Factors Influence Younger Generation to Attend Theater Performances in DKI Jakarta

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ABSTRACT

This paper will reveal what factors influence the younger generation to attend theater performances in DKI Jakarta through generic leisure motivation scale for theatre audiences adapting from Beard and Ragheb (1983) in Slater (2007). The literature review that related to what factors influence the younger generation to attend theater performances, which can be said to be very rare especially in developing countries.

Keywords: Social and Family Interaction, Learning, Escapism, Theater Performances Attendance and Participation.

1. INTRODUCTION

We have not identified the application of the theory or model used to find out the influence factors of the younger generation to attend theater through generic leisure motivation scale for theatre audiences. Therefore the researcher aims to contribute to knowing what are the determinants that influence the younger generation in DKI Jakarta area to attend theater performances. Where the results of this study will be able to help theater players in DKI Jakarta area to increase the number of their audience.In addition, byunderstanding determinants that influence the younger generation in DKI Jakarta area to attend theater performances, the performing arts organizations can begin to provide services that are in line with the determinants that make young people want to watch their shows.

Why is this research important, why is the continuity of theater performances important? There are several theories and concepts. There are many benefits that theater can provide to the audience and art has an important role for the lives of young people. However the fact is that not many young people, especially in DKI Jakarta, have come to watch theatrical arts performances. The American Heritage New Dictionary of Cultural Literacy defines culture as "the sum of attitudes, customs, and beliefs that distinguishes one group of people from another. Culture is transmitted, through language, material objects, rituals, institutions, and art, from one generation to the next." Chua (2011). Theater is everywhere in human culture, as widely practiced as religion. This should be no surprise: most expressions of religion belong to theater. A culture may be judged by the sort of theater that binds its members together. We need many things from the culture in which we swim; language, religion, and theater are three of our basic cultural needs. One form of culture is art, one of which is performing art. We are under a kind of psychological necessity, then, to engage in the art of theater. Part of being human is to practice the art, to aim at being worth watching. So theater is as necessary as anything else that comes to us naturally. Theater carries more than a psychological necessity. Communities depend on public events for binding and for healing. Theater is needed because of two things, namely needing to be watched and needing to watch (Woodruff, 2008).The link between theatre and well-being is easier to substantiate. The Kantian view focuses on aesthetic pleasure, the Schopenhauer school regards the arts as a spiritual refuge, an escape from the unbearable anguish of the human condition and from the physical constraints of the human body (Belfiore and Bennett, 2008 in Walmsley, 2013). Dunphy, Overton, & Varbanova (2009) in Canadian report, The Creative Economy: Key Concepts and Literature Review Highlights (2013) state traditionally, youth engagement in the

arts has been connected to cultural development and social inclusion, strengthening leadership skills and community building.

Furthermore based on the results of research conducted by Walmsley (2013) theater provides seven impacts on the lives of respondents. First, flow was regularly discussed in terms of escapism and immersion. Second, less distraction because theater audiences were "better behaved" and "more respectful" than cinema audiences because they understood "theater rituals" and shared accepted "norms of behavior". Third, emotional release, theater "feeding the imagination" and providing "personal insight", and giving effect to the transformation of the audience. Fourth, theater has a well-being effect and a long-term impact for the audience. Fifth, relationship building. Sixth, theater enriches responders lives by broadening their world view. And seventh, respondents cannot imagine their lives without theater, theater plays a very important role and makes their lives far more meaningful.

Moreover arts provide strength and confidence for young people no matter how difficult their circumstances. Arts are integral to the development of self-confidence, character, creativity, a capacity to deal with the tragicomic nature of life, and, fundamentally, the capacity to reach deep into yourself and draw upon your own inner strengths to solve problems in difficult times. The arts play a powerful role in shaping young lives. And the struggle for some to achieve academic excellence and a positive, imaginative sense of one's place in the world without the benefit of the arts is a form of impoverishment. The arts do not play a single role in the development of intelligence, sensitivity, social responsibility, and personal awareness. At a minimum, the arts contribute to young people's development by providing focused discipline and self-discipline, integrated personal and academic development, paths to self-discovery, inspiration, and spirituality, vehicles for dreaming, healing, joy, entertainment, as a motivation, social engagement, physical personal expression, cultural affirmation, expression of social, racial, and gender stigma, connecting with the past and history, understanding style and propaganda, understanding and transforming technology, acting as antidotes to hyperactivity and Attention Deficit Disorder, and last but not least serving as an entrée to Children's Rights and Social Justice issues (Kohl &

