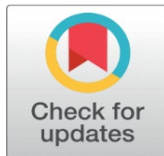


STAGING QUALITY: AN INQUIRY INTO THE PRODUCT STANDARDS OF THE BHRAMYOMAN THEATRE INDUSTRY IN ASSAM

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ABSTRACT

Performing arts industry, especially theatre, has become a service based and experience based industry as opposed to a strictly cultural activity with the need to have a systematic knowledge of quality and value creation. The current study elaborates on a conceptual framework that will be used to analyse product quality in performing arts and assimilate the viewpoints of Service Quality Theory, Experience Economy and Arts Marketing. Based on the ARTQUAL model, the research defines the major dimensions of service quality tangibles, reliability, responsiveness, assurance, empathy, artistic performance and emotional impact and discusses their impact on the perceptions of the audiences. The framework suggests the mediating construct of perceived value between the service quality dimensions and the dimensions of key behavioural outcomes, such as audience satisfaction, revisit intention, and word-of-mouth. The research also notes the importance of emotional involvement and responsiveness as the dominant factors in audience experience as well as pinpointing gaps between audience expectation and current marketing aspects in the traditional theatre contexts. The study is also valuable to the literature by providing an integrated and audience-focused model that can be used to expand the service quality models to the performing arts setting and serves as a basis to which the study can be empirically validated in the future. This research has significant implications to theatre practitioners in the improvement of the quality of experiences, better audience participation, and sustainability over the long-term in a competitive entertainment market.

Keywords: Performing Arts, Service Quality, ARTQUAL, Perceived Value, Audience Experience

1. INTRODUCTION

1.1. HISTORY OF PERFORMING ARTS: SOCIAL AND CULTURAL ROOTS

Performing arts have traditionally been an important aspect of human civilization since it is one of the means of collective expression, narration, and cultural heritage. Since ancient ritualistic performances to classical theatre traditions, these art forms have helped in the social cohesion and moral education. Theatre, especially has served as a potent means of expressing social values, beliefs as well as group identities (Tillis, 2026). The history of performing arts in the Indian context has rich roots in religious and cultural customs, which have developed over the centuries in the form of classical, folk, and modern to be kept up to date and applicable in generations (Banisudha, 2023). The history of

mobile theatre, particularly in states such as Assam, is a reflection of how indigenous cultural practices have been transformed to meet the evolving demands of society without losing the cultural heritage (Baruah, 2024; Bhattacharjee, 2025).

1.2. PERFORMING ARTS AS AN ECONOMIC ACTION

Performing arts have over the years evolved to be cultural forms of expression, but have developed into organized economic processes. The performing arts have become an important part of the creative economy due to the commercialization of theatre. This has brought about aspects like revenue generation, job creation, and competition in the market to the art field. Ozobeme and Eshenake (2025) underline that the inclusion of the economic principles in the process of theatre and film studies will increase self-sufficiency and sustainability in the creative sector. Likewise, performing arts play an important role in creating jobs and economic growth, especially in region-specific sectors of the industry, including mobile theatre, where many stakeholders, such as artists, technicians, and support staff, are involved (Cerquetti et al., 2022).

1.3. CULTURAL PRACTICE TO COMMERCIAL SERVICE INDUSTRY

The growing presence of financial transactions and market forces has made performing arts to become a service-oriented industry. Theatre organizations in the modern world have been faced with a competitive environment where success is greatly determined by the preference of the audience, pricing strategies and promotional activities. This move puts the performing arts in line with the nature of service industries, such as intangibility, perishability, and inseparability (Boorsma, 2006). Since it has been emphasized in the literature, theatre is no longer an activity of artistic performance but has turned into a business that needs to be managed strategically in terms of production, marketing, and distribution of the plays (Chari et al., 2012; Nanova, 2023). As such, sustainability of theatre organizations is determined by their capacity to strike the right balance between artistic integrity and commercial viability.

