



Features of cultural and leisure services market: Student youth regulations problems and demand presence

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Abstract

The Article Relevance. At present, with the social changes growth increasing, the importance of culture, which is increasingly becoming the center of public attention and social interests, is undoubtedly becoming more and more important. People of the modern world who are constantly experiencing stress, fatigue from everyday problems and psychological stress at work are looking for an opportunity to escape and relax. The purpose of the study is to determine the demand for cultural and leisure services among students. Research methods: as a research method, the researchers use the questionnaire method, which allows them most effectively to determine main groups of consumers of cultural and leisure services and whether students are in demand for these services. Research results: the article considers the peculiarities of motives for visiting cultural events by students. The novelty and originality of the research lies in the fact that the sources of consumer information for students are considered for the first time. Authors revealed that sources of consumer information by their nature could be personal, public, and empirical. They show that the most effective source of information about upcoming events is outdoor advertising. It is revealed that when attending a particular cultural event, such opportunities are important for students as expanding their own horizons, gaining new skills and relaxing after working days. Visiting the theater for students is a festive event. Less popular among students are such opportunities as meeting with your favorite actors, performers, and spending time with friends. It is determined that the majority of the student audience does not consider the theater as a communication platform. It was revealed that with age, the desire to attend performances for the sake of aesthetic recreation increases, including the role of visiting new theater productions. Practical significance: the data obtained in this work can be used in social psychology, pedagogy, age psychology, as well as for further theoretical development of this issue.

Keywords: cultural and leisure services, consumers, students

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INTRODUCTION

Socio-economic and political deformations that emerged at the beginning of the twenty-first century led to changes in the functioning of the socio-cultural sphere. The penetration of market mechanisms into the socio-cultural environment has led to the creation and spread of special types and forms of socio-cultural activities. It is important for a person to get creative energy, which can be obtained in leisure most often (Kashchenko & Razumova, 2010; Rybakova, 2009; Zakharova, 1995; Cherdymova, 2016; Kozyrev, 2006). Communication with the beautiful should please people,

give them positive, emotional experiences and new impressions, inspire them to develop (Cherdymova, 2017; Nalivayko, Cherdymova & Cherdymova, 2012). In the works of the authors of post-industrial society, special attention is paid to the sphere of leisure, as it is considered one of the important social subsystems (Bugatova, 1998; Tulchinsky & Shekova, 2009; Evans & Berman, 1990). A broad discussion in science has developed around the concept of leisure. Leisure is

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considered as a space for personal development and creative self-realization. The sphere of culture meets the needs of a person for spiritual development, so various segments of the population act as consumers of cultural institutions' services (Grushin, 1967; Drobinskaya & Sokolov, 1983; Zharkov, 2002; Zharkov, 2007). Currently, there is a complex system of relationships between cultural institutions and its consumer audience. Cultural institutions exist in interaction with their consumers and audiences. Actors cannot exist without its audience; the audience helps them to achieve success and recognition. Therefore, cultural institutions should pay more attention to the study and research of potential consumers of their services. It is necessary to study the taste preferences and motivational sphere of consumers who prefer a particular type of art (Petrovskaya, 1979; Kholodov, 2000; Popov, 1979). In the changing socio-economic conditions, transformation of public interests and cultural transformations, changes are also taking place in the audience of art, which has not only grown, but also qualitatively changed its structure. The market for performing services is currently crowded with various creative groups, pop soloists, and institutions that provide concert and theater services (Deyan, 2003; Doyle, 2002; Eminova, Shabanova & Kamalova 2002). Under these conditions, it is very difficult for academic cultural institutions to survive, since their repertoire plan must adhere to strict rules. One of the main areas of marketing activity is market segmentation, which allows the company to accumulate funds in a certain area of its business (Alekseev, 1999; Golubkov, 2008; Mironova, 2003; Tyapukhin, 2003; Croft, 2001). Specialists in the field of marketing designate: target segment, the main concepts of the target market. Studies of services' consumers assumed the distribution of the target audience by groups, describing their characteristics and preferences in leisure activities.

MATERIALS AND METHODS

Consumers of theater services were selected for the study. The audience is a large array of people, not homogeneous in their composition. The study of consumers is carried out in order to determine the structure of needs in the market of the enterprise, the motives of their behavior in the market. In the course of such analysis market segmentation takes place - consumers are often grouped according to various criteria.

Suggested questionnaire questions:

1. How often do you go to the theater?
2. What performances do you prefer to attend?
3. Do you have any preferred genres?
4. What performances have you attended in the theater's production?

5. From what sources did you learn about today's event?
6. How did you purchase your ticket to this event?
7. Why did you decide to attend today's event?
8. What impression did the performance make on you today?
9. Who did you come to the theater with today?
10. What is the cultural institution you prefer to visit?