Oppenheim, 2012).As Oppenheim (2012) point out: "From the start I have understood the social function of art and the power of the arts—particularly, in my case, theater—to effect change both personally and socially. From a very young age I experienced both my grandmother's concern for and involvement with the theater as a vehicle for change as well as the involvement of many of Stella's most gifted students in social struggles".

With performing art, culture can be introduced to the younger generation. This culture is important, because a strong culture can enhance creativity, innovation, and productivity where these three things are factors that can advance the country's economy. In addition, data from the USA reveal that younger school aged children are more likely to participate in performing arts in school than older pupils, with many studies finding positive associations between school arts participation and desired behavioural and academic outcomes (Child Trends, 2010 in Burnett and Skinner, 2017). Daykin et al. (2008) undertook a systematic review of articles published between 1994-2004 considering performing arts activities undertaken in school and community settings with young people aged 11-18. Their review found high levels of participation by young people in activities such as drama, and that participation in such activities was often reported as evidencing health and behaviour benefits amongst this age group.

Supported by KEA report (2006), The Economy of Culture in Europe in Canadian report, The Creative Economy: Key Concepts and Literature Review Highlights (2013), aimed to shed light on the culture sector's importance by showing how culture drives economic and social development as well as innovation and cohesion. Strengthened by UN report (2010, p. 19) in in Canadian report, The Creative Economy: Key Concepts and Literature Review Highlights (2013) that states: "adequately nurtured, creativity fuels culture, infuses a human-centred development and constitutes the key ingredient for job creation, innovation and trade while contributing to social inclusion, cultural diversity and environmental sustainability".With the increase in innovation, new sectors will emerge so that they can improve the economy growth.

Shaomin, et al (2017) have shown that culture plays an important role in productivity gains across countries, contributing in general to the study of the

effects of culture on economic development, and demonstrating that culture can be empirically measured and linked to an activity that directly affects the economy – labor productivity. Our results are supportive of the ideas and findings of Weber (1958) and Granato et al. (1996). A favorable culture environment will help accelerate that growth. Sahomin et al (2017) said to bring culture into the equation of economic development and help the less-developed countries to grow faster and firms to operate more efficiently, they can using their cultural resources.

Walmsley (2011) in Walmsley (2013) state that theatre-going is a complex pursuit that transcends the blurred boundaries of arts,entertainment and leisure. It is therefore unsurprising that audiences' motivations forgoing to see a play vary enormously, from spiritual engagement at one extreme to agood night out at the other.According to Dobromir Stoyanov and Ina Stanoeva (2016) the youngest theatregoers and their attitude towards theatre will determine its future. Therefore it is very important to know what factors influence the young generation to attend theater performances in order to maintain the existence of the theater itself.

Based on the research conducted by Walmsley (2016) in Melbourne, the factors that most influence someone to attending a theater was the pursuit of emotional experience. However, the research conducted by Walmsley was conducted with a qualitative method with a sample of 42 respondents, so they can not represent theatrical audience in general. For the next study, they suggested looking for motivational factors with quantitative studies.

Meanwhile, the research conducted by Alex (2007) was done with quantitative study. This research gave similar results, the main motivation for someone who visit the gallery is escapism. They visit the gallery as their escape from their daily activities and seeking a psychological rewards. This research was conducted in the UK. The limitation of this research is that they only take samples from people who often visit the gallery, not people who come spontaneously.

Based on the two previous studies, we would like to find out whether the same factors apply in Jakarta. The primary aim of this paper is thus to explore the determinants that influence the younger generation in DKI Jakarta area to attend theater

performances. So as the main aim is toexplore the determinants from the audience perspective, the focus will fall on the personalneeds, motivations and driversas articulated by theatre-goers themselves. In this study, we will take the journal 'Escaping to the gallery': written by Alix Slater as a reference journal. We will conduct quantitative research as is done by this research to represent the theater audience in general.