1.4. SIGNIFICANCE OF QUALITY OF PRODUCTS AND SERVICES IN THEATRE

The quality of service experience provided to audiences is a key determinant of the success of performing arts organizations in the modern economy that is increasingly experience-driven. Theatre products do not exist in form; therefore unlike the tangible products, theatre products are experiential products and depend on the perceptions of the audience, emotional involvement and overall satisfaction. The concept of product quality in theatre includes both art forms (performance, storytelling, and creativity) and practical features (stage design, ticketing, and customer service) (Zhi et al., 2026). Studies show that the perceived value and emotional attachment to the performance is one of the key factors in audience satisfaction, and quality management is a crucial element of retaining customers and gaining a competitive edge (Leko Šimić et al., 2018).

Moreover, the increasing competition with other entertainment sources, such as a digital streaming platform, requires paying more attention to the improvement of the quality of services in order to attract and keep audiences (Nanova, 2023). Quality management is essential to enhance audience experience as well as help theatre organizations build positive word-of-mouth, brand reputation, and long-term sustainability.

2. LITERATURE REVIEW

In order to establish a strong conceptual base, the literature is synthesized to come up with three broad thematic areas that bring together cultural perspective, managerial perspective and experiential perspective of performing arts.

2.1. PERFORMING ARTS AS A CREATIVE AND SOCIO-ECONOMIC INDUSTRY.

The performing arts have a dual nature, being both an activity and an economic practice of a cultural nature. Past research highlights that arts organizations have to exist in a tension between artistic mission and market orientation, and must balance between cultural value creation and financial sustainability (Boorsma, 2002, 2006). As creative economy shifts, performing arts have come into the limelight as workable sectors in employment creation, building the region, and personal sustainability (Ozobeme & Eshenake, 2025).

In this regard, theatre is no longer the game of aesthetics or culture but it is a structured service industry that is competitive, resource based and requires strategic management. The fact that mobile theatre industries generate livelihoods and socio-economic development further supports the importance of performing arts in development and socio-economic development, and these developments make them important in the broader developmental perspective. This change leads to the re-evaluation of performing arts in the light of managerial and economic perspectives.

2.2. EXPERIENCE, BEHAVIOUR, AND ENGAGEMENT OF THE AUDIENCE.

An emerging literature on the subject comes up with audience experience as the key determinant of performance arts success. In particular, emotional involvement has been identified as an important motivator that impacts on audience satisfaction, loyalty and behavioural intentions (Bhattacharjee, 2025). Research into audience perception shows that various audiences, including those of youth, have diverse expectations and consumption behaviour that require an audience-focused approach (Leko Šimić et al., 2018). Also, personal traits, such as personality, also affect the perception and appreciation of performing arts experiences by the audience (Kamakoty, 2025).

Empirical evidence also reveals that emotional influence makes a great contribution to perceived value and general satisfaction of the theatre experiences. It is worth noting that the results of the ARTQUAL-based analysis suggest that the dimensions of emotional and responsiveness are the most effective predictors of audience satisfaction. This highlights how performance arts are changing towards passive consumption into all-consumption and emotionally charged activities, in line with the overall experience economy.

2.3. QUALITY OF SERVICES, MARKETING AND VALUE CREATION IN PERFORMING ARTS.

The service quality of performing arts is a complex but a critical construct due to the intangible and experiential character of performing arts. Based on the service marketing theory, one can interpret performing arts based on the notion of technical quality (artistic performance), functional quality (service delivery) and reputational quality (brand image) that jointly define the perceptions in the minds of the audience. Recent studies extend this point of view by incorporating artistic and utilitarian aspects into value generation processes, focusing on how service design, pricing, and customer experience contribute to creating brand equity (Zhi et al., 2026).

Strategic marketing is an important aspect of improving the competitiveness of performing arts organizations. Research indicates that the need to implement mission-based marketing strategies and performance measurement systems is crucial in realizing artistic and commercial goals (Boorsma and Chiaravalloti, 2010). Also, cultural programs are value-creating, including social, economic, and experience-based (Cerquetti et al., 2022).

Nevertheless, the available evidence shows that marketing practices are deficient, especially in any traditional theatre industry where marketing strategies are yet to be developed and geared towards the expectations of the audience to an adequate level. Additionally, the appearance of digital platforms and streaming technologies has reshaped the way the audience is engaged and demanded new skills, adaptive strategies, and curriculum changes in the performing arts industry (Nanova, 2023; Zago, 2026; Yende, 2024).

