



**COMPARISON OF FACTORS MOTIVATING
INDIVIDUALS TO GO TO ENTERTAINMENT AND
INFLUENCING ENTERTAINMENT VENUE CHOICE
WITH VARIOUS DEMOGRAPHIC VARIABLES:
THE CASE OF ANTALYA KALEIÇI, TÜRKIYE**

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Abstract:

The aim of this study is to compare the factors that motivate individuals to have fun and influence their choice of entertainment venue with various demographic variables. This descriptive study's main population consists of individuals aged 18 and over who come to Antalya Kaleiçi for entertainment purposes. Venues were selected using convenience sampling, and the individuals included in the survey were all individuals present at each venue who voluntarily participated. A questionnaire specifically developed for this study was administered face-to-face. A total of 340 questionnaires were administered in the study. The questionnaire used to collect data consists of two sections. The first section contains demographic information, while the second section includes the Factors Motivating Individuals to Have Fun Scale developed by Ardahan and Cansever (2025). The study found that individuals behave rationally when choosing entertainment venues in Antalya's Kaleiçi entertainment district, largely relying on their own personal experiences and friend recommendations; that they mostly go to entertainment venues with friends; that an average of 25% of their personal income is spent on entertainment; that income is a significant determinant of venue preference and reasons for entertainment; and that married individuals tend to prefer these venues for celebrations and nostalgia, while single individuals visit them to attract attention.

Keywords: entertainment, entertainment venues, recreation, entertainment demand

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1. Introduction

The concept of entertainment is so broad that it has many different definitions, and it is as old as human history. Entertainment is a concept of Latin origin and means to keep an individual balanced, occupied, and enjoyable (Bosshart and Macconi, 1998). The multifaceted nature of the concept of entertainment has necessitated its classification. In this context, the concept has been classified and explained using objective and subjective approaches (Bats and Ferri, 2010).

From an objective perspective, entertainment can be defined as: *“any activity designed to amuse and, to a certain extent, inform people through the good and bad fortune of others, but also through the display of the special skills of others and/or oneself”* (Bryant and Miron, 2003) or *“any marketable experience enjoyed by large groups of heterogeneous people”* (Barnouw and Kirkland, 1992).

The subjective approach favors considering whether activities fall within the scope of entertainment from the perspective of the individual. According to Lieb (2001), entertainment is defined as *“that which entertains people,”* while Bosshart and Macconide (1998) define entertainment as *“a person’s readiness and willingness to immerse themselves in a fictional, fantastical world to experience entertainment, identifying themselves with fictional characters and actions; entertainment is a subjective state dependent on the individual.”* According to the objective definition, a situation or element that is entertainment for one individual or society may not be entertainment for another. Regardless of its category, entertainment is an activity that gives people pleasure and is a form of relaxation for the purpose of having a good time. Activities and events that allow people to socialize while having fun also provide individuals with physical and mental benefits.

The increase in urban life, the positive rise in individuals' recreational awareness, the increased interaction of social media, the relative increase in disposable income and leisure time, and the diversification and opportunities in recreation management have led to an uncontrollable rapid increase in demand for entertainment products in both the recreation and entertainment sectors (Ardahan et al., 2016; Koçan, 2007).

Therefore, entertainment is among the important sectors of the economy and, in terms of profit and productivity, is an independent sector of the national economy, as well as a commercial area where different products are consumed. Different products and areas emerge for the purpose of entertainment. These areas and products undergo continuous change, creating a very productive and favourable area for the economy. The fact that entertainment is an independent sector also constitutes the economic field of other sectors. Communication between people and the spread of their cultures takes place through entertainment. The different entertainment content of people from different origins leads to the emergence of new cultures by moving away from traditionalism and causing cultures to intertwine (Özdemir, 2005). The collaboration of entertainment with other sectors creates a commercial area and vitality for the economy. In this context, while entertainment is an indispensable area for people to spend their

leisure time, it has also contributed to the development of different industries as an indispensable commercial area for the economy. As such, entertainment is one of the flagship industries of the recreation industry.

2. Entertainment Product

The entertainment sector is multifaceted and encompasses a wide variety of products, venues, businesses, and sector relationships, including tourism, gastronomy, sports, music, art, festivals, organizations, dance, animations, virtual media, social media, traditional media and the internet, television, print and visual media, and events held at local, regional, national, and international levels (Demirci Orel and Yavuz, 2002; Borhan et al., 2009; Ardahan et al., 2016).