The research problem statement have therefore been articulated as what are the determinants that influence the younger generation to attend theater performances in DKI Jakarta.

2. THEORETICAL FRAMEWORK

Motivations, also known as goals and values drive behaviour (Bouder Pailler, 1999 in Slater, 2007).Understanding motivations is important as it reveals the underlying reasons why visitors choose to participate in specific leisure activities. The Hawthorn findings, suggested that people are motivated to work well for its own sake, as well as for the social and monetary benefits they received, and that their motivation is internally stimulated (Nigel Bassett-Jones, Geoffrey C. Lloyd, 2005). The motivation theory that is still thought to business student today were Maslow (1954), Herzberg et al. (1959), Vroom (1964), Alderfer (1972), McClelland (1961) and Locke et al. (1981). Broadly speaking, the research can be divided into what has been labelled the content and the process theories of motivation. Content theory, expounded by Herzberg et al. (1959), assumed a more complex interaction between both internal and external factors, and explored the circumstances in which individuals respond to different types of internal and external stimuli. Process theory, the first exponent of which was Vroom (1964), considers how factors internal to the person result in different behaviours (Nigel Bassett-Jones, Geoffrey C. Lloyd, 2005).

Bergadaà and Nyeck (1995) in Walmsley (2011)research concluded that motivation behind making or attending theatrewas ultimately driven by the desire to satisfy deep-set values, and the literature onsatisfaction can therefore serve to illuminate the motivations behind arts attendance.Bergadaà and Nyeck's (1995) in Walmsley (2011)confirmed earlierresearch into consumer behaviour, which found that the most cited motivations for aleisure experience were

pleasure and escapism (Unger & Kernan, 1983 in Walmsley, 2011). This findingis supported by Slater (2007) in Walmsley (2011, whose research into the motivations of visitors toart galleries also revealed escapism as the core motivator, challenging the widelyacknowledged view in the museums and galleries sectors that learning was theprimary motivation. But it is contested by other research into consumer behaviourin arts and culture, which delineates shared experience and social engagement asdominant motivators (Arai & Pedlar, 2003; Bourgeon-Renault, 2000in Walmsley, 2011).

Beard and Ragheb (1983) in Slater (2007) developed a generic leisure motivation scale that encompassed a range of leisure activities from participating in sports to visiting galleries and the theatre. Beard and Ragheb's motivational scale (1983) in Slater (2007) to :

1) Find out who attends different types of events at a theatre.

2) Test a new motivational scale.

3) Find out what motivates visitors to attend events at a theatre.

4) Compare the motivations of visitors who attend different events, are first time or returning visitors, alone or in a group, and have pre-planned rather than spontaneously participated in events.

Beard and Ragheb's motivational scale was guided by three motivational domains which are social and family interaction, learning and escapism.

Table 1. List of motivational items. Adapted from Slater (2007)

Social & family interaction	Learning	Escapism
Have quality time with my family/friends	**Learn more about paintings/art	*Get away from responsibilities of my everyday life
Experience something with my relations	See something new	Make a nice change from my daily routine
Bring my friends/relatives with me	*Discover new things	*Relive stress and tension
**Socialise with others	Find out about paintings/art	**Relax in a nice environment
Spend time with my family	**Fulfil my curiosity	*Relax mentally
Show the Gallery to my family/friends	**Explore new places	**Escape the hustle and bustle of daily activities
**Interact with other people	*Expand my interests	Take the opportunity to rest and unwind
Do something with other people	**Get self fulfilment from learning	Do something different

Items marked with an * were taken directly from Beard and Ragheb's scale and adapted items are indicated by **. Those without an asterix are new items developed by the author drawing on the literature.

Beard and Ragheb's motivational scale has been developed by other academics to study leisure motivation, and whilst it has its critics (Ryan, 1997), the validity of the scale has been praised. It measures both specific and general leisure motivation and possesses both content and construct validity, is short and multidimensional and provides coverage of the leisure domain (Murray and Nakajima, 1999, p. 59 in Slater, 2007).