3. RESEARCH GAP

Although there is a growing literature on performing arts, current studies have largely concentrated on cultural, educational and artistic aspects yet have failed to address the aspect of need to have a comprehensive and systematic methodology of quality measurement. Earlier studies put emphasis on the socio-cultural value and economic benefits of theatre without sufficiently incorporating the audience-based conceptualizations to reflect the experiential and perceptual elements of service quality (Boorsma, 2002, 2006; Ozobeme & Eshenake, 2025). Furthermore, in spite of the identified significance of experience and emotional involvement, there is a lack of empirical confirmation of the quality model based on experience in the context of the theatre (Bhattacharjee, 2025; Leko Šimić et al., 2018). There is also a major discrepancy between the marketing tactics and the expectations of the audience, especially in conventional theatre markets where marketing tactics are undeveloped and do not correspond with the demands of the consumer market. More than that, the service quality models have been extensively used in other industries, but their adaptation to performing arts, particularly, with the help of such a broad framework as ARTQUAL, have not been studied thoroughly, with little reference to the emotional and experiential aspects as the crucial factors of customer satisfaction. As a result,

a comprehensive conceptual framework that incorporates service quality, audience experience, and value creation in the performing arts field is an evident necessity.

4. THEORETICAL FRAMEWORK

The service quality theory, experience economy, and arts marketing theory are integrated in the theoretical framework of this study, which offers an extensive platform of the study of quality and value creation of performing arts. Service Quality Theory (Gronroos) is a theory that considers service assessment based on the technical quality (outcome) and the functional quality (process) in service delivery; it is specifically applied to the theatre in terms of how the audience perceives a service delivery through both artistic performance and service delivery aspects (ambience and interaction) which is further elaborated through the ARTQUAL model that introduces artistic performance and emotional impact as critical dimensions. The Experience Economy approach underlines that audiences wish to have immersive and emotionally engaging experiences and that emotional connection and co-creation of value between performers and audiences is relevant in the context of determining satisfaction and behavioural results. Moreover, Arts Marketing Theory emphasizes the necessity of striking the right balance between the artistic goals and market orientation, as well as the need to focus on audience engagement, value creation, and strategic alignment (Boorsma, 2006), which are especially important in situations when there is a mismatch between the promotional practices and the expectations of the audience. An integration of these theoretical lenses offers a unified background in explaining how dimensions of service quality affect the perceived value and eventually audience satisfaction, revisit intention and word-of-mouth behaviour within the performing arts industry.

5. PROBLEM STATEMENT AND OBJECTIVES

The performing arts industry, especially theatre has become a service-based and experience based industry with success more dependent on how well artistic performance, service delivery and audience engagement are integrated. Although theatre remains a crucial element in cultural maintenance and job creation, particularly in indigenous theatre like Bhramyoman theatre, the body of research has been predominantly focused on cultural and artistic elements, with little focus on the methodical measurement of service quality. The nature of theatre is also an intangible one, which makes it even harder to evaluate the quality, because what the audience feels towards both aesthetics and the experience, which is the emotional involvement, and the service interactions. Whereas frameworks such as ARTQUAL have tried to capture these dimensions, integrated models that integrate functional, artistic, and emotional dimensions of quality have yet to be achieved. Also, there are still discrepancies between what the audience expect and the reality of what they actually offer, especially in responsiveness and promotional aspects. In this respect, the current research will consider service quality in performing arts, the importance of ARTQUAL dimensions, the impact of emotional experience on audience attitudes, and a conceptual framework to establish relationships among service quality, perceived value, and behavioural performance of the audience.

6. RESEARCH METHODOLOGY

The current research will use a conceptual research design that will be oriented towards the formation of a theoretical framework on product quality in performing arts sector especially in theatre. Conceptual research is aimed at the synthesis of available theories and empirical evidence in order to determine relationships between the main constructs and present a systematized model to test it in the future. The service quality theory, experience economy and arts marketing literature are combined in this paper to form an ARTQUAL based framework that elucidates how various aspects of service quality can impact audience perceptions and behavioural results (Boorsma, 2006; Zhi et al., 2026).