Entertainment products can be produced by individuals themselves or by other individuals or institutions, and can be purchased by individuals for a fee or free of charge. Free entertainment products can be those produced and distributed by individuals, or by institutions such as municipalities, universities, and non-governmental organizations. Examples include "Spring Festivals" at universities and public concerts held by municipalities on special days and weeks. Entertainment products purchased for a fee are the subject of this study.

The production of entertainment, like the production of other goods and services, involves a cost. These costs are the costs incurred in promotion, production, and distribution processes. Since entertainment is a service and cannot be stored, it requires materials to be used in its production. While entertainment received for free is free for the recipient, it constitutes a cost for the producer or distributor. The term "free" is used more often when the cost of the entertainment is not borne by the end consumer.

Entertainment is a need, and although its place in Maslow's Hierarchy of Needs cannot be precisely defined, it occupies a unique form at each level and can be seen as a tool that helps meet the needs at different levels of the hierarchy. For entertainment to exist, there must first be no uncertainty or risk associated with satisfying the need at that level. For example, if dinner itself is available and there is no risk in obtaining it, an individual can add entertainment to the meal or the accompanying activities. Where the meal is eaten and with whom it is eaten also determines the form of entertainment. If there is uncertainty, difficulty, or risk in satisfying the need, the first expenditure the individual will forgo will often be on the entertainment product. Therefore, during times of economic hardship, such as inflation, war, or natural disasters that worsen living conditions, individuals may prioritize meeting their basic needs and consequently forgo or reduce their entertainment budgets. If an individual does not feel physiologically secure or experiences insecurity regarding economic income or job security, they will not spend time and money on entertainment. The individual's perception of security and the safety of the environment in which entertainment is enjoyed are significant determinants in the purchase of entertainment products.

In addition, at the level of the Need for Belonging and Love, entertainment offers opportunities to come together with people, socialize, and form communities around shared interests. For example, going to a concert, a movie, or supporting a sports team allows an individual to feel like they are part of a group. This reinforces the sense of belonging and strengthens social bonds. At the level of the Need for Esteem, entertainment can be a platform for an individual to express themselves and showcase their talents. Artistic activities (dance, music, theatre, etc.) or hobbies can allow a person to be appreciated and respected by others. This supports feelings of self-esteem and achievement. As the Need for Self-Actualization, entertainment is no longer just a means of distraction, but a path to personal growth and discovering potential. Learning to play an instrument, taking up a new sport, or creating a work of art allows an individual to unleash their creativity and potential. Such forms of entertainment contribute to transforming oneself into the best version of oneself. In short, entertainment; Entertainment can range from lower levels of motivation, serving to relieve stress and meet basic psychological needs, to the highest level, self-actualization, aimed at unlocking creativity and personal potential. Therefore, the place of entertainment in the hierarchy varies depending on its type and the individual's current needs.

The key elements that motivate an individual to engage in entertainment can be categorized into two main areas. Firstly, the entertainment product itself, the location where it takes place, and the atmosphere of that location are considered "attractive factors," while secondly, the reasons that drive an individual to engage in entertainment are defined as "repulsive factors." Repulsive factors can take the form of "one-off celebrations" such as weddings, engagements, buying a house or an item, graduating from school, or achievements, or "regular celebrations" that occur every calendar year, such as birthdays, wedding anniversaries, liberation from enemy occupation, or Freedom Day. While entertainment itself can be a motivating factor, the value of the relationship with the individuals participating in the entertainment, and the location where the entertainment takes place, can also be motivating factors.

3. The Need for Entertainment and the Relationship Between Entertainment and Demographic Variables

The need for entertainment contributes to the development of an individual's physical health, as well as their mental, emotional, and social well-being. From a personal perspective, it facilitates socialization, brings happiness, and enhances individuals' talents and skills. In this context, it would be correct to address the need for entertainment under two headings: personal and societal reasons. Personal reasons include promoting physical health, improving mental health, socializing the individual, developing personal skills and talents, fostering creativity, increasing work success and productivity, improving economic mobility, and ensuring individual happiness. Societal reasons for

the need for entertainment include fostering social solidarity, integration, and enabling the creation of a democratic society (Karaküçük, 2014).