In an effort to understand the factors that influence the younger generation to attend theater performances, this research will adopt the latest conceptual model of youth activities, which includes leisure and extracurricular activities.

In amodel by Benson and Saito (2000), 1) background factors (e.g., gender, age, socio-economic status, language) predict young people's access to 2) youth development inputs (e.g., Theater Performances Attendance and Participation) that leads to 3) academic success and psychological adjustment, which ultimately gives rise to 4) broad health and wellbeing outcomes. In a model by Bohnert, Fredricks, and Randall (2010), 1) demographic (e.g., age, socioeconomic status, gender, race/ethnicity), family (e.g., parental support), school, and student (e.g., school type) factors predict 2) organized youth activity participation (e.g., attendance at performing arts events) that affect 3) youth outcomes (e.g., psychological, social, educational). This study focuses on

the first two components of both conceptual models: family, student, school, and socio-demographic factors associated with young people's attendance at performing arts events (referred to as receptive arts participation) (Martin, Anderson, & Adams, 2012).

probability sampling is a sampling technique in which every member of the population has a known, nonzero probability and the process of selection is random, so the bias inherent in nonprobability sampling procedures is eliminated. (Zikmund et al, 2009).
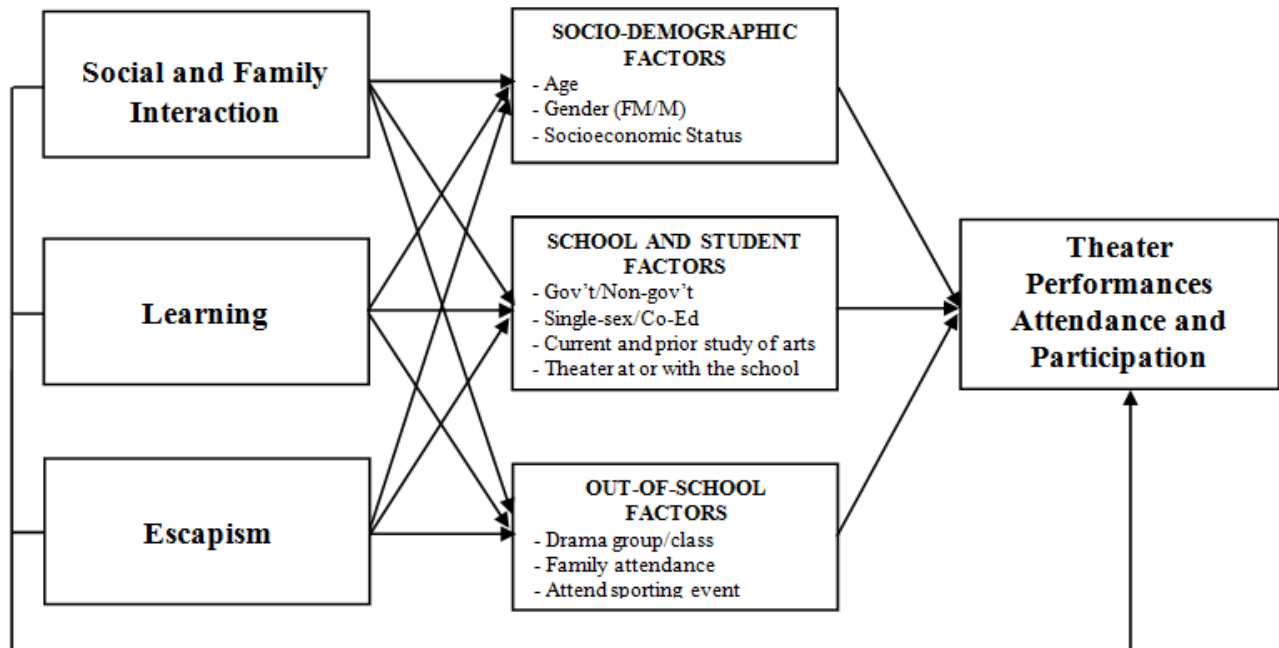

Fig 1: Hypothesized Model of Social and Family Interaction, Learning, and Escapism Predicting Attendance and Participation of Theater Performances.