The research is qualitative and theoretical in nature, with its main methodology as an extensive review of the literature available. It entails the determination of the relevant variables, the analysis of their association with each other and proposing propositions through logical reasoning and the use of existing empirical evidence. The ARTQUAL model is based on the conceptual framework on how to organize the framework in the following dimensions: tangibles, reliability, responsiveness, assurance, empathy, artistic performance, and emotional impact that are especially applicable to performing arts.

The studies rely on secondary data as the sources of the research are peer-reviewed journal articles, books, conference papers, and studies concerning the industry. Also, the findings of past studies of Bhramyoman theatre and performing arts marketing have been included to put the framework into context and outline industry-specific issues including the absence of promotion, audience involvement, and service delivery (Cerquetti et al., 2022). These sources will give a complete ground to the concept of forming a theoretically-grounded model.

The approach of analysis that will be used in this study is an analytical, integrative method in which the literature that already exists is critically analyzed and synthesized to come up with a conceptual model. The study does not do any statistical testing but rather provides relationships among variables and propositions that could be empirically tested in subsequent studies. This framework positions the perceived value as a mediating variable, where ARTQUAL dimensions are linked to such critical audience outcomes as satisfaction, revisit intention, and word-of-mouth behaviour, which are in line with previous studies focusing on value creation in cultural services (Boorsma and Chiaravalloti, 2010).

The study is limited to the performing arts industry and mostly the theatre as an experience-based service industry. Although the framework can be generally applied to various types of performing art, it is especially relevant in traditional and regional theatre settings, where concerns regarding the quality of service, audience anticipations and market efficiency are more economical. Further research can build on this framework with empirical validation of the framework by methods like Structural Equation Modeling (SEM) or Partial Least Squares (PLS) to increase the generalizability and practical applicability of this framework (Nanova, 2023).

7. CONCEPTUAL FRAMEWORK DEVELOPMENT

7.1. CORE THEORETICAL FOUNDATIONS

The conceptual framework proposed is based on three theoretical perspectives that are complementary to each other. To begin with, the Service Quality Theory (Grönroos) represents a premise of comprehending customer rating of services in accordance with the technical (what is delivered) and functional (how it is delivered) quality of services. This especially applies to performing arts, in which the service is immaterial and is co-created, involving the interaction with the audience. Second, the Experience Economy approach underlines that consumers in the modern world prefer to receive memorable and emotionally involving experiences, but not service delivery, and this is why the emotional impact and immersion are the key points of consideration of the quality of theatres. Third, Arts Marketing Theory (Boorsma, 2002, 2006) emphasizes that artistic mission and market orientation should be balanced with the emphasis on value creation, audience interaction, and strategic positioning in cultural industries.

By combining these points of view, it is possible to have a holistic view of performing arts as a form of experience in which quality, perception of value, and audience outcome are interconnected.

7.2. DEVELOPMENT OF THE CONCEPTUAL MODEL

The conceptual model is based on the ARTQUAL framework which builds upon the traditional models of service quality to the performing arts by adding functional and artistic aspects of service provision. Contrary to traditional paradigms, ARTQUAL recognizes that theatre quality not only depends on the efficiency of its operation but equally on the artistic expression and the emotional appeal.

Independent Variables (ARTQUAL Dimensions)

The model determines seven dimensions that impact on audience evaluation:

- **Tangibles:** Material and visual aspects include stage design, lighting, sitting, and costumes.
- **Reliability:** Coherence and consistency of service delivery which covers ticketing and schedule.
- **Responsiveness:** Timeliness and readiness of theatre management to help and respond to the needs of the audience.
- **Assurance:** Professionalism, Safety, and trust by staff and management.
- **Empathy:** Customized service experience and service to an audience.
- **Artistic Performance:** Quality of acting, narrative, music and creative execution.
- **Emotional Impact:** Level of emotional involvement, association and experience.

There is empirical evidence that out of these, emotional impact and responsiveness are particularly important factors in the development of the perceptions and satisfaction of the audience.