In the pilot study, there is a numerical predominance of women in the total number of the audience. This phenomenon can be explained by the current realities of everyday life, because it is women who play an important role in making decisions about the choice of leisure. There is a trend lasts for a long enough period that a woman forms the target audience of the concert and theater services market. The role of women in the political, social and socio-cultural space is increasing. Its role in educational activities is quite high, and often the presence of a man in the theater can be explained by the role of a woman. The woman decided to visit the theater and the man accompanies her. It may mean that the main initiators of theater visits are women. The orientation of cultural institutions should be based on stimulating being engaged in art, on the emotionality of the individual, on the propensity to altruism and a predisposition to empathy.

RESULTS AND DISCUSSION

Studying the main groups of consumers of concert and theater services, we can distinguish: the largest number of respondents (23%) who visit the theater every six months; 22% of the total audience visited the theater for the first time; 47% came to the theater once a month; the group of active viewers who came to the theater more than once a month made up the smallest share of the total number of respondents (8%). It is obvious that the active group of consumers consists of young people (19%), the group of retirement age (13%), and the group of Mature viewers (53%). It is noteworthy that the share of young people of student age was 15%. There are two main groups: singles make up 43%, married 41%. The number of divorcees among the respondents surveyed is 10%, widowers 6%. The level of education plays an important role in the continuation of socio-demographic characteristics. A large proportion of respondents are people with higher education (63%), 13% of the total number of respondents have specialized secondary education, with a small difference, the group of people with incomplete higher education 21% closes the top three. 2% of the total number of people surveyed have incomplete education, and 1% have full secondary education. The largest number of respondents are employees (49%); the second largest group is students (18%), pensioners - 16%, workers - 9%, students - 6%, others - 2%. Most consumers of cultural programs are currently working. In particular, 15% of respondents

indicated education and science as the sphere of employment, 12% are engaged in the sphere of culture and art. In the public service - 11% of the total number of employees, respectively. Those employed in trade and construction, and communications - at 7% each, represent equal shares. Manufacturing and Finance (accounting and Finance) are represented by 9% each. In the transport and information technology sectors, 3% and 2% are represented, respectively; marketing and advertising received 1% of the total number of respondents. The majority of viewers are women. It is likely that most of the lack of communication women seek to compensate for outside the family. The main audience in the theater is the intelligentsia (employees of culture and education), that is, people with higher education and working in their specialty. Women give their preference to such genres as Opera and musicals 42% and 32%, respectively. This group is characterized by a high level of education (67%). It is worth noting that married women (44%) mostly attend cultural events of this kind, they make up the main share of the consumer market. According to the data obtained, men are happy to attend Opera performances. It is worth noting that the male part of the respondents also gives their preference to classical ballet and operetta. Concert programs (as well as for women) are not popular. Among employees, classical ballet is particularly popular (58%), including Opera (35%), musical works that are light in nature: operettas (21%) and musicals (21%). Classical ballet is popular among both employees and workers (71%), and they prefer operetta (31%) and Opera (19%).

The study shows that the most active viewers (who visited the theater several times or once a month) are young people and pensioners, these users of cultural services are called frequent users in marketing. If we consider the total volume of the audience, then frequent users make up about twenty percent of the total mass. There is no doubt that it is much easier attracting those visitors to frequent visits of cultural events who already visit them often enough, but one should think about a marketing strategy for those visitors who rarely or never went to the theater. The main share of viewers who visited the theater for the first time falls on twenty-year-olds. For those who attended their first performance at an early age, the reason for attending events was to broaden their horizons and see something new. As can be seen from the indicators, with age, attending theater performances for the audience becomes a festive event. There is a common set of attributes for different groups of visitors to cultural events. According to the study, frequent users attend cultural events in order to relax after working days. Including representatives of this category are happy to attend new performances, for them visiting the theater is a festive event. You should pay attention to the fact that among this category of viewers there are more people who go to events in the company of friends (51%), or in the company of a

spouse or family members (25%) (It is typical for young people under thirty). Viewers over the age of fifty and under the age of sixty-five attend cultural events in the company of close people and families (41%). Frequent consumers of concert and theater services in retirement age come to events accompanied by friends (41%), as well as relatives (21%). One of the motivations to attend cultural events for people of retirement age is to attend new productions (31%). When visiting a particular cultural event, such opportunities as expanding one's own horizons, getting new impressions, and relaxing after working days are important for viewers who rarely attend them. Less popular are such opportunities as meeting with one's favorite actors, performers, and spending General leisure time with friends. As can be seen from the study, the desire to attend performances for the sake of aesthetic recreation increases with age, including the role of visiting new theater productions. In Russia, it is quite common to attend theater productions collectively: young people prefer to come to the theater as a group, with friends; or you can talk about family visits to performances, together with relatives. Visitors get incomparable pleasure from watching new performances and the opportunity to gain new knowledge.

