.05$.

All additional path coefficient for PBR model and PBO model were same with PI model, except coefficient for PF→PBR and PF→PBO

CHAPTER 6. CONCLUSION

SECTION 1. DISCUSSION

The influence of performance-related content spread on social media platforms on audience development and purchase intention is examined in this research. The hypotheses are assumed that by accessing online content, current/potential audiences could gain social perceptions (perceived intimacy and self-presentation) which would be positively related to the sense of belonging and the spread of performance-related content online could positively affect people's personal features (motivation and ability). The research further hypothesized that perceived value could be positively affected by the sense of belonging and personal feature, thus making a positive influence on trust and

eWOM, which two will finally have a positive impact on purchase intention on performing arts performances. To test these hypotheses, this research collected data from 271 social media platform users who had been exposed to online performance-related content.

From the analysis, perceived intimacy and self-presentation are proved to have a positive impact on the sense of belonging, while the opportunity is proved to be positively related to personal features, which is consistent with the MAO model.

As one of the antecedents of perceived values, sense of belonging is shown to have a positive effect on perceived social value and perceived emotional value, except for perceived artistic value. Since sense of belonging is related to an individual's social perception within a group, it is understandable that this does not have a significant effect on artistic value perception. On the other hand, personal features, as the other antecedent, are shown to have a positive effect on the other two perceived values except for perceived social value. Since motivation and ability are more related to the individual's attitude toward art itself, it is therefore comprehensible that this does not have a significant impact on social value perception.

In terms of influence of perceived values on audience attitude, all perceived values are demonstrated to be positively related to trust, but only perceived social value and perceived artistic value have a positive impact on eWOM. This may be because not all emotions perceived through performance-related content are conducive to the spread of eWOM, which is also supported by Septianto and Chiew's (2018) study that not all emotions are equally beneficial at boosting eWOM.

Trust is shown to positively affect purchase intention, which supports the hypothesis. But, contrary to the hypothesis, eWOM shows an insignificant influence on purchase intention on performances. This may be explained by Yang's (2012) study that not all eWOM can affect purchase intention, and eWOM shared by close friends and family tends to only affect consumers' attitudes towards the brand.

In this research, the actual purchase behavior was also tested. In the questionnaire, respondents were asked to recall the related content of a performance they had accessed online and completed the questionnaire based on this certain content of the play. Respondents were asked whether they made

the actual purchase behavior on the performances after accessing the content. Under normal circumstances, the analysis of the actual purchase behavior model should be similar to the results drawn by the purchase intention model to some extent, due to the nature of purchase intention that it can somehow predict the potential future purchase behavior of consumers. However, the results of these models in this research are inconsistent.

In the PI model, trust is proved to have a positive effect on purchase intention, but trust shows no significant influence on purchase behavior on both offline and online performances in PBR and PBO models. The main reason may be that the data was collected during the epidemic period, and many offline performances were postponed or canceled due to the epidemic. Therefore, even if they had the intention to purchase the performance, many respondents reported that they could not purchase it because of external factors. Many respondents also reported that the main reason for not purchasing online performances was that these online services were not offered by many art organizations.

Due to various external factors, it can be believed that the actual purchase behavior data collected by the research could not truly reflect the purchase intention of the respondents, which interfered with the results of the analysis to some extent.

Although there are some disturbing factors in the data, it is still worth noting that eWOM is shown to have a positive effect on purchase behavior on online performances in the PBO model, suggesting eWOM may have a better promoting effect on online performances compared to offline ones.

In addition to the hypothetical relationships proposed in the model, the research also found some new correlations. First, the data shows that self-presentation and opportunity have a positive correlation with perceived intimacy. Self-presentation makes it easier for people to find similarities with other members in the group while differentiating themselves, thus promoting perceived intimacy. The more content disseminated on social media platforms, the more connection/communication with others is enhanced to a certain extent when interacting with the content, which explains the positive correlation between opportunity and perceived intimacy.

Second, perceived intimacy is shown to be positively related to personal features. This may be

interpreted as when perceived intimacy from others in the group, more communication tends to happen. By exchanging information during communication, more knowledge related to arts and performances can be obtained, which enhances ability and motivation (personal features). Perceived intimacy has also been shown to have a direct positive effect on perceived social value.

Moreover, perceived emotional value is found to have a positive influence on perceived artistic value, which can be explained by the fact that emotions can affect aesthetic evaluation (Gernot et al., 2018), therefore improving the perceived artistic value. Personal features are proven to have direct positive effects on trust, purchase intention, and purchase behavior on offline performances, which is consistent with many prior pieces of literature related to audience development that the knowledge of art (ability) and motivation have a great effect on audience attitude and consumption of performances.

