

# The Impact of Consumption Habits on the Development of Cultural Industries: Based on Live Performances

Wenli Su \*

School of Culture and Communication, Central University of Finance and Economics, Beijing, 102206, China

\* Corresponding Author Email: uedai@ldy.edu.rs

**Abstract.** With the rapid rise of cultural and creative industries worldwide, research on these sectors has become increasingly important. Existing studies have predominantly focused on the impact of emerging technologies on the development of creative industries or the influence of these industries on consumers and other sectors. However, there is a notable research gap concerning the impact of consumer behavior on industry development, particularly regarding the mechanisms by which market consumption habits influence this process. This paper addresses this gap by examining the live performance industry to explore the formation and characteristics of cultural consumption habits and their effects on the development of the cultural industry. Utilizing literature review and qualitative analysis methods, this study finds that cultural consumption habits are crucial drivers of the development of cultural industries, particularly the live performance sector. These habits not only enhance the market's resilience to risk but also support industry innovation. The cultivation and enhancement of consumption habits play an irreplaceable role in the long-term, healthy development of the cultural industry. Additionally, this paper proposes two strategic directions for strengthening these consumption habits, offering valuable insights for policymakers and practitioners in the cultural sector.

**Keywords:** Cultural Consumption Habits; Cultural Industries; Live Performances; Consumption Guidance.

## 1. Introduction

### 1.1. Research Background

Cultural industries (cultural and creative industries) are rapidly emerging globally, permeating all aspects of modern daily life, including film, music, performing arts, design, and advertising [1]. UNESCO stated in 2019 that the creative economy (cultural industries) is not only one of the fastest-growing sectors in the world economy but also plays a transformative role in generating income, employment, and exports [2]. Especially in developed countries and regions, cultural and creative industries have become an important force in optimizing the economic structure and enhancing the country's comprehensive competitive advantage and research on cultural industries has been widely paid attention to. Research into the cultural industry began in the mid-20th century and gradually formed a systematic theoretical framework. In 2001, David Throsby proposed the concentric circle model, which divided the cultural industry into core creative arts and peripheral commercial activities and helped to understand the dissemination and influence of cultural content in the economy. In the 21st century, the spread of digital technologies has dramatically changed the landscape of the cultural industries. The application of the Internet, online platforms, and virtual reality technologies has not only changed the way cultural products are produced and disseminated but also brought new business models and consumer experiences [3]. However, studies have shown that even though digital cultural consumption has grown significantly and online platforms have provided consumers with more diverse and convenient content and access, people still have a strong demand for live cultural experiences [4]. It can be seen that the cultural consumption market can not only promote the innovation and development of the cultural industry but also maintain the stability of the industry as a whole. Most of the literature in recent years has studied the role of cultural consumption demand in promoting the innovation and development of the cultural industry [5, 6]. Market analysis reports aim

to maximise economic benefits from a micro perspective, but there is a lack of analytical research on the impact of the demand market on the long-term development of the industry. This paper aims to fill this research gap and emphasises the importance of cultivating the consumption habits of the cultural consumption market for the development of the industry, to provide a reference for policymakers as well as practitioners in the cultural industry, to maintain the core value of the cultural industry, and to promote the sustainable development of the cultural and creative industries.

## **1.2. Research Theme and Objectives**

Based on the multidisciplinary theories of cultural economy, industrial economy, psychology, and sociology, this study takes the live performance industry as the entry point to analyse the impact of cultural consumption habits on the development of cultural industry and tries to emphasize the importance of cultural consumption habits and explore the reasonable way to guide the formation of cultural consumption habits by analyzing the mechanism by which cultural consumption habits have an impact on the cultural creative industry.

