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A STUDY ON THE AUDIENCE ATTITUDES TOWARDS STREET PERFORMERS AND THEIR MOTIVATIONS FOR TIPPING: THE CASE OF CALLIGRAPHY GREENWAY, TAICHUNG, TAIWAN

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Abstract

This study investigated audience attitudes towards street performances and tipping motivations in Calligraphy Greenway, Taichung, Taiwan. The major aims of the study were to analyze differences between different audience age groups and joyful atmospheres, as well as to understand audience attitudes and actions. Interviews with seven street performers were simplified and made into a questionnaire, which was then conducted online with audience members who had watched the performances, such as singing, magic shows and so on. There were 306 valid responses received. Data was analyzed using SPSS 20 and three major outcomes were noted. First, reasons for watching the performances, tipping motivations, and attitudes towards the performers differed based on individuals' socio-economic backgrounds. Second, there were correlations between tipping motivations and preferences for different types of performances. Third, audience attitudes towards performers and tipping motivations were mostly correlated. Based on the study's results, the author has made some recommendations for their references to the Taichung Municipal Government's Management Department, street performers, and future researchers, respectively.

Key Words: Street Performers, Attitude, Tipping Motivation

Introduction

Study Motivation

The development of a city is not just about skyscrapers, modern streets, and conveniences. A city is also a place that makes people want to stay and helps them appreciate their living

quality. Nowadays, when people rush to work, they either seem stressed or concentrate on their electronic devices on buses and subways. The pressures of life do not allow them to stop, take a break, and relax. Watching artistic performances can be a way to help people relax. Art does not only exist in museums or galleries. One art form can be appreciated in the context of a crowd: street performances. The unique nature of street performances is of interest to researchers and is one of the motivations for this study. Street art does not just happen in a short period of time; street performers move their audience and win the audience's applause and tips to encourage the performers. Performers and audience together create their own culture and art, which is different from other professional performers who charge admission fees. A second motivation of this study is to discover how street performances, which take place closer to people than most art forms, work and how they endure in society.

Specific Objectives

This study has the following four specific objectives:

a. To investigate respondents' social attributes to describe the audience of street performance;

b. To examine the differences in reasons to watch street performance, preferred performance types, tipping motivations, externalities of street performers and attitudes toward street performers and government policies by audience social attributes;

c. To figure out:

(1) the relationships between factors of reasons for watching street performance and factors of preferred street performance types;

(2) the relationships between tipping motivations and preferred street performance types;

(3) the relationships between respondents' perceived societal externalities and their attitudes toward street performers and government's policies; and

(4) the relationships between respondents' tipping motivations and attitudes toward street performers and government policies.

Literature Review

In Chinese society, urban street performers are prevalent in modern times; however, they were also present during the Song Dynasty (960~1127 A.D.) in Chinese history (Yue Yongyi, 2003). Everyone has his or her opinion on the definition of street performance and performers. Among contemporary scholars, Qian Lian (2004) defines street performance as a performance taking place with many people in a public area where the audience is face-to-face with the performers and engaged in the performance activities. Qian Lian further specifies that these performances take place without stage barriers and feature a container for audience to tip. In 2010, on the article of "Business Model for Street Performers", Yan Shenxian defines street performances as those presented by music performers and painters mainly in public places. Yan also specifies that street performers usually try to please pedestrians and interact with the public. In

their 2010 study on the Kaohsiung International Street Art Festival, Lin Yanzi defines street performers as people who legally use public spaces to engage in art and cultural activities by individuals or groups in order to obtain tips from viewers as audience. In recent years, the rise of various international arts festivals has led to an increase in street art, and the characteristics of the public space of the "street" allow novice artists to practice and meanwhile to observe audience preferences.

The Taichung City Cultural Department's classification of street performers includes:

1. performing arts: music, drama, dance, magic, action, folk art, poetry recitation etc.;

2. visual arts: painting of using non-permanent materials, recording, and photography; and

3. creative crafts: handcrafts and sculpture (using crystal, stone, wood, bamboo, etc.).

Zhang (2008) classifies street performers using different categories than the Taichung City government. His first category is music: traditionally, string instruments performed are becoming less common, while wind instrument performances are becoming more popular, mostly saxophone. The second category is circus. In recent years European circus schools have become popular and many of their graduates perform on the streets and at festivals, which quite profitable for performers. The third category is drama and dance. One kind of dance called "Franco" is often seen on the streets. The fourth category is a new performance medium: sculpture statue of human body. It can accommodate many different types of performance, the audience pays first and then enjoys, and it is mysterious and creative as the statue's appearance is usually exaggerated and eye-catching.

