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Investigation of Factors Influencing Loyalty Toward Cultural Arts Events in Korea: A Logit Model Approach

Young Hee Park[1], Hyeon-Cheol Kim[2]

[1]*Doctoral Student, Department of Arts and Cultural Management, Graduate School, Chung-Ang University, Seoul, Korea*
[1]*indigo@cau.ac.kr*

[2]*Professor, School of Business Administration, College of Business and Economics, Chung-Ang University, Seoul, Korea*
[2]*hckim@cau.ac.kr*

Abstract

This study examines the factors influencing loyalty to cultural arts events using data from the Survey Report on National Culture and Arts Activity in 2022 and 2023. The dependent variable is a binary variable representing the intention to revisit in the future, which serves as a proxy for loyalty. Given that the dependent variable is binary, the logit model specification is employed to estimate the average marginal effects. The estimation results indicate that audience satisfaction exerts the strongest influence on loyalty in both years. It can be observed that participation in cultural arts events is the second most important variable in determining loyalty. This suggests that the government should support the expansion of the scope of these activities and the diversification of programs in order to facilitate greater participation in a wider range of cultural arts activities.

Keywords: Loyalty to cultural arts events, Determinants of loyalty, Participation in cultural arts events, Cultural arts activities, Logit model

1. Introduction

It is crucial to increase the demand for various performance and exhibition products in order to achieve sustainable growth in the cultural sector. This is because, even if the supply of cultural products is increased, if there is not sufficient demand for them, the cultural sector will not be able to achieve sustainable growth. This implies that while it is important to create new demand for cultural products, it is also important to provide incentives so that existing demand can be recreated and maintained. This is closely related to the loyalty of visitors to performances and exhibitions.

In order to analyze the determinants of loyalty to these performances and exhibitions, this study considered

the audience's intention to revisit in the future as a proxy variable. The determinants included audience satisfaction, event participation experience, gender, age, education level, marital status, occupation, income level, household size, early childhood art education, adolescent art education, adult art education, cultural volunteer participation, cultural arts clubs, and regional dummy variables. The data were obtained from the Survey Report on National Culture and Arts Activity in 2022 and 2023 and were classified into seven categories of cultural arts events: literature, art exhibition, Western music, traditional art, theater, musical, and dance. To examine the determinants of loyalty, this study employed a logit regression model. This is because the dependent variable, loyalty, is a binary variable with a value of 1 or 0, which presents certain challenges for the typical linear probability model. This study aims to quantify the extent to which each determinant exerts an effect on loyalty by estimating the average marginal effect.

In recent times, there have been numerous studies analyzing the demand for performing arts attendance. These studies utilize comparable data, including Sung (2012), Baek and Heo (2021), and Yun and Lee (2022). However, these studies do not examine the level of loyalty to the performing arts. Moreover, existing studies (Sung, 2012; Park and Heo, 2015; Hong, Lee, and Yoon, 2015; Ryu and Heo, 2018; Baek and Heo, 2021; Anheier, Gerhards, and Romo, 1995; Bourdieu, 1984; DiMaggio and Useem, 1978; Throsby, 1999) have shown that cultural capitals, such as art education experiences, volunteer activities, and cultural arts clubs, play an important role in the demand for performing arts. The studies (Yun and Lee, 2022; Kim and Kim, 2022; Borgonovi, 2004; Christin, 2012; Morrison and West, 1986) have demonstrated that cultural capital, encompassing arts education experiences, volunteer activities, and clubs, plays a pivotal role in the demand for performing arts attendance. However, these studies do not analyze how this cultural capital variable affects loyalty; rather, they analyze how it affects attendance demand. Therefore, this study aims to analyze the determinants of loyalty using various explanatory variables that are used to analyze the demand for performing arts attendance in existing studies. The most important variables of this study are audience satisfaction and experience of participating in cultural arts events, which are not considered in previous studies. The estimation results of this study indicate that the above two variables are important determinants of loyalty. The government can utilize these results to inform policy directions. Additionally, performing arts organizations and investors can leverage the findings of this study to identify effective strategies for increasing performance demand.

This paper presents the empirical research model in Section 2, the data used in the analysis in Section 3, the estimation results and discussion in Section 4, and finally the summary and conclusions in Section 5.