7.3. MEDIATING ROLE OF PERCEIVED VALUE

The framework suggests the perceived value as a mediating construct that connects the dimensions of service quality and audience outcomes. In performing arts, value is not only achieved through the functional advantages but an experience on the whole including emotional satisfaction, cultural enhancement and entertainment satisfaction. According to the literature, audience evaluations of quality are mostly based on the level of congruence between the experience and audience expectations and perceived value, and thus, perceived value is a key factor to be considered in the evaluation process.

7.4. OUTCOME VARIABLES: AUDIENCE BEHAVIOURAL INTENTIONS

The final measure of the effectiveness of performing arts organizations is the result of the audience, which is measured in three outcomes variables:

- Audience Satisfaction – Generally assessment of the theatre experience.
- Revisit Intention - Probability of going to future performances

Word of Mouth (Recommendation) - Readiness to recommend the experience to other people.

These are necessary to sustainability, since when customers have positive experiences, they would retain customer loyalty, promote reputation and demand in a competitive entertainment outlay.

7.5. CONCEPTUAL MODEL REPRESENTATION

The suggested framework can be summed up as:

ARTQUAL Dimensions → Perceived Value → Audience Outcomes

Figure 1

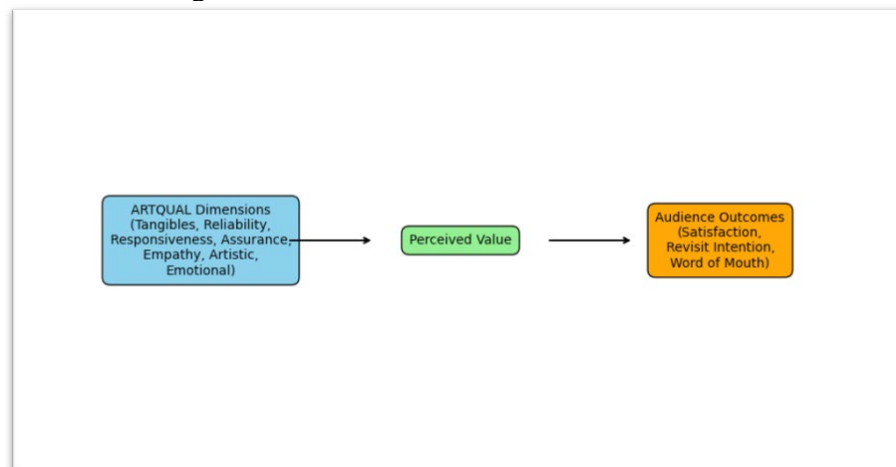


Figure 1 Conceptual Framework of the Study

Developed by Researcher

7.6. CONTRIBUTION OF THE MODEL

This theoretical framework is valuable in that it brings together service quality, experiential value, and behavioural outcomes to a single model which is specific to the performing arts industry. It builds on the existing literature by focusing on the importance of emotional and experiential facets that were previously under-researched and offers a conceptual guide to future empirical confirmation and managerial practice in the theatre and similar cultural sectors.