There are various definitions of street performers according to different municipal city governments in Taiwan. Most city governments have their own regulations to operate street performers, accordingly. Besides New Taipei City and Tainan City without any definition yet, Taipei City government defines street performers as: in the public space, people or group of up to 10 persons who are engaged in arts activities. Taoyuan City government says that in accordance with the relevant procedures to obtain the street performer card issued by the city office, individuals or groups who are engaged in arts activities in public space. Taichung City government authorizes her Cultural Affairs Department to issues a street performer certificate to individuals or groups up to 10 persons for street performance. Lastly, Kaohsiung City: government refers to individuals or groups of 10 persons or less who have to apply for the approval of the competent authority (the Cultural Affairs Bureau).

There is a specific zone for street performers on the Taichung City Hall Cultural Affairs' website that includes a street performers' introduction, an opening place summary table, and other related information. Street artists' main performance mediums are singing, playing musical instruments, painting, and doing magic. In recent years, more creative street artists have

emerged, making balloon sculptures or weaving wool. After they complete their performance, street artists place a box in front of the crowd so that audience members may tip them. The word 'tip' can be used as a verb, meaning to reward financially. Usually, after a performance is finished, the street performer places a tipping box in front of the audience and lets them tip.

Whether individuals want to stop and appreciate the performance or not is determined by the attitude of the audience, that is, how the audience perceives the street performer. In Taiwan, many people still have stereotypical views of street performers. Most stereotypes include the notion that street performers are begging money from audience as beggars. According to Zhang (2008), commonly-held negative views of street performers fall into three categories: perceptions of street performers as beggars, people being bothered by street performers' appearance and blaming them, and direct questioning of the value of street performers. These three categories all represent hostile points of view that are difficult to change in a short time period. That said, with the rise of the tourism industry and an increasingly rapid flow of information, street art as well as coffee culture and creative markets are becoming more popular in the world, this trend brings Taiwanese residents beginning to value street culture and have higher expectations for street entertainment, which encourages street performers to show themselves. The government also provides street performance venues since 2010 and as a result, most people are gradually changing their impression of street performers.

Methodology

Sampling Approach

A survey was conducted with a convenient sampling approach to ask audience who were present at street performances at the Calligraphy Greenway. Based on the subjective judgments of the investigators, audience were selected if they were hanging around the street performances for sure and then the investigators carried out the questionnaire survey on site.

Questionnaire Survey

The survey was conducted from July to August 2015, and 306 valid questionnaires were collected as the data base for statistical analysis. Nunnally (1978) argues that Cronbach's α value must be above 0.7 to indicate the data reliability and that the higher the value of α, the better the reliability of the scales. Xiao (2009) also suggests that the α value of the scales be not less than 0.7 to assure a good reliability of the scales before statistical analyses.

Tools and Data Analysis

The tool of this study for data collection was the questionnaire designed on the basis of relevant literature review and some face to face interviews with 7 street performers. The contents of the questionnaire included: (1) 4 items of respondents' social attributes, (2) 18 items of reasons to watch street performance, (3) 10 types of street performance, (4) 12 items of tipping motivations, (5) 12 items of societal externalities, and (6) 16 items of respondents' attitudes toward street performers and government policies.

Data were collected and analyzed by using SPSS 20. More specifically, analytical operation skills applied were including: descriptive statistics, independent sample t-tests, one-way analysis of variance, and correlation analysis. The statistically significant level (p value) of all tests in this study was set to be equal or less than 5% , i.e. p = or < .05.

Results & Discussions

According to the marketing scholar Kotler (1998), he suggests that the analysis of consumer market should be based on the social backgrounds of the consumers, and accordingly four variables including: genders, age, education levels and status identity were selected in this study for statistical analyses.

Descriptive Analysis Of Respondents' Social Attributes

In terms of genders, of the 306 respondents, 150 (49.0%) were male and 156 (51.0%) were female. There were thus slightly more female than male interviewees. Regarding to age, 199 respondents (65.0%) were between the ages of 21 and 30, 39 respondents (12.7%) were over 41 years of age, 38 respondents (12.4%) were under the age of 20, and 30 respondents (9.8%) were between 31 and 40 years of age. Most respondents participating in this study were university educated, with 233 respondents (76.1%) having completed a university or college degree. Thirty-six respondents (11.8%) had completed secondary school, 33 respondents (10.8%) had completed a