2. Empirical Research Model

In this study, the dependent variable is loyalty (intention to future revisit: y), which is a binary variable with a value of 1 or 0. When the dependent variable is given as a binary variable, a linear probability model can be used; however, the range of its predicted value often exceeds 1 or 0. Furthermore, there is a problem with the estimated regression coefficient being inefficient due to the heteroscedasticity of the error term. Consequently, this study employs a logistic regression model to address these concerns.

$$\log\left(\frac{P_x}{1-P_x}\right) = X\beta + u, \tag{1}$$

where $P_x = E(y|X)$ and the link function which relates P_x with $X\beta$ is given by the logit function $g(p) = \log\left(\frac{p}{1-p}\right)$ and u is the error term. The explanatory variables (X) are audience satisfaction, event participation

experience, gender, age, education level, marital status, occupation, income level, household size, early childhood art education, adolescent art education, adult art education, cultural volunteer participation, cultural arts clubs, and regional dummy variables. Among the explanatory variables, audience satisfaction (1-7), education level (1-4), and income level (1-7) are categorical data. Audience satisfaction is defined as follows: 1 indicates the lowest satisfaction and 7 indicates the highest satisfaction. Education level is defined as follows: 1 = elementary school or less, 2 = middle school or less, 3 = high school diploma or less, 4 = college degree or higher. Income level indicates the average monthly household income, which is given as follows: 1: less than 1 million won, 2: 1-2 million won, 3: 2-3 million won, 4: 3-4 million won, 5: 4-5 million won, 6: 5-6 million won, 7: more than 6 million won. When the explanatory variables are presented as dummy variables, the bases are set as gender (male), education level (high school diploma or less), marital status (single), occupation (unemployed), income level (less than 1 million won), and household size (1 person).

The parameters of the model in equation (1) are estimated using the maximum likelihood estimation method. One limitation of the logit model is that, in contrast to a linear model, the estimated $\hat{\beta}$ does not represent the marginal effect of the explanatory variable on the dependent variable. In a logit model, the marginal effect is typically represented by the average marginal effect (AME), which can be expressed as follows

$$\frac{\partial p(x)}{\partial x_j} = n^{-1} \sum_{i=1}^{n} g(X\hat{\beta})\,\hat{\beta}_j \tag{2}$$

where $g(z) = dG(z)/dz$ and $G(z) = \exp(z)/[1 + \exp(z)]$ is the logistic functions. The AMEs are estimated to analyze the determinants of loyalty in this study.

3. Data and Descriptive Statistics

The data utilized in this study were obtained from the most recent Survey Report on National Culture and Arts Activity, which was conducted in 2022 and 2023. The survey encompassed the population aged 15 and above across the country, with the survey period spanning from August 1 of the previous year to July 31 of the following year. The Survey Report on National Culture and Arts Activity considers a number of cultural arts events, including literature, art exhibition, Western music, traditional art, theater, musical, and dance. The total sample size for the two years of data used in this study is 10,139 in 2022 and 10,182 in 2023, which represents 20,321 individuals in each field. The proxy for the dependent variable, loyalty to cultural arts events, is the intention to future revisit. The intention to future revisit is a dichotomous variable, with a value of 1 indicating an intention to revisit.

Table 1 presents the mean and standard error of the dependent and independent variables considered in the analysis. The mean and standard error of the intention to future revisit varied by genre of performing arts. First, the largest mean values in 2022 and 2023 were found in the musical genre, which were 0.163 and 0.137, respectively. This indicates that 16.3% and 13.7% of audiences were willing to revisit in the future. Additionally, they have the largest standard deviations of 0.369 and 0.344, respectively.