3. METHODS

The research method that the researchers used in this study was the survey method. The unit of analysis used for each problem statement in this study is an individual level analysis unit, namely young generations in the DKI Jakarta area. The unit of analysis itself refers to the level of aggregation of data collected during the data analysis stage (Sekaran and Bougie, 2013, p.104). Time Horizon used in this study is cross sectional, where research data is collected only once, perhaps over a period of days or weeks or months, to answer research questions (Sekaran and Bougie, 2013, p.106). The object of research in this study were determined.

The population in this study is young generations in the DKI Jakarta area as of January 2019. The young generetions in this study were generation Y who are individuals born between 1980 and 2000. The population in DKI Jakarta Province according to the latest data from the Central Bureau of Statistics of DKI Jakarta Province in January 2017 was 10,177,924 people.

The sampling technique we chose was probability sampling. Probability sampling is used because the

For this type we use simple random sampling which is a probability sampling procedure that ensures each element in the population will have an equal chance of being included in the sample, (Zikmund et al. 2009). In this study the number of samples to be used by researchers was 50 people with details of 25 men and 25 women.

Researcher used Likert scale. This agreement and disagreement will be expressed in five scales, as follows :

Table 2. Likert Scale

Very Disagree	Disagree	Neutral	Agree	Very Agree
1	2	3	4	5

The basic analysis that can be used to analyze causal relationships is regression analysis. Simple regression analysis is used in situations where one independent

variable in the hypothesis affects one dependent variable (Now and Bougie, 2013, p. 315).

4. RESULT AND DISCUSSION

Respondents in this study were 100 people from Jakarta, with a percentage of men at 49.5% and women at 50.5%. The number of respondents under the age of 19 years amounted to 5.9%, aged 19-24 years amounted to 75.2%, aged 25-29 years amounted to 15.8%, and those aged 30-34 years amounted to 3%. From the above data it can be seen that the majority of respondents in this study were respondents aged 19-24 years. Most of them are employees (53.5%) and students (28.7%).

Variables are collected based on existing statements using the help of IBM SPSS Statistics 20.0 software, where the r table obtained is 0.17. Then the results of the validity and reliability tests are as follows:

Table 3. The results of the validi

Based on the table below, information can be obtained that all statements representing the variables in the research questionnaire are valid. This is because r counts on all items of statements are greater in value compared to the value of r in the table.

	VALIDITY TEST			RELIABILITY TEST		
	R COUNT (CORRECTED ITEM - TOTAL CORRELATION)	R TABLE	RESULT	Rα (CRONBACH ALPHA)	R TABLE	RESULT
Social and Family Interaction 1	.656	0.17	VALID	0.864	0.17	RELIABLE
Social and Family Interaction 2	.652		VALID			
Social and Family Interaction 3	.625		VALID			
Social and Family Interaction 4	.648		VALID			
Social and Family Interaction 5	.641		VALID			
Social and Family Interaction 6	.552		VALID			
Social and Family Interaction 7	.585		VALID			
Social and Family Interaction 8	.541		VALID			
Learning 1	.745	0.17	VALID	0.939	0.17	RELIABLE
Learning 2	.743		VALID			
Learning 3	.803		VALID			
Learning 4	.842		VALID			

Learning 5	.774		VALID			
Learning 6	.878		VALID			
Learning 7	.751		VALID			
Learning 8	.752		VALID			
Escapism 1	.605	0.17	VALID	0.913	0.17	RELIABLE
Escapism 2	.698		VALID			
Escapism 3	.756		VALID			
Escapism 4	.744		VALID			
Escapism 5	.815		VALID			
Escapism 6	.799		VALID			
Escapism 7	.720		VALID			
Escapism 8	.625		VALID			
Socio Economic Factor 3	.457	0.17	VALID	0.522	0.17	RELIABLE
Socio Economic Factor 5	.303		VALID			
Socio Economic Factor 6	.219		VALID			
Socio Economic Factor 7	.441		VALID			
School and Student Factor 5	.359		VALID	0.572	0.17	RELIABLE
School and Student Factor 6	.472		VALID			
School and Student Factor 7	.463		VALID			
Out of School factor 1	.197		VALID	0.326	0.17	RELIABLE
Out of School factor 2	.197		VALID			
Theater Performances Attendance and Participation1	.333	0.17	VALID	0.378	0.17	RELIABLE
Theater Performances Attendance and Participation2	.658		VALID			

Theater Performances Attendance and Participation3	.579		VALID			

It also can be seen that the value of Cronbach's Alpha on existing variables is greater than the significance level of 0.17. Therefore all statement items representing the above variables are reliable.