Table 1. Respondents' social attributes

Social Attributes	Categories	Number	Valid percentage
Genders	male	150	49.0%
	female	156	51.0%
Ages	under 20	38	12.4%
	21~30	199	65.0%
	31~40	30	9.8%
	over 41	39	12.7%
Education levels	elementary, junior high schools	4	1.3%
	high school	36	11.8%
	university/college	233	76.1%
	masters/PhD	33	10.8%
Status identity (relative to city of Taichung, Taiwan)	Taichung residents	175	57.2%
	visitor/tourist	54	17.6%
	workers from elsewhere	42	13.7%
	others	35	11.4%

Masters or PhD degree, and 4 respondents (1.3%) had only completed elementary or junior high school. Most interviewees (175 or 57.2%) were local residents of Taichung, although tourists and visitors also made up 17.6% of respondents (n=54). Forty-two respondents (13.7%) were workers from other cities, and 35 respondents (11.4%) had other identities.

Reasons For Watching The Street Performance (S.P. In Brief) By Social Attributes

Eighteen reasons were asked by using the Likert scales to collected respondents' data of their degree of agreements, and 4 factors were obtained by exploratory factor analysis including: like and appreciation, fun and entertainment, pleasure atmosphere and social interaction. Four social attributes, including: genders, ages, education levels and status identities were used to examine if there are differences in those 4 reason factors of watching S.P., respectively.

As Table 2 shows, respondents of different genders had significant differences in the " pleasure atmosphere" factor as a reason for watching S.P., while there were no significant differences between male and female in other reason factors for S.P. watching. It may indicate that the creation of pleasure atmosphere by street performers may more attract males audience than attract females.

As Table 3 shows, respondents of different ages had significant differences in social interaction factor as a reason factor for watching S.P. This suggests that those whose age is 20~30 years old had stronger reason of being social interaction with S.P. than did those of 40 years old or above. Respondents with different education levels showed significant differences in the like and appreciation factor, and it was deduced that highly - educated citizens were more concerned about if they like and appreciate the S.P. than lower educated ones. Among respondents with different status identities, it showed that residents had significantly higher social interaction with S.P. than did tourists. It may indicate that the S.P. might have a closer connection with local residents as part of their daily life.

Differences in preferred street performance type by respondents' social attributes

Ten kinds of S.P. were presented to respondents for their choices of preferred ones, and three types of S.P. were obtained, including: acrobat type, singing and dancing type, and interaction type as well. As Table 4 shows, there were no significant differences in preferred types of street performances between male and female respondents. It may appear that all types of S.P. were preferred no matter what citizen's genders were. Table 5 shows that there were no significant difference in preferred street performance types among age groups. There were, however, significant differences in the preference of the interaction type among respondents with different education levels. Respondents who had completed high school or above were more likely to prefer the interaction type than lower education level. We therefore inferred that education levels may play a significant role in respondents' choice of preferred street performance type. Else, it was seemed not important to be 3.4 Differences in respondents' motiva-

tions for tipping street performers 12 items of tipping motivations were presented in the questionnaire for respondents to mark their degrees of agreement and the exploratory factor analysis was used to end up with two tipping motivation factors, including aspiration factor, i.e. tipping to encourage street performers, and sympathy factor, i.e. tipping the street performers with charity manner.

As Table 6 shows, there was no significant difference in the motivations of tipping to street performers between male and female respondents. However, it seemed to find that both male and female respondents' sympathy motivation of tipping were stronger than their aspiration motivation. This finding was quite consistent with current

Table 2. Differences in reasons for watching S.P. between males and females

Factors of reasons for watching S.P.	Homogeneity test		Mean factor score for Male	Mean factor score for Female	t-value	Significant level $P \leq 0.05$
	Levene value	Significant level				
like and appreciation	0.018	0.894	-.0543911	0.0519505	-0.928	0.354
fun and entertainment,	1.257	0.263	0.0563395	0.0538115	0.961	0.337
pleasure atmosphere	0.242	0.623	0.1370681	0.1309176	2.357	0.019*
social interaction	1.177	0.279	-.0252690	0.0241352	-0.431	0.667

Table 3. Differences in reason factors for watching S.P. by ages, education, and status identities