Table 1. Means and Standard Errors of the Variables

Variables	Variables Name	2022		2023	
		Mean	SE	Mean	SE
art1.re	Intention to future revisit 1	0.0263	0.1601	0.0309	0.1732

art2.re	Intention to future revisit 2	0.0899	0.2860	0.0898	0.2859
art3.re	Intention to future revisit 3	0.0469	0.2115	0.0362	0.1869
art4.re	Intention to future revisit 4	0.0927	0.2900	0.0494	0.2167
art5.re	Intention to future revisit 5	0.1008	0.3011	0.0943	0.2922
art6.re	Intention to future revisit 6	0.1632	0.3696	0.1374	0.3443
art7.re	Intention to future revisit 7	0.0212	0.1441	0.0157	0.1244
art1.sat	Audience Satisfaction 1	0.1230	0.8205	0.1051	0.7661
art2.sat	Audience Satisfaction 2	0.3454	1.3602	0.4092	1.4952
art3.sat	Audience Satisfaction 3	0.0913	0.7238	0.1270	0.8673
art4.sat	Audience Satisfaction 4	0.1658	0.9498	0.1443	0.9097
art5.sat	Audience Satisfaction 5	0.2361	1.1452	0.2580	1.2061
art6.sat	Audience Satisfaction 6	0.2214	1.1199	0.3252	1.3804
art7.sat	Audience Satisfaction 7	0.0219	0.3558	0.0288	0.4125
art1.e	Experience of participating events 1	0.0047	0.0686	0.0061	0.0778
art2.e	Experience of participating events 2	0.0085	0.0917	0.0143	0.1189
art3.e	Experience of participating events 3	0.0042	0.0650	0.0091	0.0951
art4.e	Experience of participating events 4	0.0040	0.0635	0.0071	0.0838
art5.e	Experience of participating events 5	0.0027	0.0515	0.0046	0.0678
art6.e	Experience of participating events 6	0.0035	0.0587	0.0043	0.0656
art7.e	Experience of participating events 7	0.0028	0.0525	0.0045	0.0671
sex	Sex	0.5486	0.4977	0.5067	0.5000
age	Age	49.5131	16.8065	47.9493	17.6068
edu	Education level	3.1600	0.8714	3.1757	0.9116
mar	Marriage	1.8644	0.5543	1.8277	0.5888
work	Job	0.6512	0.4766	0.6910	0.4621
inc	Income level	4.6727	1.7450	4.6883	1.8350
num_house	Household size	2.4414	0.6982	2.3135	0.7404
edu_c	Early childhood art education	0.1780	0.3826	0.1873	0.3902
edu_y	Adolescent art education	0.1156	0.3198	0.1162	0.3205
edu_a	Adult art education	0.0383	0.1919	0.0779	0.2680
vo	Participation of cultural volunteer	0.0363	0.1870	0.0523	0.2227
club	Cultural arts club	0.0374	0.1897	0.0305	0.1721

These values are markedly distinct from those observed in other genres. For instance, they exceed the 4.69% and 3.62% observed in the Western music genre by more than fourfold. The mean audience satisfaction is consistently higher than the intention to future revisit, and the standard error is also relatively high.

When we examine the event participation experience, which is one of the key explanatory variables in this study, we can see that the average values are relatively low. For instance, in 2022 and 2023, the mean values were 0.4% and 0.9% for Western music genres and 0.35% and 0.4% for musical genres, respectively. This indicates that a relatively small proportion of the population has ever attended a cultural arts event. In terms of gender, in 2022, the proportion of women was 4.8%p higher, and in 2023, the gender ratio was almost the same. The average age is approximately 48-49 years old, and the average monthly household income (before taxes) is approximately 3.6 million won. Furthermore, the average percentage of individuals who received education about culture and the arts in early childhood, adolescence, and adulthood was approximately 18%, 12%, and 5.8%, respectively. Additionally, the percentage of individuals who participated in cultural volunteer was 4.4%, and the percentage of individuals who participated in cultural arts clubs was 3.4%.

4. Estimation Results and Discussions

The estimation results of the logit model using 2022 data indicates that audience satisfaction has a statistically significant positive effect on loyalty, and experience participating in cultural arts events also has a statistically significant positive effect, except for theater. Note that the estimation results of the logit model given by (1) for 2022 and 2023 are not reported due to space limitation. All results can be obtained from the authors upon request. The estimation results are very similar to the AME estimates which are presented in Tables 2 and 3. With regard to gender, women are less loyal in the art exhibition and musical genres, but more loyal in the traditional art genre. Age has a negative effect in almost all genres. Higher levels of education are associated with higher loyalty to literature, art exhibition, Western music, and musical. However, the opposite is true for traditional art. The income effect was not statistically significant for literature, musical, and dance. However, it was found to be positive for art exhibition, traditional art, and theater. Early childhood art education was found to increase loyalty for art exhibition, Western music, and musical. In contrast, adult art education had a significant positive effect only for traditional art. Conversely, adolescent art education was found to increase loyalty to literary genres and decrease loyalty to traditional art. Participation of cultural volunteer was found to increase loyalty in the literature and Western music genres, while cultural arts clubs were found to increase loyalty in the literature genre but decrease loyalty in the musical genre.