8. PROPOSITIONS / HYPOTHESES

Table 1

Table 1 Propositions / Hypotheses of the Study				
Proposition No.	Proposition / Hypothesis Statement	Theoretical Underpinning	Supporting Evidence	Predicted Relationship.
P1	ARTQUAL dimensions (Tangibles, Reliability, Responsiveness, Assurance, Empathy, Artistic Performance, Emotional Impact) have a positive effect on perceived value in performing arts.	Service Quality Theory (Grönroos); ARTQUAL Model	Service quality dimensions develop perceived value in experiential services	Positive
P2	Emotional impression is a strong positive influence on audience satisfaction in performing arts.	Experience Economy Theory	Emotional engagement is important predictor of satisfaction; best predictor in ARTQUAL results	Strong Positive
P3	Responsiveness is an important factor in perceived value and satisfaction of the audience.	Service Interaction Theory	Responsiveness was found to be a significant predictor of satisfaction in theatres situation	Strong Positive.
P4	Emotional involvement and perceived value are positively affected by artistic performance.	Aesthetic Value Theory; Arts Marketing	Quality as the acting, storytelling, and creativity produce an emotional connection.	
P5	Tangibles, reliability, assurance, and empathy positively relate to perceived value, but their influence might depend on the situation.	SERVQUAL Extension	Mixed influence is noticed; indirect or less powerful influence in theatre environments	Moderate Positive.
P6	Perceived value has a positive effect on performing arts audience satisfaction.	Value-Satisfaction Framework	Perceived value is a fundamental determinant of satisfaction in service industries	Positive.
P7	Perceived value has a positive effect on revisit intention among the theatre audiences.	Consumer Behaviour Theory	Repeat consumption behaviour is the higher perceived value results to repeat consumption behaviour.	
P8	Word-of-mouth and recommendation behaviour are positively affected by audience satisfaction.	Relationship Marketing Theory	Customers advertise services via WOM	Positive
P9	Perceived value mediates the effect of ARTQUAL dimensions on audience results (satisfaction, revisit intention, word of mouth).	Services Mediating through Service Quality Services have impact on results via value perception.		
P10	Perceived quality and audience expectations are moderated by marketing effectiveness.	Arts Marketing Theory (Boorsma)	Misalignment between marketing and expectations impacts on perception	Moderating Effect.
P11	Emotional involvement has a direct impact on revisit intention and recommendation behaviour.	Experience Economy	Strong positive emotional attachment leads to loyalty and advocacy	Strong Positive
P12	Poor feedback systems and responsiveness are harmful to retention of the audience in the theatre.	Service Gap Model	Insufficient engagement with the audience decreases satisfaction and loyalty	Negative.

The table above contains a detailed list of propositions that have been formulated to understand the relationship between the dimensions of service quality, perceived value and the outcomes of the audience behaviour in the context of performing arts. The propositions are based on service quality theory, experience economy and arts marketing

insights that the dimensions of ARTQUAL have a cumulative effect on perceived value that subsequently leads to audience satisfaction, revisit intention and word-of-mouth behaviour. Emotional impact and responsiveness are the most important dimensions among them, indicating the value of experiential and interactive aspects in theatre environments. The framework also acknowledges the mediating role of perceived value in the translation of service quality into behavioural outcome and the moderating role of marketing effectiveness in the matching of the audience expectations with reality experience. On the whole, the propositions offer an organized framework to conduct the empirical test of the integrated model and provide a better insight into the quality assessment and value-generation of performing arts.

8.1. DIMENSIONS OF ARTQUAL SPECIFIC TO BHRAMYOMAN THEATRE

Table 2

Table 2 Dimensions of ARTQUAL Specific to Bhramyoman Theatre		
Dimension	Description	Components in Bhramyoman Theatre Context
Tangibles	Physical facilities, equipment, personnel appearance, and artistic materials	Seating comfort, cleanliness, lighting, costumes, stage/ stage design
Reliability	Ability to perform the promised service dependably and accurately	Ease of ticketing system, satisfaction of the ticket price.
Responsiveness	Willingness to help customers and provide prompt service	Frequency of visit by the customers, avail and implementation of feedback by theatre groups.
Assurance	Knowledge and courtesy of employees and their ability to inspire trust	Safety measures and crowd management
Empathy	Caring and personalized attention to customers	Ease of ticketing, seating arrangements, view from seats.
Artistic Performance	The perceived quality and depth of the artistic expression and creativity	Content/ Story Acting/ Dialogue Delivery
		Background Music, Song Dance
Emotional Impact	The extent to which the audience feels emotionally and socially connected to the performances.	Emotional Impact, Willingness to recommend

The study focuses on evaluating the quality of Bhramyoman theatre using the ARTQUAL framework, which adapts traditional service quality dimensions to the performing arts context. It conceptualizes theatre as an experiential service where quality is influenced by both functional aspects (such as facilities, ticketing, and management) and artistic elements (such as performance, content, and emotional engagement). The framework identifies key dimensions including tangibles, reliability, responsiveness, assurance, empathy, artistic performance, and emotional impact, each representing different aspects of the audience experience.