Factors of reasons for watching S.P. by age	Homogeneity test		$F/(\chi^2)$	Significant level	Scheffe
	Levene value	Significant level			
like and appreciation	2.091	0.101	0.5	0.682	n.s.
fun and entertainment,	0.294	0.830	0.695	0.555	n.s.
pleasure atmosphere	0.295	0.829	1.503	0.214	n.s.
social interaction	0.413	0.744	3.502	0.016*	2>4
Factors of reasons for watching S.P.	Homogeneity test		$F/(\chi^2)$	Significant level	Scheffe
	Levene value	Significant level			

by education					
like and appreciation	0.581	0.628	4.527	0.004**	B > C
fun and entertainment,	0.262	0.853	1.793	0.149	n.s.
pleasure atmosphere	0.452	0.716	0.887	0.448	n.s.
social interaction	0.102	0.959	1.520	0.209	n.s.
Factors of reasons for watching S.P. by status identity	Homogeneity test		F/(χ^2)	Significant level	Scheffe
	Levene value	Significant level			
like and appreciation	1.780	0.151	0.853	0.466	n.s.
fun and entertainment,	1.582	0.194	0.306	0.821	n.s.
pleasure atmosphere	1.037	0.376	0.274	0.844	n.s.
social interaction	0.267	0.849	4.226	0.006**	a>b,c,d

Note: a = residents, b = tourists, c = foreign workers, d = other.
Note: 1 = 20 years old, 2 = 21 ~ 30 years old, 3 = 31 ~ 40 years old, 4 = 41 years old or older.
Note: n.s. indicates not significantly different.

Table 4. Differences in preferred S.P. type by genders

Preferred S.P. types	Homogeneity test		Mean factor score for Male	Mean factor score for Female	t-value	Significance level
	Levene	Significance				
Acrobat type	4.518	0.034	0.0298561	0.0285164	0.506	n.s.
Singing and dancing type	0.059	0.809	0.0504414	0.0481780	0.861	n.s.
Interaction type	0.461	0.498	0.0264073	0.0252224	0.450	n.s.

Notes: n.s. indicates not significantly different.

Table 5. Differences in respondents' preferred performance type by age, education, and status identity

Preference for S.P. types by age	Homogeneity test		F/(χ^2)	Significance levels	Scheffe /K-W
	Levene	Significance			
Acrobat type	0.388	0.762	2.195	0.089	n.s.
Singing and dancing type	0.884	0.450	0.340	0.796	n.s.
Interaction type	0.201	0.896	0.772	0.510	n.s.
Preference for S.P. types by education	Homogeneity test		F/(χ^2)	Significance levels	Scheffe /K-W
	Levene	Significance			
Acrobat type	0.359	0.782	0.613	0.607	n.s.
Singing and dancing type	1.946	0.122	0.304	0.823	n.s.
Interaction type	1.245	0.294	4.932	0.002**	D,C,B>A
Preference for S.P. types by status identity	Homogeneity test		F/(χ^2)	Significance levels	Scheffe /K-W
	Levene	Significance			
Acrobat type	1.624	0.184	1.102	0.348	n.s.
Singing and dancing type	3.204	0.024*	(0.001)	0.973	n.s.
Interaction type	3.398	0.754	0.447	0.720	n.s.

Note: A = elementary school, B = high school, C = college, D = graduate institute.
Note: n.s. indicates not significantly different at $p > 0.05$.

Table 6. Differences in tipping motivation between male and female respondents

Tipping motivation factors	Homogeneity test		Mean factor score for Male	Mean factor score for Female	t-value	Significance level
	Levene	Significance				
Aspiration factor	1.554	0.214	0.0013572	0.0012789	0.023	n.s.
Sympathy factor	0.152	0.697	0.0833832	0.0785726	1.411	n.s.

Note: n.s. indicates not significantly different at $p > 0.05$.

Table 7. Differences in tipping motivation by respondents' age, education, and status identity

Tipping motivation factors by age	Homogeneity test		F/(χ^2)	Significance	Scheffe
	Levene	Significance			
Aspiration factor	1.054	0.369	0.749	0.524	n.s.
Sympathy factor	3.118	0.026*	(0.821)	0.483	n.s.
Tipping motivation factors by education	Homogeneity test		F/(χ^2)	Significance	Scheffe
	Levene	Significance			
Aspiration factor	2.537	0.057	5.470	0.001**	D>C,B,A
Sympathy factor	0.804	0.493	0.745	0.526	n.s.
Tipping motivation factors by status identity	Homogeneity test		F/(χ^2)	Significance	Scheffe
	Levene	Significance			
Aspiration factor	1.289	0.278	0.785	0.503	n.s.
Sympathy factor	0.147	0.932	0.131	0.942	n.s.