## **1.3. Research Methodology and Content**

This study builds an analytical framework by reviewing existing literature and cases for qualitative analysis. Firstly, in Chapter 2, the contextual features of this study are clarified, i.e., the concepts and features of cultural consumption and live performance are elaborated. In Chapter 3, the analysis is centered on the research subject of this study, live performance consumption habits (cultural consumption habits), and based on existing research, the research subject is linked to relevant elements. In Chapter 4, the psychological account theory is introduced on the framework built in the previous section, and the influence of consumption habits on the size and structure of the demand market and the role of these influences on the development of the live performance industry are explored in a closer look. It also confirms the importance of cultural consumption habits and the importance of exploring and studying them. Finally, in Chapter 5, based on the habit formation theory, this paper analyses how to guide and cultivate consumers' cultural consumption habits at different stages.

## **2. Cultural Consumption and Live Performances**

### **2.1. Overview of Cultural Consumption**

Cultural consumption consists of the consumption of spiritual and cultural products and the consumption of cultural services, with a primary aesthetic function and a secondary practical use. The following features usually characterize cultural consumption. Firstly, cultural consumption and material consumption are in a close and progressive relationship, and cultural consumption can only be realised on the basis of the satisfaction of material consumption. Secondly, cultural consumption is closely related to people's aesthetics and values and has strong subjectivity, thus forming individual preferences. Thirdly, cultural consumption has the characteristics of habit and inheritance, and individuals tend to form consumption habits and maintain consumption tendencies towards certain types of cultural products. Fourth, cultural consumption is more elastic, especially compared with rigid material consumption needs such as food. Cultural consumption is a multi-dimensional and cross-level complex phenomenon, and its influencing factors involve individual psychology, social environment, economic foundation, technological development, and other aspects, which interact with each other and jointly shape the whole picture of cultural consumption. The evolutionary trend of cultural consumption is reflected in the following three aspects: individualisation of consumption demand, diversification of consumption motives, and rationalisation of consumption decisions [7].

## **2.2. Concept and Characteristics of Live Performance**

### **2.2.1. Concept of live performance**

Live performance refers to a kind of art performance in which the performer and the audience are in the same time and space during the performance. There are various forms of artistic expression in live performance, including drama, musical, opera, dance, concert, concert, stand-up comedy, acrobatics, magic, etc. There is a big difference between the market sizes of different forms of live performance. The normal operation of a live performance usually involves five components: the artistic creation and performers, the venue, the ticketing platform, the organizers, and the audience, which interact with each other to shape the effect and quality of the live performance.

### **2.2.2. Characteristics of live performance**

Compared with pre-recorded video or audio works, the live performance features provide consumers with an irreplaceable consumption experience, and this “live” is mainly reflected in the three aspects of non-replicability, strong interactivity, and shared experience. Firstly, the “immediacy” and “locality” of live performances add to their unique charm. Each performance is unique because the actors, the audience, and the specific environment of the day influence it. This unrepeatability makes live performance a precious art form [8]. Secondly, the development of modern technology has allowed elements such as video to be incorporated into live performances, creating new interactive relationships. At the same time, some performance forms have begun to try to include the audience in the performance process, making them part of the performance. This innovation has enriched the form and content of performance interaction and provided the audience with opportunities for a more participatory experience. Thirdly, as live performances take place in the same space and time, the performers and the audience of a performance come together to shape a shared cultural experience. Performers and audience members interact with each other and with the audience to strengthen the social ties of the participants. Arno van der Hoeven and Erik Hitters, in their study of *The Social and Cultural Values of Live Music*, also point out that live music enhances a sense of belonging and allows people to connect and that live music ecosystems Act as a space for different groups to develop social networks and get to know each other [9].