The findings suggest that while the artistic components of theatre—such as acting, music, and storytelling—are generally well received and contribute positively to audience engagement, several service-related aspects require improvement. In particular, issues related to ticketing systems, responsiveness to audience needs, and personalized service indicate gaps in service delivery. The study highlights that audience interaction and feedback mechanisms are not adequately developed, which affects overall satisfaction and engagement.

At the same time, the research emphasizes the strong role of emotional connection in shaping audience perceptions. Theatre performances are found to create meaningful emotional experiences, which significantly influence audience loyalty and willingness to recommend. This reinforces the idea that performing arts operate within an experience economy where emotional and psychological value plays a central role.

Overall, the study concludes that improving service quality in theatre requires a balanced approach that integrates artistic excellence with efficient service management. Enhancing areas such as responsiveness, customer interaction, and operational systems, while maintaining strong artistic performance, can significantly improve audience experience and ensure the long-term sustainability of the theatre industry.

9. DISCUSSION

The current research gives a comprehensive insight into the impact of dimensions of service quality on perceptions and behavioural results among the audience in the performing art industry. The results support the claim that performing arts cannot be treated only as cultural manifestations but experience-based services, value formation in which performers and audiences engage each other. This is consistent with the wider perspective of theatre as a socially practice, which reflects and creates a collective experience (Tillis, 2026). The incorporation of ARTQUAL dimensions provides a more subtle approach to the integration of both the functional service aspect and the artistic performance aspect and further extends the traditional service quality models to the cultural sphere.

One of the major conclusions of the framework is that the emotional impact and responsiveness play the leading role in the satisfaction of the audience. In the performing arts environment, in contrast to the traditional service environment, where tangibles and reliability tend to be key factors, emotional involvement is the focus of the perceived value and satisfaction. This result is aligned with the previous studies emphasizing the importance of emotional expression and connectivity to the audience in theatrical performance (Bhattacharjee, 2025). Furthermore, the research on audience behaviour shows that the experience and emotional reactions play a vital role in the engagement and involvement in the performance of arts (Leko Šimić et al., 2018). Further empirical evidence confirms that the most important predictors of audience outcomes in the theatres are emotional and responsiveness dimensions .

Moreover, the paper emphasizes the mediating effects of perceived value, and it is shown that the audience ratings are not merely founded on the service features but on the value perceived as a whole based on the experience. This underpins the conceptualization of performing arts in the experience economy where consumers are interested in meaningful and memorable experiences, not solely in functional benefits. The value creation significance in cultural service has been also mentioned in previous literature and the multidimensional nature of value including social, cultural and experiential dimensions (Cerquetti et al., 2022). It is also shown that some dimensions like tangibles, empathy, and reliability can be context-dependent or indirect influencing the perceptions of quality implying that their roles in the quality perception are secondary to experiential and emotional factors.

The other significant point that has come out in the discussion is the disconnect between marketing activities and expectations of the audience. It is evidenced that in many cases, traditional theatre organizations tend to stick to the narrow or traditional promotional methods, which do not help them convey the worth of performances to the potential audiences. This finding is in line with the literature in arts marketing, which highlights the importance of strategic alignment of the artistic offerings to the audience engagement (Boorsma, 2006). Also, empirical evidence suggests that promotional and feedback processes within the theatre context are not developed yet, and thus, service provision and consumer expectations are not linked to one another. Such a disconnect does not only influence the acquisition of the audience, but also pre-consumption perceptions, and hence overall satisfaction.

On the whole, the discussion can help to understand better the concept of performing arts management since it proves that quality in the field of theatre is multidimensional, experience-based, and strongly dependent on emotional and interactive components. The results suggest a change towards more audience-oriented and value-based product-centric approach, in which the performance of performing arts organizations is determined by their capacity to produce meaningful, engaging, and memorable experiences as well as manage service delivery and marketing strategies (Boorsma et al., 2010; Zhi et al., 2026).

10. IMPLICATIONS AND LIMITATIONS

10.1. THEORETICAL CONTRIBUTIONS AND ACADEMIC IMPLICATIONS

This research paper will be an addition to the already available literature in that it will expand the traditional concepts of service quality and marketing to performing arts. The proposed framework enhances the multi-dimensional approach to the conceptualization and assessment of theatre quality by incorporating Service Quality Theory, Experience Economy, and Arts Marketing Theory. This framework has addressed a gap that is significant in the literature by contrasting the functional (service delivery) and artistic (quality of performance) dimensions through the ARTQUAL model unlike previous studies which are mainly cultural or artistic.