Note: A = elementary school, B = high school, C = college, D = graduate institute.
Note: n.s. indicates not significantly different at $p > 0.05$.

societal pejorative attitudes toward the street performers no matter what gender the respondents are. Interestingly on the opposite has shown those respondents of higher education level, i.e. graduate institute had stronger tipping motivation of aspiration than those of lower education levels. In other words, it may indicate that higher educated respondents tended to encourage the street performers by tipping them rather than paid sympathy on street performers (as shown in Table 7). Except the education levels, there are no other social backgrounds which play a statistically significant role in affecting respondents' tipping motivations.

Differences in perceptions of street performers as a societal externality by respondents' social attributes

Twelve items of societal externalities perceived by respondents were analyzed by exploratory factor analysis and ended up with two factors, including positive contributions to society and negative impacts to society. As Table 8 shows, there was no significant difference in the societal externalities from street performance between different genders. It may indicate that respondents of all genders did not perceive any differences in both positive

Table 8. Differences in societal externality between male and female respondents

Societal externality factors	Homogeneity test		Mean factor score for Male	Mean factor score for Female	t-value	Significant level
	Levene	Significance				
Positive contributions to society	1.985	0.160	0.0803637	0.0762425	1.367	n.s.
Negative impacts to society	5.121	0.024*	0.0782233	0.0742119	1.323	n.s.

Note: n.s. indicates not significantly different at $p > 0.05$.

Table 9. Differences in the externalities of street performers by respondents' social attributes

Societal externality factors by ages	Homogeneity test		$F/(\chi^2)$	Significance	Scheffe
	Levene	Significance			
Positive contributions to society	2.264	0.081	0.423	0.737	n.s.
Negative impacts to society	0.951	0.416	1.719	0.163	n.s.
Societal externality factors by education	Homogeneity test		$F/(\chi^2)$	Significance	Scheffe
	Levene	Significance			
Positive contributions to society	1.986	0.116	3.417	0.018*	n.s.
Negative impacts to society	4.322	0.005**	(4.949)	0.176	n.s.
Societal externality factors by status identities	Homogeneity test		$F/(\chi^2)$	Significance	Scheffe
	Levene	Significance			
Positive contributions to society	3.148	0.025*	(1.160)	0.763	n.s.
Negative impacts to society	0.830	0.478	1.904	0.129	n.s.

Note: n.s. indicates not significantly different at $p > 0.05$.

contributions to society and negative impacts to society. As Table 9 shows,

other social attributes including ages education levels and status identities were used to examine if any differences in the respondents' perceived societal externalities existed, the analytical results have shown that no difference existed among respondents' social attributes. In other words, it may reflect the findings of previous result which showed that all respondents had the statistically similar perception of both positive and negative externalities created by street performers to society.

Differences in respondents' attitudes towards street performers and government policies by social attributes

Eighteen items of attitudes toward street performers and government policies were presented in the questionnaire and asked the respondents to mark their agreement levels as the data collected for statistical analysis. After exploratory factor analysis, four factors were obtained, including: occupational identity, i.e. street performance is professional; encouragement policies, i.e. government should aspirate street performance as citizens' leisure style; regulatory policies, i.e. government should regulate street performance by laws or regulations; and future career development, i.e. government should help street performers sustainably develop their street performance.

Table 10 showed the results of the analyses. In terms of genders, male respondents tended to have a stronger attitude towards street performers' regulatory policies and future career development than female respondents' , but there was no significant difference in their attitudes toward occupational identity and encouragement policies. It may indicate that both genders share a positive attitudes toward street performers who still need to be regulated under laws to ensure their continuously career in street performances.

Table 10. Differences in attitudes towards street performers and government policies between male and female respondents

Attitudes toward street performers and government policies factors	Homogeneity test		Mean factor score for Male	Mean factor score for Female	t-value	Significant level
	Levene	Significance				
Occupational identity	0.171	0.680	-0.0194164	0.0185451	-0.331	n.s.
Encouragement policies	0.000	0.990	0.0423107	-0.0404122	0.722	n.s.
Regulatory policies	2.009	0.157	0.1166451	-0.1114110	2.001	0.046*
Future career development	0.212	0.645	0.1159385	-0.1107361	1.988	0.048*

Note: * indicates a significant level of $p < 0.05$
n.s. indicates not significantly different at $p > 0.05$.

As shown in Table 11, there was no significant difference in respondents' attitudes towards street performers and government policies among their social attributes including ages and status identities. However, it was found that respondents of higher education levels tended to have a stronger and positive attitude toward factor of occupational identity than lower education level. This result may somehow reflect current societal condition of those who have lower education level would regard street performers as traditional beggars on the street. Fortunately, this societal condition may be fade off due to government's policies of encouragement and regulatory management.