In addition, Ardahan et al. (2016) classified the reasons for the increase in demand for entertainment in recent years as “increase in leisure time”, “increase in disposable income”, “industrialization and automation”, “urbanization”, “population growth and mobility”, “changes in technology”, “transportation”, “the influence of mass media, advertising and propaganda”, “environmental awareness”, “changing new health awareness and desires”, “changes in values”, “the influence of political authority and other institutions”, “the influence of the entertainment movement”, “the influence of natural and historical riches”, “mobility”, “increase in the supply and accessibility of recreational tools and materials”, “increase in recreational centres”, “increase in the number of individuals living alone”, “changes in the traditional family structure” and “changes in the form of socialization”.

When entertainment is considered as a recreational product, it is directly related to demographic variables. The income variable is two-dimensional. The first dimension is personal income, and the second dimension is total income, which is the income of a group, family, or community. Purchasing entertainment products is directly related to income. As both personal and total income increase, the amount allocated to entertainment will also increase. Young people and singles allocate more time and budget to entertainment, while as age increases, the budget allocated to entertainment decreases compared to young people. Similarly, young people and singles tend to enjoy themselves more with friends, while married people often enjoy themselves with their spouses or close groups of friends. Although many recreational activities present numerous barriers for women compared to men, these barriers may not be as relevant to entertainment. As individuals' education level and recreational awareness increase, they tend to choose to participate in recreational activities with a more selective focus (Ardahan, 2011; Ardahan, 2013; Ardahan et al, 2016; Ardahan and Akdeniz, 2018; Ardahan and Cansever, 2020).

4. Method

The aim of this study is to compare the Factors Motivating Individuals to Have Fun Scale with various demographic variables.

This descriptive study's main population consists of individuals aged 18 and over who come to Antalya Kaleiçi for entertainment purposes. Venues were selected using convenience sampling, and surveys were administered to each venue an average of four times on Fridays, Saturdays, and Sundays. The survey was administered face-to-face to all individuals present at each venue who voluntarily participated, using a questionnaire specifically developed for this study. A total of 340 questionnaires were administered in the study.

The questionnaire used to collect data in the research consists of two parts. The first part contains demographic information, while the second part includes the Factors Motivating Individuals to Have Fun Scale developed by Ardahan and Cansever (2025). Since the variables met the normality conditions, parametric tests, ANOVA and Independent Samples T-Test were used for comparisons. LSD values were examined to determine which dimension caused the differences. Differences were investigated at the 1% and 5% significance levels.

5. Findings

Table 1: Demographic Data

Gender	n	%	Marital Status	n	%
a. Male	188	55,3	a. Married	48	14,1
b. Female	152	44,7	b. Single	292	85,9
Family Income	n	%	Personal Income	n	%
a. 0-700\$	32	9,4	a. 0-450\$	137	40,3
b. 701-1.400\$	128	37,6	b. 451-900\$	100	29,4
c. 1.401-2.100\$	132	38,8	c. 901\$ and above	103	30,3
d. 2.101\$ and above	48	14,1	Age Range	n	%
School Graduated	n	%	a. 24 years and below	155	45,6
a. High school and below	154	45,3	b. 25 years and above	185	54,4
b. University and above	186	54,7	With Whom Going Out to Have Fun	n	%
Budget Ratio from Personal Income	n	%	With girlfriends/boys	261	76,8
%20 and below	73	21,5	With friends from school/work	216	63,5
%21- %40	172	50,6	With friends from social circles	188	55,3
%41 and above	95	27,9	With family members	135	39,7
Reasons for Choosing the Venue	Mean+SS		With an organized group	81	23,8
Having had a good time at that venue	3,54±1,53		Alone	25	7,4
Friend's recommendation	3,51±1,39		Total	340	100,0
Appearance of the place (Attractiveness)	3,36±1,33		Percentage of Income Spent	F	p
Advertisements of the place	1,87±1,26		Personal income	,516	,671
Recommending the Place to Others	Mean+SS		Family income	2,610	,050 d>
Recommend it to my friends	4,29±0,84		Percentage of spending	Min	Max
Come again at the first opportunity	4,01±1,04			%5	%75
Go there with my family	3,21±1,26		Range: 1 - Definitely No, ..., 5 - Definitely Yes		

As it seen detailed in Table 1, of the individuals who frequent entertainment venues, 55.3% are male, 44.7% are female, 85.9% are single, 54.7% have a university degree or higher, 54.4% are 25 years and older, 76.8% go with a girlfriend/boyfriend, 63.5% go with friends from school/work, 55.3% go with friends from their social circle, 38.2% are private sector employees, 34.1% are students, 59.7% have a personal income of \$451 or more, and 52.9% have a family income of \$1400 or more. Individuals spend an average of 21-40% of their personal income on entertainment. When comparing the personal and family incomes of individuals who frequent entertainment venues based on their spending percentages, it was found that while the percentage of personal income allocated to entertainment did not show a statistically significant difference as income increased, a statistically significant difference was observed in family income, with the spending percentage increasing as income increased.