Table 4. The results of the

ANOVAa						
Model		**Sum of Squares**	**df**	**Mean Square**	**F**	**Sig.**
Social and Family Interaction to Socio Economic Factor	Regression	0.076	1	0.076	0.031	,862[b]
	Residual	155.524	63	2.469		
	Total	155.6	64			
Social and Family Interaction to School and Student Factor	Regression	1.548	1	1.548	.887	,349[b]
	Residual	148.406	85	1.746		
	Total	149.954	86			
Social and Family Interaction to Out of School Factor	Regression	2.968	1	2.968	6.117	,015[b]
	Residual	40.764	84	.485		
	Total	43.733	85			
Learning to Socio Economic Factor	Regression	6.211	1	6.211	2.653	,110[b]
	Residual	107.705	46	2.341		
	Total	113.917	47			
Learning to School and Student Factor	Regression	.189	1	.189	.115	,736[b]
	Residual	110.101	67	1.643		
	Total	110.290	68			
Learning to Out of School Factor	Regression	.015	1	.015	.032	,859[b]
	Residual	32.188	67	.480		
	Total	32.203	68			
Escapism to Socio Economic	Regression	6.371	1	6.371	2.761	,102[b]

Factor	Residual	138.468	60	2.308		
	Total	144.839	61			
Escapism to School and Student Factor	Regression	.578	1	.578	.349	,556[b]
	Residual	137.375	83	1.655		
	Total	137.953	84			
Escapism to Out of School Factor	Regression	1.093	1	1.093	2.180	,144[b]
	Residual	40.594	81	.501		
	Total	41.687	82			
Socio Economic Factor to Theater Performances Attendance and Participation	Regression	.400	1	.400	.069	,795[b]
	Residual	185.629	32	5.801		
	Total	186.029	33			
School and Student Factor to Theater Performances Attendance and Participation	Regression	3.824	1	3.824	.605	,440[b]
	Residual	341.533	54	6.325		
	Total	345.357	55			
Out of School Factor to Theater Performances Attendance and Participation	Regression	16.181	1	16.181	2.554	,116[b]
	Residual	316.799	50	6.336		
	Total	332.981	51			
Social And Family Interaction to Theater Performances Attendance and Participation	Regression	.932	1	.932	.146	,704[b]
	Residual	350.647	55	6.375		
	Total	351.579	56			
Learning to Theater Performances Attendance and Participation	Regression	.002	1	.002	.000	,986[b]
	Residual	201.973	38	5.315		
	Total	201.975	39			
Escapism to Theater Performances Attendance and Participation	Regression	25.600	1	25.600	4.753	,034[b]
	Residual	280.048	52	5.386		
	Total	305.648	53			

Basis of Decision Making:

1. If sig ≥ α (0.05), there is no significant effect

2. If sig < α (0.05), there is a significant effect

Based on the table above the significance value of the Social and Family Interaction (X1) variable on the Socio Economic Factor (Y1) variable is 0.862. The significance value of the Social and Family Interaction (X1) variable on the School and Student Factor (Y2) variable is 0.349. The significance value of the Social and Family Interaction variable (X1) to the Out of School Factor

variable (Y3) is 0.015. Then, there is no significant effect of the Social and Family Interaction (X1) variable on the Socio Economic Factor (Y1), the School and Student Factor (Y2) variable, and the Out of School Factor variable (Y3).

The significance value of the Learning variable (X2) on the Socio Economic Factor (Y1) variable is 0.110. The significance value of the Learning variable (X2) against the School and Student Factor (Y2) variable is 0.736. The significance value of the Learning variable (X2) to the

Out of School Factor (Y3) variable is 0.859. Thus, there is no significant effect of the Learning variable (X2) on the Socio Economic Factor (Y1) variable, the School and Student Factor (Y2) variable, and the Out of School Factor (Y3) variable.