Table 11. Differences in attitudes towards streets performers and government policies by respondents' social attributes

Attitudes toward street performers and government policies factors by ages	Homogeneity test		$F/(\chi^2)$	Significance	Scheffe
	Levene	Significance			
Occupational identity	1.509	0.212	0.962	0.411	n.s.
Encouragement policies	0.742	0.528	0.544	0.652	n.s.
Regulatory policies	1.554	0.201	0.828	0.479	n.s.
Future career development	1.414	0.239	1.025	0.382	n.s.
Attitudes toward street performers and government policies factors by education	Homogeneity test		$F/(\chi^2)$	Significance	Scheffe
	Levene	Significance			
Occupational identity	0.838	0.474	5.991	0.001**	B,C,D>A
Encouragement policies	1.541	0.204	1.442	0.231	n.s.
Regulatory policies	1.682	0.171	2.617	0.051	n.s.
Future career development	0.787	0.502	0.353	0.787	n.s.
Attitudes to-	Homogeneity test			S	

ward street performers and government policies factors by status identities	Levene	Significance	F/(χ^2)	significance	Scheffe
Occupational identity	0.446	0.720	1.507	0.213	n.s.
Encouragement policies	1.698	0.167	0.516	0.672	n.s.
Regulatory policies	1.704	0.166	0.104	0.958	n.s.
Future career development	1.185	0.316	1.334	0.264	n.s.

Note: A = elementary school, B = high school, C = college, D = graduate institute.
n.s . indicates not significantly different, p > 0.05.

Relationships analyses between two variable factors

There were five groups of variables in this study, including: reasons for watching street performance, preferred street performance types, tipping motivations, externalities in society and attitudes toward street performers and government policies. This section would present four Pearson correlationships among factors from variables of groups in pair. The coefficient of each relation indicates a significant positive or negative results by showing their * sign which means one * sign with p value < or = to 0.05, two ** signs with p value < or = to 0.01, and three *** signs p value < or = to 0.001.

Relationships between factors of preferred street performance types and factors of reasons for watching street performance

There were four factors extracted from 18 items of reason for watching street performance, including like and appreciation, fun and entertainment, pleasure atmosphere and social interaction, which were used to analyze their correlationships with three factors from 10 items of the preferred street performance types, including acrobat type, singing/ dancing type and interaction type.

As shown in Table 12, the results of correlationship coefficients presented that 9 out of 12 coefficients were significantly related to each other, which may indicate all preferred street performance types have significantly positive relationships with respondents' reason factors of like and appreciation and social interaction, while factor of acrobat type was only significantly positive related to reason factor of pleasure atmosphere, and both preferred street performance factors of singing/dancing type and interaction type had the same relationships with reason factor of fun and entertainment.

Table 12. Relationships between factors of preferred street performance types and factors of reasons for watching street performance

Reasons for watching street performance by preferred street Performance types	Like and appre-ciation	fun and enter-tainment,	Pleasure at-mosphere	Social inter-action
Acrobat type	0.293**	0.063	0.178**	0.140**
Singing and dancing type	0.243**	0.224**	-0.16	0.237**
Interaction type	0.321**	0.189**	-0.38	0.205**

Note : ** indicates a significant level at p value < or = 0.01.

Relationship between tipping motivations and preferred street performance types

Twelve items of tipping motivations were used to conduct the exploratory factor analysis and ended up with two factors, including aspiration factor, i.e. tipping street performers for their good job presented and sympathy factor, i.e. tipping due to a charity mind of pity on them.

The Table 13 shows that respondents' tipping motivation of aspiration seemed more significantly relative to preferred street performance types than that of sympathy, which only slightly significantly relative to acrobat type of preferred street performance. It is quite consistent with previous finding that higher educated respondents had more aspiration tipping motivation than sympathy one due to the prevalent education opportunities in Taiwan.

Table 13. Relationship between tipping motivations and preferred street performance types

Preferred street performance types by Tipping motivations	Acrobat type	Singing and dancing type	Interaction type
Aspiration factor	0.220**	0.383**	0.422**
Sympathy factor	0.194**	0.078	0.068

Note : ** indicates a significant level at p value < or = 0.01.

Relationship between respondents' perceived societal externalities and their attitudes toward street performers and government's policies

Twelve items of perceived societal externalities were used to conduct the exploratory factor analysis and ended up with two factors, including positive contributions in society, i.e. ;

and negative impacts in society. Then, 16 items of attitudes toward street performers and government policies were also used to conduct the exploratory factor analysis and ended up with four factors, including occupational identity, i.e. regard street performance as professional; encouragement policies, i.e. to aspirate street performance as citizens' leisure ; regulatory policies, i.e. regulate street performers by laws ; and future career development, i.e. help street performers sustainably survive and develop.