The estimated outcomes for 2023 are comparable to those for 2022. First, the results indicate a positive and statistically significant effect of audience satisfaction on loyalty. Similarly, experience of participating in cultural events has a positive and statistically significant effect, except for the categories of traditional art and musical. In 2023, there is a notable difference in the level of loyalty between genders, where women exhibit higher loyalty across all genres except for those associated with Western music and traditional art. A higher level of education is associated with a higher level of loyalty in all genres except traditional art.

In contrast to the findings of the 2022 study, income is not significantly related to loyalty in 2023. Early childhood art education is associated with an increased level of loyalty to theatre and musical, while adult art education is associated with an increased level of loyalty to art exhibition, traditional art, and theatre. Conversely, adolescent art education is associated with an increased level of loyalty to literature, Western music, and musical. The results indicated that participation of cultural volunteer was not causally related to loyalty. Furthermore, participation in clubs was found to increase loyalty for all genres except theaters and musical.

However, these results do not present the marginal effects of explanatory variables. Tables 2 and 3, on the other hand, show the estimates of the AME from equation (2). Note that the AME estimates for the regional dummy variables are not included in the Tables due to space limitation. The results can be obtained from the authors upon request. The results of Tables 2 and 3 are highly consistent with those of the logit model using 2022 and 2023, respectively. However, the marginal effects are clearly interpretable, which is appropriate for analyzing the effect of each variable.

Table 2. Average marginal effect (AME) estimates (2022)

	Literature	Art Exhibition	Western Music	Traditional Art	Theater	Musical	Dance
art.e1	**0.096**	**0.083**	**0.101**	0.102	0.022	**0.170**	**0.159**
art.sat2		**0.945**		**0.922**		-0.142	
art.sat3	0.216	**-0.055**	**0.962**	-0.020	**-0.078**	**0.858**	

art.sat4	**0.154**	**0.336**	**0.541**	**0.246**	**0.541**	**0.605**	0.372
art.sat5	**0.305**	**0.487**	**0.436**	**0.358**	**0.458**	**0.395**	0.336
art.sat6	**0.348**	**0.453**	**0.443**	**0.425**	**0.425**	**0.478**	**0.586**
art.sat7	**0.321**	**0.619**	**0.440**	**0.568**	**0.616**	**0.507**	0.316
club	0.012	-0.006	-0.003	0.008	-0.016	**-0.057**	-0.008
edu_a	-0.004	-0.005	0.011	**0.045**	0.010	-0.021	0.007
edu_c	-0.006	0.026	**0.019**	-0.018	0.006	**0.035**	-0.001
edu_y	0.010	-0.002	-0.006	**-0.027**	0.001	0.008	-0.006
edu.d2	0.036	0.069	0.012	0.004	-0.011	0.085	-0.002
edu.d3	0.035	0.076	0.026	-0.014	0.046	**0.144**	0.001
edu.d4	0.037	0.095	0.034	**-0.030**	0.042	**0.183**	0.004
inc.d1	-0.009	0.055	0.002	**0.037**	0.009	**-0.058**	0.006
inc.d2	-0.007	0.034	0.016	**0.057**	0.032	-0.029	0.005
inc.d3	-0.001	**0.070**	0.026	**0.062**	0.039	0.013	0.014
inc.d4	0.008	**0.072**	0.040	0.036	**0.081**	0.008	0.018
inc.d5	0.003	0.067	0.042	**0.042**	**0.087**	0.015	0.012
inc.d6	0.003	0.072	0.049	**0.059**	**0.084**	0.039	0.027
mar.d2	0.002	0.017	0.002	-0.014	0.014	0.019	-0.011
mar.d3	-0.009	0.025	-0.007	-0.006	-0.013	-0.006	0.005
num_house.d2	-0.010	**-0.028**	**-0.018**	-0.005	**-0.041**	**-0.044**	0.007
num_house.d3	-0.014	**-0.034**	-0.017	-0.001	**-0.041**	**-0.042**	0.008
age	0.000	**-0.001**	0.000	**0.003**	**-0.002**	**-0.004**	0.000
sex	-0.002	**0.014**	0.007	**-0.014**	0.006	**0.049**	**0.006**
vo	**0.022**	-0.010	**0.042**	0.004	0.001	0.016	0.000
work	-0.002	-0.003	-0.009	-0.001	**-0.016**	0.004	0.000
AIC	1,865.05	4,500.16	3,150.71	4,838.88	5,512.14	7,109.88	1,844.57
Obs	10,139	10,139	10,139	10,139	10,139	10,139	10,139
pseudo R^2	0.28	0.28	0.2	0.24	0.18	0.22	0.16