For the Escapism variable (X3), the significance value of the Escapism variable (X3) on the Socio Economic Factor (Y1) variable is 0.102. The significance value of the Escapism (X3) variable against the School and Student Factor (Y2) variable is 0.556. The significance value of the Escapism variable (X3) to the Out of School Factor (Y3) variable is 0.144. So, it can be concluded that there is no significant effect of the Escapism (X3) variable on the Socio Economic Factor (Y1) variable, the School and Student Factor (Y2) variable, and the Out of School Factor (Y3) variable.

Based on the table above, we can see that the significance value of the Socio Economic Factor (Y1) variable for the Theater Performances Attendance and Participation(Z) variable is 0.795. The significance value of the School and Student Factor (Y2) variable on the Theater Performances Attendance and Participation(Z) variable is 0.440. The significance value of the Out of School Factor (Y3) variable for the Theater Performances Attendance and Participation(Z) variable is 0.116. This means that there is no significant effect of the Socio Economic Factor (Y1), School and Student Factor (Y2), and Out of School Factor (Y3) variables on the Theater Performances Attendance and Participation(Z) variable.

Meanwhile, the significance value of the Social and Family Interaction (X1) variable on the Theater Performances Attendance and Participation(Z) variable is 0.704. The significance value of the Learning variable (X2) on the Theater Performances Attendance and Participation(Z) variable is 0.986. The significance value of the Escapism (X3) variable for the Theater Performances Attendance and Participation(Z) variable is 0.034. So it can be concluded that there is no significant effect of the Social and Family Interaction (X1) and

Learning (X2) variables on the Theater Performances Attendance and Participation(Z) variable. However, it was found that there was a significant effect of the Escapism (X3) variable on the Theater Performances Attendance and Participation(Z) variable.

This shows that they attend the performing arts because they are driven by the escapism factor. Where they seek entertainment and escape from their daily activities. So that the performing arts for them is a place of entertainment to release fatigue. Meanwhile, social and family factors, as well as learning factors are not factors that motivate young people to attend theater. From the above data it can also be concluded that theater visitors are very diverse and are not influenced by the Socio Economic Factor, School And Student Factor, and Out of School Factor.

5. CONCLUSION

Based on the results of research and discussion, the following conclusions can be drawn:

1) There is no significant effect of Social and Family variables on the Socio Economic Factor, School and Student Factor, and Out of School Factor variables on theater visitors in DKI Jakarta.

2) There is no significant effect of Learning Variables on Socio Economic Factor, School and Student Factor, and Out of School Factor Variables on theater visitors in the DKI Jakarta area.

3) There is no significant influence of the Escapism Variable on Socio Economic Factor, School and Student Factor, and Out of School Factor Variables in theater visitors in the DKI Jakarta area.

4) There is no significant effect of Socio Economic Factor Variables, School and Student Factor Variables, and Out of School Factor Variables on theater visitors in the DKI Jakarta area.

5) There is no significant effect of Social and Family variables and Learning Variables on theater visitors in the DKI Jakarta area.

6) There is a significant influence of Variable Escapism towards theater visitors in the DKI Jakarta area.

So, it was found that what motivated the younger generation in Jakarta to visit the theater was the escapism factor. Their motivation is to find entertainment separately from daily activities. While other factors such as social and outgoing factors, learning factors, Socio Economic Factor, School And Student Factors, and Out of School

Factors apparently did not affect the desires of the younger generation in visiting the theater.

With this research, we can provide that escapism factor which gives an influence and becomes a motivation for young generation in visiting theater. This research also shows that theater visitors are very diverse and are not influenced by the Socio Economic Factor, School And Student Factors and Out of School Factors. However, if the younger generation gets satisfying entertainment it will affect their presence in the theater.

The suggestions we can provide for further research are as follows:

1) Future researchers may be able to conduct this research in areas that have many art theaters such as in Bali with different respondents.

2) The next researcher can look for what factors other than escapism can influence theater attendance.

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