The Pearson correlation analyses were conducted by using the above two groups of factors and the analytical results were shown in Table 14. It is clear to find that respondents attitudes toward street performers and government policies were significantly positive related to street performers' contributions in society except regulatory policies. In other words, the street performances are seen as professional and are encouraged by government policies due to their positive contributions to our society. On the other hand, because the street performers are professional so they would not bring negative impact to our society, and furthermore, the regulatory policies and future career development would neither bring negative impact to our society.

Table 14. Relationship between perceived societal externalities and attitudes toward street performers and government's policies

Attitude and government policies by perceived societal externalities	Occupational identity	Encouragement policies	Regulatory policies	Future career development
Positive contributions in society	0.411**	0.429**	-0.048	0.255**
Negative impacts in society	-1.92**	-1.08	0.310**	0.217**

Note : ** indicates a significant level at p value < or = 0.01.

Relationship between tipping motivations and attitudes toward street performers and government's policies

Two factors of tipping motivations and four factors of attitudes toward street performers and government policies were also used to conduct the Pearson correlation analyses. As shown in Table 15, it is clear that respondents tend to tip street performers in an aspiration way and support government's encouragement policies if they are seen more professional in street performance. On the other hand, respondents tend to tip the street performers in a sympathy way as they concern about their future career development since street performance is not an easy job and their career development is not assured.

Table 15. Relationship between tipping motivations and attitudes toward street performers and government's policies

Attitude and government's policies by Tipping motivation	Occupational identity	Encouragement policies	Regulatory policies	Future career development
Aspiration factor	0.570**	0.371**	-0.54	0.103
Sympathy factor	-0.027	0.024	0.047	0.281**

Note : ** indicates a significant level at p value < or = 0.01.

Conclusions And Recommendations

In recent years, the street performance has become increasingly popular in the public open space, especially in the urban park where lots of citizens are hanging around. The street performers of various skills are in the park to attract audience to enjoy their performances and thereafter to tip them as a reward for their living income. The question concerned in this study was under what conditions the audience are willing to tip the street performers. A questionnaire survey was conducted to collect data from citizen respondents and analyze the data by using SPSS statistical software package. The following sections are to present the conclusions and recommendations on the basis of the study results in this paper.

Conclusions

Six parts of questions were included in the questionnaire, they were: (1) social attributes, (2) reasons of watching street performance, (3) preferred types of street performance, (4) tipping motivations, (5) perceived externalities in society, and (6) attitudes toward street performers and government policies. The questionnaire was designed by using Likert scale, i.e. from very disagree with 1 point to very agree with 5 points, to collect data for statistical analyses. The convenient sampling approach was adopted to survey 400 sample respondents in Calligraphy Greenway, Taichung, Taiwan. 308 valid samples were collected with a effective return rate of 77%.

The social attributes of the respondents

Among 308 respondents, genders of male and female were about the same, which may indicate both genders were interested in watching street performances. Respondents were mostly in ages from 20 to 40 years old, which may indicate young and mature adults were majority of the audience. Similarly, the respondents were mostly college or above educated, and their status identity were also dominated by local residents but still quite a few were tourists from nearby places.

Summary of Statistical Comparison Analyses

In order to extract factors from questions of each part in the question-

naire, exploratory factor analysis was used first for the comparison analyses among respondents' social attributes; secondly for the Pearson correlation analyses between factors. The analytical results were summarized as followings:

Comparison analyses

The following comparisons of factors were based on social attributes, including: genders, ages, education levels and status identities to investigate if there were any differences among these social attributes.

Differences in reasons of watching street performance factors by social attributes

Four factors of reasons, including like and appreciation, fun and entertainment, pleasure atmosphere and social interaction were obtained for the comparisons by social attributes. The results first showed that males had stronger reason factor of pleasure atmosphere than female to watch street performance; secondly, younger respondents had stronger reason factor of social interaction than older ones; thirdly, lower educated respondents had stronger reason factor of like and appreciation than higher educated ones; and finally local residents had stronger reason factor of social interaction than out coming visitors probably due to emotional link within the same area.

Differences in preferred types of street performance factors by social attributes

Three factors of preferred street performance types, including acrobat, singing/dancing and interaction types were obtained for the comparisons by social attributes. The results showed that higher educated respondents had stronger preferences for interaction type of street performances than lower educated ones. The rest of the social attributes showed no significant differences in preferred street performance types.