In addition, the most important factors among the reasons for choosing an entertainment venue were the individual's judgment based on previous visits, recommendations from friends, and the venue's external appearance (attractiveness), while advertisements for the venue were not considered a significant factor. If an individual was satisfied with a venue, they indicated that they would recommend it to others, want to visit again at the first opportunity, and even want to go with their family.

Table 2: Comparison of Reasons for Individuals' Preference for a Venue According to Number of Visits

Reason for Preference	Number of Visits	Mean±SD	F	p
Having had a pleasant time at that place before	1. First time	1,95±1,66	69,016*	,000 1-2, 1-3 2-3
	2. Two-four times	3,51±1,33		
	3. Five times and more	4,26±1,06		
Friend's recommendation	1. First time	3,54±1,58	,570	,566
	2. Two-four times	3,41±1,39		
	3. Five times and more	3,59±1,30		
Attractiveness/ Attractiveness of the venue's exterior appearance	1. First time	3,19±1,46	1,413	,245
	2. Two-four times	3,30±1,33		
	3. Five times and more	3,50±1,26		
Advertisements for the venue	1. First time	1,95±1,51	2,379	,094
	2. Two-four times	1,69±1,09		
	3. Five times and more	2,01±1,27		

* p<0.05

Table 2 gives the reasons why individuals choose entertainment venues based on the number of visits. As can be seen from the table, the reason for preference, "having had a good time at the venue before," shows a statistically significant difference based on the number of visits. Individuals are more likely to visit a venue if they are happy/satisfied with it. According to this result, having a good time and feeling satisfied at a venue leads individuals to prefer entertainment venues more frequently.

Table 3: Comparison of Factors Motivating Individuals
 to Have Fun According to Demographic Variables

Sub-Dimensions / Demographic Variables	Gender (t)		Marital Status (t)		Age (t)		Education (t)		Personal Income (F)		Family Income (F)	
Venue and product quality	0,321	-	1,776	-	-2,011	b>	-0,817	-	5,244*	c>	7,857*	d>
Attractiveness of the venue	0,637	-	0,049	-	0,732	-	1,569	-	1,775	-	1,621	-
Socialization	0,836	-	0,-850	-	-0,251	-	1,982*	a>	0,813	-	5,091*	d>
Calmness and Relaxation	0,081	-	1,039	-	1,010	-	0,383	-	1,084	-	3,891*	d>
Attention seeking	-1,589	-	-2,441*	a>	0,352	-	0,272	-	1,494	-	2,866*	d>
Seeking novelty	1,203	-	1,888	-	-0,497	-	-0,243	-	2,390	-	5,897*	d>
Nostalgia	-0,285	-	3,484*	a>	1,915	-	-1,426	-	0,722	-	3,115*	d>
Withdrawal from	-0,144	-	0,120	-	1,616	-	0,751	-	1,359	-	7,171*	d>
Celebration	-0,860	-	3,049*	b>	1,386	-	-3,430*	b>	6,471*	c>	6,366*	d>
Sound system and music quality	0,191	-	0,269	-	0,586	-	1,323	-	0,320	-	0,783	-

* p<0.05

Table 3 compares the factors that motivate individuals to have fun according to demographic variables. As can be seen from the table, there is no statistically significant difference in any sub-dimension of the factors motivating individuals to have fun according to gender. In other words, women and men prefer entertainment for the same reasons. Regarding marital status, there is a significant difference in favour of married individuals in the "Nostalgia" and "Celebration" sub-dimensions, while there is a significant difference in favour of single individuals in the "Attention Seeking" sub-dimension. Regarding age, there is a significant difference in favour of individuals over 25 years of age in the "Venue and Product Quality" sub-dimension, while there is no statistically significant difference according to age in the other sub-dimensions. According to this result, it can be said that as age increases, individuals prefer higher quality venues and products in the Venue and Product Quality sub-dimension. Regarding education, there is no statistically significant difference according to education level in the sub-dimensions other than "Socialization" and "Celebration". In the "Socialization" sub-dimension, a statistically significant difference favours high school and equivalent school graduates, while in the "Celebration" sub-dimension, the difference favours individuals with university and higher education. Based on personal monthly income, there is a statistically significant difference in favour of individuals with a personal income of \$901 and above in the "Venue and Product Quality" and "Celebration" sub-dimensions. Based on monthly family income, there is a statistically significant difference in the "Venue and Product Quality," "Socialization," "Calming and Relaxation," "Attention Seeking," "Seeking Novelty," "Nostalgia," "Abandoning People," and "Celebration" sub-dimensions.