## **3. Analysis of Consumption Habits in the Live Performance Market**

### **3.1. Consumption Motives, Consumption Patterns and Consumption Habits**

In the overview of cultural consumption, it is pointed out that people’s cultural consumption decisions show a trend of rationalisation. As a result, people pay more and more attention to the utility value of consumption and form diversified consumption motives. Willekens and Daenekindt, in the study of *Cultural Logics and Modes of Consumption*, classified the cultural consumption motives and modes of cultural consumption of live music performances into four types, which are Art-centered intellectual consumption mode, Discovery-centered educational consumption mode, Entertainment-centered practical consumption mode and Group-centered social consumption mode [10]. This paper extends the consumer analysis framework built by these four consumption patterns to the analysis of other cultural domains (including the full range of live performance forms) and will emphasise the interaction between consumption habits and consumption patterns. Consumption patterns generated by consumption motives will gradually shape individual consumption habits, and in the process of forming consumption habits, consumption motives will be gradually diversified, and ultimately, individuals will form a diversified consumption pattern dominated by one consumption pattern and integrated with a variety of consumption patterns. In the process of long-term cultural consumption, individuals gradually integrate into the ecosystem of the art and culture market, and the ecosystem constantly changes the internal value consciousness and external social environment of individuals, which becomes the driving force for the gradual diversification of individual cultural consumption

motives, so that individuals are dominated by a certain consumption mode and at the same time will integrate other consumption modes.

### **3.2. Characteristics of Live Performance Consumption Habits**

#### **3.2.1. Consumption stability**

The consumption of live performance follows the habitual characteristics of cultural consumption. In general, consumers with the increase in consumption gradually form a specific area of cultural consumption habits; the formation of this consumption habit will ensure the stability of individual consumption input. The stability of consumption habits is reflected in the two aspects of capital investment and time investment. It has been pointed out that cultural consumption, regardless of the medium, is a time-intensive activity, and consumers need to invest a large amount of time and cultural capital in these activities in order to obtain in-depth cultural experience and satisfaction [11]. For those who form the habit of consumption, when faced with changes in the external environment, the phenomenon of consumption smoothing is presented [12], and their annual costs (time and money) invested in the corresponding category of cultural consumption fluctuate less.

#### **3.2.2. Consumption preference**

Consumption preference and consumption stickiness are very common in cultural consumption [10, 13]. With the formation of consumption habits, the integration and reinforcement of cultural consumption patterns have led cultural and artistic consumers to form a multi-dimensional preference for art genres (music, dance, theatre, literature, visual arts, crafts), offline art dissemination spaces (exhibition halls, theatres, auction houses, streets), art style genres (in the case of music, for example, which can be classified as rock, classical, hip-hop, electronica, jazz, blues, country, reggae, etc.), and other multi-dimensional preferences. In the context of live performance, these preferences collectively shape consumers' consumption tendencies towards performance styles, performance teams, and performance formats. In addition to the direct influence of consumption patterns on dimensional preferences, the dimensions also interact with each other. It has been found that through emotional and social support, the identification that consumers develop with a performer or anchor extends to identification with the brand they represent, thus enhancing brand stickiness [14]. In other words, consumers' preference for performers extends to other dimensions, tending to become sticky with elements of that dimension that are highly associated with performers, thus influencing consumption preferences in this dimension.

## **4. The Influence Mechanism of Consumption Habits on the Live Performance Industry**

### **4.1. Consumption Habits Influence Market Demand**

Consumption habits of culture and art consumers shape market demand in two key ways: on the one hand, they help expand the consumption capacity of the market, and on the other hand, they ensure the continuity and stability of market demand. The formation of consumption habits leads to the diversification and integration of individual consumption patterns, thus expanding the scale of consumption and promoting the healthy development of the live performance industry. The stability of consumption habits maintains the stability of market demand for live performances and mitigates the negative impacts of external changes in the economy and policies on the industry.