SECTION 2. IMPLICATIONS

This research has made both theoretical and practical contributions to the audience development field. First, the research contributes to the audience development literature by revealing that the performance-related content distributed over social media has a positive effect on current/potential audience purchase intention. Although most of the existing literature mention that audience development should be achieved by providing participants with more performance-related knowledge and building a more comfortable environment, they mainly focus on the methods that can be used to change the audience's attitude in reality, such as pre-concert activities or theatre talk, there was not much research on the possible online methods to develop audience development. Even though there are pieces of literature on the importance of digital transformation and online engagement for audience development, for example, Walmsley (2016) points out in his study that responsive digital platforms allow participants and artists to communicate deeply and closely with each other are potential to create a more democratic and relational artistic environment for audiences, there is no literature has been conducted in-depth on performance-related content spread online. This research fills a gap in the literature regarding content online by revealing that performance-related content can lower the barriers to participation in performing arts performances by increasing the sense of

belonging and providing ability and motivation so that people won't underestimate the perceived value of the performances thus increasing purchase intention.

Second, previous studies mainly emphasize audience development for offline performances. Even when investigating the impact of the online approach on the perceived value of the audience, in the end, the focus comes back to the purchase intention of offline performances. For example, Ouazzani et al. (2022) research on how online opera streaming affects audience participation in and purchase intention for offline opera performances. This research fills a gap in the literature regarding the purchase intention on online performances. Through analysis, this research finds that performance-related content has a positive impact on purchase intention on both offline and online performances by affecting people's perceived value of performing arts.

The research investigates the role of performance-related content in providing knowledge and establishing a more comfortable environment, thus influencing the perceived value of the audience and finally increasing the purchase intention. This finding suggests that art organizations should release and spread more performance-related content in the future as an effective way to promote performances and develop audience.

Analysis shows that among all social media platforms, Weibo is the one that has a significant positive effect on audience development in terms of content dissemination. This may be because Weibo has a higher level of interactivity and spread compared to other platforms. Users can interact and spread information through functions such as like, retweet, and comment. It is also easier to build up online communities through the hashtag on Weibo than on other platforms. Therefore, it is recommended that art organizations should choose platforms with high interactivity and circulation when spreading content to get the best results. In China, the findings show that Weibo is the ideal platform to use, and for art organizations in other countries, although further research is needed, it can be assumed that Twitter would be an ideal platform to spread performance-related content.

The different forms of content do not have a significantly different impact on audience development, so art organizations do not have to stick to a certain form when publishing content but should publish it with a higher frequency and quantity, because the more content that spread online,

the more it can enhance the users' perceived value and eventually increase the purchase intention.

Among the accounts that users follow on social media, the results show that active members in the audience online community have the most significant positive impact on purchase intention. This may be because getting information from other audience members gives users more interaction and communication among the audience group than getting information from official accounts (e.g., art organizations, artists, etc.), thus increasing the sense of belonging and reducing the feeling of alienation. Therefore, art organizations should encourage more communication among the audience, actively promote the establishment of audience online communities, and encourage the audience to post user-generated content. This can not only help boost the amount and scope of content spread but is also one efficient way to help enhance audiences' perceived trust in the performances and organizations and encourage eWOM to spread. Although eWOM has not been shown to directly affect the purchase intention, it is noteworthy that eWOM can improve the audience's attitude and corporate reputation (Yang, 2012), which will indirectly affect the purchase intention.

The analysis shows that perceived emotional value does not have a significant impact on eWOM, and according to Septianto and Chiew (2018), this is because not all emotions are equally effective in driving eWOM. So, in the future, art organizations can study what emotions boost eWOM the most and use this as a core for content production and distribution.

SECTION 3. LIMITATIONS AND DIRECTION FOR FUTURE RESEARCH

Although this research reveals some important discoveries, it is important to note that there are some limitations represented in it. First, the gender ratio of the samples in this study is too unbalanced, having 90% female and 6% male. Although prior studies have shown that female prefer to consume cultural art performances more than male, the proportion of the audience is also higher among female than male, it is undeniable that male is also an important part of the audience group and have the intention and potential to consume. In the future study, more male samples should be included and examined to gain a more comprehensive understanding of audience development.