Needs, motivations, or preferred products can differentiate Service consumers. For example, consumers of cultural services can be divided into consumers with a desire to visit a new performance and get new knowledge. People of Mature age, up to sixty years old (31%) can afford to relax after a working day by attending an evening event of the Opera and Ballet Theater. New performances of the theater are attended by representatives of all ages. The main motive that can encourage people in their twenties to attend an evening performance of the Opera and ballet theater is the opportunity to gain new knowledge and experience (30%), visiting the theater for this category of people is a festive event (25%). This motivation serves as a powerful incentive to attend the event of the Opera and Ballet Theater. Representatives of this group relatively rarely attend new performances (11%). The share of respondents who perceive a visit to the theater as a rest after a hard day's work is 15%. Only 5% of viewers between the ages of twenty-five and thirty will use the opportunity to appear in public. The main reasons why such a category of consumers of theater and concert services, as abstaining (viewers under the age of 20 and from 25 to 29 years) are present at events are self-improvement (development of their own horizons) and the desire to attend new performances. It is worth paying attention to such a group of theater audience as pensioners. Quite an important and significant audience of cultural events are people of Mature and retirement age. Often, Directors of cultural institutions note the fact that the audience attending events is quite old. Among the surveyed audience, most of them were pensioners,

people with their own life experience, and level of maturity, social status and wealth. These consumers of cultural services are true connoisseurs. This audience forms the basis of the audience. Senior managers make up only 2% of the total number of respondents. Their desire to attend the event is due to the reason to see a new production (37%), thereby gaining new knowledge and expanding their own horizons (41%). What is interesting is how consumers get information about cultural events. For example, one can select as sources: family, friends or colleagues, i.e. personal sources; information transmitted by commercial means, through advertising; or through the media, i.e. in a public way or getting information from one's own experience. It is revealed that consumers of cultural services receive a large share of information in a commercial way. In other words, consumers learn about upcoming events and performances through advertising (42%). In addition, a serious and significant source are close people; relatives, family members, colleagues. They transmit 23%, 29%, and 19% of information, respectively. Viewers pay the least attention to information contained in Newspapers and magazines (2%). The share of informed consumers via the Internet is 8%. The responses indicate that the most effective source of information getting about upcoming events is outdoor advertising (city posters, banners, and city advertising, which is 36%).

The public, which is represented by students, often has a collective decision-making process about attending an event. This fact, of course, may somewhat complicate the study of students' motives for attending cultural events, but it is also important that students often attend events with their peers and there is a chance that the motives for visiting will be similar. In this regard, girls who buy tickets at the box office of the theater can be considered initiative people (31%); on the other hand, girls often do not take part in the decision-making process about attending a performance or concert, because they are invited persons (27%). Very rarely, they buy tickets to theater events through managers (15%). The majority of the student audience does not consider the theater as a communication platform, justifying this by the fact that they do not attach importance to the additional opportunity to communicate with friends when visiting the theater.

Male students mostly go to the theater with friends, most likely they will not be involved in the decision-making process, since the initiator of purchasing a ticket for a particular event will be from a close environment (friend or girlfriend). The share of this group of respondents is 29%. Like girls, young men rarely buy

tickets from managers (4%). Almost 20% buy tickets for evening performances at the box office of the theater.

CONCLUSION

As a rule, cultural organizations do not have the ability to meet the needs of all consumers. Therefore, it is in the power of each organization correctly to orient itself to the consumer that it can serve with the greatest efficiency. When passing certain stages of life, an individual forms his/her own opinion, worldview positions, social attitudes appear, which in turn significantly affects the consumer position. People tend to draw conclusions in accordance with their beliefs and life experience. Consumers need the services of cultural institutions to get emotional relief, or vice versa – to get an emotional charge. A watched production, theatrical spectacle, and similar events can encourage a person to awaken and experience the feelings that are being displayed. This can seriously affect deep feelings, excite, stimulate or suppress the vital activity of the individual. This can also explain the fact that many people who do not participate in cultural life consciously or unconsciously exclude cultural events that are of any interest to them. Depending on age, social and cultural preferences, the audience chooses a particular production, using various sources of information. Using marketing methods and strategies, cultural organizations determine market conditions, form new offers to meet the needs of potential audiences, and adapt existing offers. Thus, the gradation of the market can take place according to the types of offers that are of interest to consumers of cultural services. For example, the consumer often remains loyal only to the classical repertoire and attends only classical events (ballet, Opera), while maintaining conservatism in their preferences. The main purpose of visiting cultural events of the target audience is recreation, interest in premiere performances, which is a manifestation of interest, and it can be assumed that the target audience tracks changes in the cultural life of the city. Under the rare users refers to those who regularly attend the event. When attending a particular cultural event, such opportunities as expanding their own horizons, gaining new skills, and relaxing after work are important for them. Less popular are such opportunities as meeting with one's favorite actors, performers, and spending General leisure time with friends. The main reasons why this category of consumers is present at events are self-improvement, development of their own horizons and the desire to attend new performances.

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