Notes: The bold represents statistical significance at the 5% significance level.

As shown in Table 2, the average marginal effect of audience satisfaction on loyalty is very large. For example, we can see that being very satisfied (satisfaction level 7) increases loyalty by 0.44 compared to satisfaction level 0. Since loyalty is represented by values of 0 and 1, a 0.44 increase represents a considerable enhancement. Moreover, it is of importance that participation in cultural arts events exerts a pronounced positive influence on loyalty. With respect to Western music, participation in cultural arts events is found to elevate loyalty by 0.1, which represents the most pronounced effect of all the variables, with the exception of audience satisfaction. The other cultural capital (education in the cultural arts) is not statistically significant, except for Western music, traditional art, and musical.

Table 3. Average marginal effect (AME) estimates (2023)

	Literature	Art Exhibition	Western Music	Traditional Art	Theater	Musical	Dance
art.e	0.055	**0.106**	**0.084**	0.037	**0.095**	-0.003	**0.105**
art.sat1		0.295		-0.034			**0.987**
art.sat2	**-0.020**	0.348	**-0.023**	**0.966**	0.237	0.431	

art.sat3	**0.546**	0.006	**-0.023**	**-0.034**	0.285	**0.556**	
art.sat4	**0.263**	**0.480**	**0.139**	**0.307**	**0.433**	**0.403**	**-0.013**
art.sat5	**0.458**	**0.560**	**0.249**	**0.328**	**0.453**	**0.331**	0.094
art.sat6	**0.447**	**0.651**	**0.566**	**0.641**	**0.547**	**0.592**	**0.431**
art.sat7	**0.741**	**0.585**	**0.785**	**0.657**	**0.691**	**0.691**	**0.717**
club	**0.032**	**0.028**	**0.023**	**0.028**	-0.006	0.018	**0.037**
edu_a	0.009	0.017	-0.007	0.018	**0.023**	0.015	0.002
edu_c	0.007	0.010	0.003	-0.003	**0.022**	**0.049**	0.002
edu_y	0.009	-0.001	0.011	-0.001	-0.002	**0.023**	0.002
edu.d2	-0.003	-0.005	0.003	0.008	0.015	0.021	0.007
edu.d3	0.007	0.006	0.027	0.002	0.046	**0.094**	-0.001
edu.d4	**0.026**	**0.034**	**0.049**	-0.004	**0.066**	**0.119**	0.009
inc.d1	0.030	0.038	0.000	0.014	-0.014	-0.016	-0.008
inc.d2	0.018	**0.046**	0.007	**0.029**	-0.014	-0.016	0.010
inc.d3	0.011	0.027	-0.012	0.026	-0.009	-0.002	0.009
inc.d4	0.013	0.030	-0.004	0.019	0.003	0.013	-0.002
inc.d5	0.023	0.036	0.006	0.019	-0.003	0.022	0.006
inc.d6	0.028	0.041	-0.004	0.016	0.008	0.041	0.003
mar.d2	0.005	**0.019**	0.005	0.010	0.007	0.014	0.005
mar.d3	0.006	0.030	-0.005	0.013	0.004	-0.011	0.002
num_house.d2	-0.005	-0.012	-0.003	0.008	0.005	-0.012	0.003
num_house.d3	-0.006	-0.006	0.005	0.000	0.003	-0.008	-0.001
age	0.000	**-0.001**	0.000	**0.001**	**-0.002**	**-0.002**	0.000
sex	**0.006**	**0.012**	0.006	-0.003	**0.014**	**0.041**	**0.006**
vo	0.004	0.000	0.011	0.014	-0.009	0.003	0.004
work	-0.003	-0.010	**-0.014**	-0.009	0.000	-0.011	-0.001
AIC	2,001.35	3,711.58	2,218.62	2,946.97	4,563.53	5,799.93	1,377.42
Obs	10,182	10,182	10,182	10,182	10,182	10,182	10,182
pseudo R^2	0.32	0.41	0.33	0.29	0.3	0.3	0.22