Differences in tipping motivations factors by social attributes

Two factors of tipping motivation, including aspiration and sympathy were obtained for the comparisons by social attributes. The results showed that higher educated respondents had stronger tipping motivation of aspiration to street performances than lower educated ones. The rest of the social attributes showed no significant differences in tipping motivation.

Differences in perceived externalities in society factors by social attributes

Two factors of perceived externalities, including positive contribution to society and negative impacts to society were obtained for the comparisons by social attributes. The results showed that no any social attributes had any significant difference in their perceived externalities to society.

Differences in attitudes toward street performers and government policies factors by social attributes

Four factors of reasons, including occupational identity, encouragement policies, regulatory policies and future career development were obtained for the comparison analyses by social attributes. The results first showed that males had stronger attitudes toward

regulatory policies and future career development for street performances than attitudes of females; secondly, higher educated respondents had stronger attitudes toward occupational identity than lower educated ones. The rest of those social attributes did not distinguish any differences in their attitudes toward street performers and government policies.

Generally speaking, the investigations of the comparisons did not show differences in respondents viewpoints on street performances by their social attributes. However, it found that higher educated, male and younger respondents tended to have stronger positive viewpoints on street performers and their performances, it may bring the street performers some evidence to focus on the market targets of the audience with the above specific social attributes, i.e. higher educated, male and younger respondents.

Pearson correlation analyses

The Pearson correlation analysis is to figure relationship between factors in pairs, which would show the positive, negative or none relations. The following conclusions were the results of the analyses.

Pearson correlations between preferred street performance types and reasons for watching street performance.

The results showed that the preferred street performance types and reasons for watching street performance were mostly significantly positive related each other, which may indicate that street performers need to understand why audience come to watch their performance and then present their shows to meet audience needs. Pearson correlations between tipping motivations and preferred street performance types

The results showed that respondents' tipping motivations were more aspiration oriented than sympathy with all kinds of street performances, which may indicate that nowadays' audience are friendly and aspirating street performers then the old time's manner who used to regard street performers as street beggars.

Pearson correlations between perceived societal externalities and their attitudes toward street performers and government's policies.

The correlations of these two factors were generally significantly positive each other, which may indicate that the audience with positive attitudes toward street performers would regard their performance as more positive contributions to society than negative impacts.

Pearson correlations between tipping motivations and attitudes toward street performers and government's policies.

The result showed that respondents more agreed with street performance as a professional occupation and support government's encouragement policy would have stronger tipping motivation of aspiration for street performers.

Recommendations

Based on the study results and discussions, some recommendations are presented for the references of

street performers and relevant government agency, respectively.

1. For street performers, four recommendations are presented as followings:

First, because the study area is the highly developed metropolitan area, the audience of street performances in the park are various and dynamic in their interests or preferences, therefore the street performers need to understand who their market targets are and why the choose certain street performances to watch.

Secondly, audience coming to watch street performance for fun, pleasure and leisure, therefore how to interact with the audience may become important and effective to create such atmosphere of pleasure and happiness. Street performers need to work as a team to share creativities and experiences.

Third, tips are the ultimate goal for street performers and how to create conditions for audience to motivate them to tip are two things that street performers need to think and design at the same time.

Last but not the least, the value of street performance is assured by citizens and government, therefore besides audience tips, the street performers need to pay attention to government's policies of regulations and financial and technical assistances which may be a great help for their sustainable management.

2. For relevant government agency, since respondents have shown their positive attitudes toward street performers and supportive to government policies, four recommendations are presented as following:
First, in order to concern quality and outcomes of the street performances, government's regulations become necessary and important. The location of street performance in public space seems not enough, therefore, locations and designations of the right spots need to be concerned and properly designed in the city area.

Secondly, the relevant facilities to support the street performance need to be concerned and well designed to meet the demands of audience and street performers. Both indoor and outdoor spaces and facilities could be considered simultaneously.

Third, for the order in the public spaces, the policy of street performers registration and performance location distribution needs to be fair and feasible, therefore, public participations and communications are important foe relevant government agency to properly and well handle.

Last but also not the least, good management is always based on full understanding of the street performance market, which is also the responsibility of the government.

Therefore, policies of support strategies for street performers need to be made on the basis of various studies financially supported by government resources. Especially on the topics of what variables would influence audience tipping behaviors and under what conditions would lead the street performance industry to a sustainable success.

It is important to keep in mind that when street performers are well rewarded then they would have more capabilities to come up with better performances, providing audience appreciation in a virtuous circle of mutual benefits.

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