6. Discussion

Lee et al. (2001) and Solop et al. (2001) suggest that increased educational attainment and income positively influence participation in recreational activities. In this context, the current study shows that the participants are predominantly individuals with a university education. It can be concluded that as the level of education increases, awareness of recreation and participation in recreational activities will also increase. Therefore, the high educational level of the participants found in the current study aligns with the findings of Lee et al. (2001) and Solop et al. (2001).

55.3% of the participants were male, and 44.7% were female. While there is no significant difference, the higher number of male participants may be since women, compared to men, often have more opportunities to participate in recreational activities because of their roles as mothers, wives, and workers. Similar situations are observed in the studies conducted by Ardahan (2011, 2013), Ardahan and Çalışkan (2017), Ardahan and Mert (2013, 2014), Ardahan and Akdeniz (2018), and Ardahan and Cansever (2020). There is a significant difference in participation rates between men and women in activities that do not rely on physical strength.

The distribution of individuals who go to entertainment venues according to their marital status is predominantly composed of single individuals (85.9%). One of the main reasons for this is that single participants can manage their time more individually in recreational activities compared to married participants, and a large proportion are students. These results are consistent with the findings of Hicks and Platt (1970), Ardahan and Çalışkan (2017), and Ardahan and Mert (2013, 2014).

One of the main reasons for the high percentage (45.3%) of respondents choosing "High School Equivalent and Below" in the distribution of individuals visiting entertainment venues by educational level is that the question in the education level section asked, "the last school you graduated from." University students, whose educational status is still university and who have not yet graduated, gave the answer "High School Equivalent and Below." Therefore, the answer "High School Equivalent and Below" was given predominantly. As the level of education increases, individuals' awareness of recreation increases, and they spend their time on entertainment more consciously. This situation is consistent with the results of the studies conducted by Ardahan (2013) and Ardahan and Akdeniz (2018).

When comparing the percentages of spending by individuals visiting entertainment venues based on personal and family incomes, it was observed that as the participants' family incomes increased, the percentage of spending on entertainment also increased. This is due to the fact that most of the participants were students. These results are consistent with the studies by Bryant and Miron (2008), Ardahan (2011), and Ardahan (2013).

When comparing the factors motivating individuals to engage in entertainment according to age, a significant difference was found in favor of individuals over 25 years

of age in the "Venue and Product Quality" sub-dimension, while there was no statistically significant difference according to age in the other sub-dimensions. According to this result, it can be said that as individuals age, their income also increases, and as income increases, individuals prefer higher quality venues and products in their spending. These results are consistent with the studies of Lieb (2001), Ardahan et al. (2016), and Ardahan and Akdeniz (2017).

When comparing the factors motivating individuals to engage in entertainment according to marital status, a significant difference was found in favour of married individuals in the "Nostalgia" and "Celebration" sub-dimensions, while a significant difference was found in favour of single individuals in the "Attention Seeking" sub-dimension. This explains the desire of married individuals to be with old friends or to revisit places they have been to before, while it explains the need for single individuals to attract attention and be noticed. These results are consistent with the study by Bats and Ferri (2010).

7. Conclusion

In conclusion, it was found that individuals behave rationally when choosing entertainment venues in Antalya's Kaleiçi entertainment district, that their personal experiences and friends' recommendations are largely important, that they mostly go to entertainment venues with friends, that an average of 25% of their personal income is spent on entertainment, that income is a significant determinant of venue preference and reasons for entertainment, and that married individuals tend to prefer these venues for celebrations and nostalgia, while single individuals go to these venues to attract attention.

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Acknowledgements

In this study with two authors, both authors contribute equally to this study. Their contribution rate can be defined as 50%. The author declares no conflicts of interest. This study was structured by the decision of Akdeniz University Social and Human Sciences

Scientific Research and Publication Ethics Board dated 21.08.2020 and numbered 165. This article is derived from Ayşenur Cansever's master's thesis numbered 680098.

Conflict of Interest Statement

The authors declare no conflicts of interest.

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