Notes: The bold represents statistical significance at the 5% significance level.

The results in Table 3 are comparable to those in Table 2, but the impact of audience satisfaction on loyalty is considerably higher than in 2022. This discrepancy is likely attributable to the influence of the ongoing impact of the COVID-19 pandemic, which was prevalent in 2022. The effect of participation in cultural arts events is also pronounced in 2023, with positive and statistically significant marginal effects observed for art exhibition, Western music, theater, and dance. This is a markedly higher figure than the less than 1% observed for participation in cultural arts events, as shown in Table 1. In 2023, cultural arts club activities exert a significant effect on loyalty, with the exception of theater and musical. Other cultural capital (education about culture and the arts) is not statistically significant, with the exception of theater and musical.

The above results show that audience satisfaction and participation in cultural arts events are important determinants for loyalty. Consequently, theater operators and cultural organizations must provide a plethora of valuable cultural experiences to foster audience loyalty and encourage repeat visits. This can be achieved through well-designed events that engage audiences or by leveraging government subsidies for various cultural events. As evidenced by the marginal effects estimated in this study, participation in such cultural events is of

paramount importance, as it is associated with a 10% increase in audience loyalty.

5. Concluding Remarks

This study examines the factors influencing loyalty to cultural arts events using data from the Survey Report on National Culture and Arts Activity in 2022 and 2023. The analysis was conducted for various cultural arts events, including literature, art exhibition, Western music, traditional art, theater, musical, and dance. The dependent variable is a binary variable measuring the intention to revisit in the future, which serves as a proxy for loyalty. Given that the dependent variable is a binary variable, the logit model was deemed an appropriate analytical tool for the purposes of this study.

The estimation results indicate that audience satisfaction exerts the most significant influence on loyalty in both years. Consequently, the most effective strategy for encouraging audiences to return to a venue or exhibition is to provide them with a positive experience of the performance and exhibition. This finding is not surprising and is consistent with previous research. The second most important variable in determining loyalty is participation in cultural arts events. This is an important finding of the study. Although fewer than one percent of the respondents indicated participation in cultural arts events, our findings indicate that this factor plays a significant role in loyalty. In contrast, income, art education, education level, and cultural volunteer participation did not demonstrate a significant impact on loyalty. It is noteworthy that art education in early childhood, adolescence, and adulthood, which could be supported by cultural arts policies, did not demonstrate a significant impact on loyalty. Conversely, participation in cultural arts club activities was found to be statistically associated with increased loyalty in some genres.

The implications of our empirical findings are as follows. The most significant factor contributing to the growth of the cultural sector is the presentation of high-quality performances and exhibition, for which direct government support must be provided. This can be achieved by extending subsidies to selected numbers of exemplary performances and exhibition, which will result in the presentation of high-quality events that are satisfying to the audiences in question. While the provision of support is undoubtedly important, it must be ensured that a clear and effective system is put in place, which can then be monitored over an extended period of time. Furthermore, as participation in cultural arts events is crucial to fostering loyalty, the government should support the expansion of these events and the diversification of programs, thereby enabling a greater number of individuals to engage in a diverse range of cultural arts events.

This study examines the relationship between loyalty and performance satisfaction, as well as participation in cultural events. However, this paper has some limitations. It is important to note that these explanatory variables may have mediating effects with other variables, which are not considered in this analysis. Future studies may benefit from analyzing loyalty using these various mediating effects.

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