Secondly, the data about purchase behavior on offline performances was collected during the

Covid-19 period, many respondents indicated that though they had purchase intentions on the performances, they could not make the purchase on offline performances due to the epidemic, which greatly interfered with the accuracy of the data research conclusions. Given that online performance services are not widely available in the market at present, most respondents said that they did not purchase the online performances not because they didn't have the intention to purchase, but because the market didn't provide such service. This also makes the analysis of purchase behavior on online performing arts performances inaccurate and difficult to apply to subsequent research. The actual purchase behavior data collected in future studies should be based on and able to reflect the real purchase intention of the respondents and not be interfered with by external factors.

Thirdly, since the data was only collected from the Chinese market, it is difficult to generalize to a global scale. To determine whether the results and findings of this research are generalizable to the performing arts market in other countries and cultures, further studies are needed.

Finally, this research investigated the overall genres of cultural performing arts performances and did not focus on a specific performance type. A more detailed study of the effect of performance-related content on the purchase intention of a specific performance genre would require subsequent research.

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APPENDIX A. STUDY MEASURES

Appendix A. Study Measures			
Concepts	Items	English	Reference
Opportunity	OP1	I feel like I have been exposed to a fair amount of content of the performance	
Opportunity	OP2	I frequently have the opportunity to get access to content of the performance	
Opportunity	OP3	It's easy for me to get access to content of the performance on SNS platform	Kemp & Poole (2016)
Personal Features	PF1	I have more knowledge about the performance through content	
Personal Features	PF2	I get a better understanding about the performance through content	
Personal Features	PF3	content gives me a strong desire to attend the performance	
Personal Features	PF4	I seek out content of the performance	
Perceived Intimacy	PINT 1	I became familiar with the IDs of some members through reading comments, posts, likes or replying to content on SNS	
Perceived Intimacy	PINT 2	I became familiar with other members (viewers and artists) through the content on SNS	
Perceived Intimacy	PINT 3	I feel members who get access to/react to the content have interests similar to mine	Zhao et al., (2012)
Perceived Intimacy	PINT 4	I feel members who get access to/react to the content have values similar to mine	
Perceived Intimacy	PINT 5	I feel members who get access to/react to the content have experience similar to mine	
Self-presentation	SP1	I expressed my opinions to the content through commenting, liking, or retweeting	Ma & Agarwal (2007)
Self-presentation	SP2	I used a special (meaningful) name or nickname that differentiates me from viewers	Guan et al., (2022)
Self-presentation	SP3	I present information about myself in my profile	
Self-presentation	SP4	I let others who get access to the content visit my personal web page	
Sense of belonging	SOB1	I feel a strong sense of belonging to the audience community	Zhao et al., (2012)
Sense of belonging	SOB2	I feel I am a member of the audience community	Guan et al., (2022)
Sense of belonging	SOB3	I like other members of the audience community	
Perceived Social Value	PSV1	Would help me to feel more socially accepted	Kim et al. (2017)
Perceived Social Value	PSV2	Helps me build my personal network	Meng et al. (2018) Prebensen & Xie (2017)
Perceived Social Value	PSV3	Would improve the way I am perceived	

Appendix A. (Continued) Study Measures

Perceived Artistic Value	PAV1	The performance is aesthetically rich	
Perceived Artistic Value	PAV2	The performance contains artistic spirit	Kim et al. (2017)
Perceived Artistic Value	PAV3	The performance showcases the essence of artistic sensation	Meng et al. (2018) Han & Kim (2021)
Perceived Artistic Value	PAV4	The performance represents artists' passion	
Perceived Emotional Value	PEV1	I feel delighted when I get access to the content	Sweeney & Soutar (2001)
Perceived Emotional Value	PEV2	The content give me pleasure	
Perceived Emotional Value	PEV3	I feel relaxed when I get access to the content	Meng et al., (2021)
Trust	TR1	The performance will meet my expectations overall	
Trust	TR2	The performance will satisfy my needs overall	Han & Kim (2021)
Trust	TR3	The performance will not disappoint me overall	
EWOM	EWOM1	I would share the content with my friends and relatives	
EWOM	EWOM2	I would encourage friends and relative to get access to the content	Yang & Peterson (2004)
Purchase Intention	PI1	I want to purchase/repurchase the offline performance in three months	
Purchase Intention	PI2	My willingness to purchase the performance was high	
Purchase Intention	PI3	I want to purchase/repurchase the online performance (if available) in three months	Choi, Kroff, & Kim (2021)
Purchase Intention	PI4	My willingness to purchase the online performance (if available) was high	Zhou & Tong (2022)
Purchase behavior (offline)	PBR	I purchased the offline performance after getting access to content	
Purchase behavior (online)	PBO	I purchased the online performance after getting access to content	

Note: Items were removed after EFA and CFA