Moreover, the paper highlights the significance of emotional and experiential aspects as key factors of audience perception, which has led to the rise of the discussion of consumption based on experience in cultural industries. The use of perceived value as a mediating construct further contributes to the theoretical knowledge by elucidating how service quality is translated into behavioural measures like satisfaction, revisit intention, and word-of-mouth. Moreover, the study, having determined the discrepancy between the marketing practice and the audience expectations, adds to the literature on arts marketing by pointing to the necessity of a more audience-centric, and more integrated approach.

10.2. MANAGERIAL AND STRATEGIC IMPLICATIONS FOR PRACTICE

The research will give some practical lessons to theatre managers and practitioners. To begin with, because the emotional involvement has a powerful impact on the satisfaction of the audience, theatre organizations are encouraged to prioritize the quality of the experiential quality of performances and make sure that artistic factors provoke significant emotional reactions. Second, the results point to the importance of the responsiveness and the interaction with the audience, implying that theatre administrators need to introduce the system of structured feedback, online communication tools, and real-time support options to enhance the service delivery procedures and customer relations.

In addition, the research highlights the importance of enhancing promotional and marketing, especially in the traditional theatre where the promotional practices are limited and less efficient. The implementation of digital marketing tools, social media interaction, and focus communication strategies can be used to align the expectations of the audience with real experiences of performance. Lastly, theatre organizations ought to embrace a holistic and customer-focused management strategy to merge artistic and service excellence to maximize perceived value, develop audience loyalty, and sustainability over time.

10.3. STUDY LIMITATIONS AND DIRECTIONS FOR FUTURE RESEARCH

The study has a number of limitations even though it has made some contributions that give future research opportunities. To begin with, the framework is conceptual in nature and is mainly based on existing literature and secondary knowledge, and there is less empirical support of the framework in a variety of settings. The proposed model needs to be empirically tested with the help of the more sophisticated analysis methods like SEM or PLS to make the model stronger in the future. Second, the research is to a considerable extent framed by the context of the theatre industry and, specifically, the mobile theatre, which negatively affect its extrapolation to other performing art areas like music, dance, or digital performances.

Also, the external environmental factors, including technological disruptions, cultural diversity, and evolving consumer behaviour, are not fully addressed in the framework, and they can have a considerable impact on the audience perceptions and engagement. These macro-level variables can be incorporated in future studies to enhance the model. Moreover, demographic and psychographic variables affecting the audience behaviour are not explored comprehensively and may be used in the future research as moderating variables. Lastly, as the digital platforms gain in significance, the future study must look at the importance of streaming technologies and hybrid performance models in defining the perceived quality and experience of the audience (Nanova, 2023).

11. CONCLUSION AND FUTURE SCOPE

This paper conceptualizes performing arts especially theatre as a service-based industry that is experiential in nature and in which quality is determined by interplay of service delivery dimension and artistic performance dimension. The paper incorporates the Service Quality Theory, Experience Economy and Arts Marketing lenses to design an all-encompassing ARTQUAL-based model that emphasizes the importance of emotional appeal and responsiveness in the formation of perceived value and viewer satisfaction. The results also highlight that perceived value is a significant mediator, which connects the service quality with the significant behavioural outcomes like satisfaction, revisit intention, and word-of-mouth. Moreover, the research also finds a comprehensive discrepancy between current marketing activities and the expectations of the audience, especially in the traditional theatre settings where the marketing activities are still constrained and less efficient in terms of effectiveness. Although the framework presents valuable theoretical and managerial understanding, the future studies must be dedicated to theoretical validation of the framework in the context of different performing arts, including the introduction of technological and cultural factors

and a discussion of the emergent trends, including digital streaming and hybrid performance models (Nanova, 2023). These efforts will make the model more applicable and robust as it will help in understanding more about quality and value creation in the changing scenario of performing arts.

CONFLICT OF INTERESTS

None.

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None.

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