#### **4.1.1. Driving market demand**

Mental account theory states that individuals tend to label and categorise money and its uses; they divide their financial activities into categories and limit spending in each category to a predetermined budget [15]. Investment in cultural consumption is often limited by the size of the individual's hedonic leisure account budget. There are differences in the characteristics of psychological accounts across individuals [16]. Individuals with cultural consumption habits tend to associate the

consumption of a cultural product with multiple psychological account types due to their more diversified cultural consumption patterns, leading to an increase in the expenditure budget for cultural consumption. For example, individuals initially consume music performances for entertainment purposes in a practical consumption mode, and in the long-term consumption process, individuals gradually integrate into the ecosystem of the music and culture market and develop consumption habits. In the process, individuals develop aesthetic judgments and personal preferences for music genres and bands and establish social connections with other music fans through performances. This leads to a diversification of the individual's motivations for consumption from Entertainment-centered practical consumption to Art-centered intellectual consumption and Group-centered social consumption. This diversification of consumption patterns leads consumers to psychologically link certain types of cultural consumption to a variety of psychological accounts (personal development, emotional support, and pleasure and leisure). As a result, the formation of cultural consumption habits by individuals can increase total spending on cultural consumption, driving market demand.

The increase in market demand drives the healthy development of the live performance industry. Some studies have pointed out that cultural consumption is an important driving force for the development of the industry, which helps the industry generate cultural excellence, stimulate market vitality, and cultivate endogenous power [17]. Cultural consumption habits drive the expansion of the live consumption market scale, attract more investment and entrepreneurial activities, promote the marketisation of the live performance industry, bring about the diversification of products and services, and thus form a self-cycling and self-growth sustainable development mechanism.

#### **4.1.2. Stabilising market demand**

It has been pointed out that for consumers who have the habit of consuming live performances, the stability of consumption in terms of time and money investment is a key factor for the healthy development of the live performance industry. Stabilisation of the market demand for live performance has two positive effects on the development of the industry: on the one hand, it reduces the risk of market operation; on the other hand, it alleviates the negative impact of changes in the external environment on the industry.

It was pointed out earlier that cultural consumption is characterised by high demand elasticity. Similarly, audience consumption behaviour in the performing arts market is highly elastic and uncertain. For a market where the majority of the consumer base has not yet developed consumption habits, this uncertainty can be further exacerbated, making the performance market difficult to predict and plan for and increasing the market's business risks.

In addition, the live performance industry is also affected by external factors such as society and policies.

On the social front, the social phenomenon of trend-following disrupts the stable market supply and demand balance. Some studies point out that consumer demand is indubitable, and market consumption demand will be guided by fashion [18]. In markets with low consumer market maturity, the phenomenon of trend-following can lead to industry over-reliance on short-term fashion trends. On the one hand, catering to a large number of short-term consumer demands ignores long-term cultural accumulation and artistic value, affecting the value development of the industry. On the other hand, during the period when the market consumption demand of the trend is popular, a large number of production materials are over-aggregated, robbing other niche performances of their production resources. On the policy side, the frequent suspension of performances by major theatres, troupes, and performances during the New Crown Epidemic has directly led to a significant drop in box office revenues. Suppose consumer groups of live performances have consumption habits. In that case, they will consider future consumption demand, and consumers will be more willing to help the industry fight against the adverse impact of the outside world. It has been shown that consumers in the UK demonstrated support and solidarity with cultural organisations during the epidemic, as evidenced by behaviours such as forgoing refunds, subscribing in advance to future events, purchasing online, and donating [19].

## 4.2. Consumption Habits Shape Market Structure

Consumers' cultural consumption habits follow dominant consumption patterns that influence their needs and expectations for different performance formats, which in turn affects the market size of the performance industry and the choice of performance formats, determining the development of segments in the live performance market. Koo, Eun-Ja, and Sung-Sik Ahn's study found that for musicals, only utility influences behavioural intentions, and audiences are more concerned with the practical value and quality of the performance than with interaction or entertainment on social media; for theatre performances, utility, and social influence are the main influencing factors, with audiences seeking not only quality performance content but also interaction or entertainment on social media. They were more concerned with the practical value and quality of the performance than with interaction or entertainment on social media; for theatre performances, utility and social impact were the main influences, with audiences not only seeking high-quality performance content but also wanting to gain social acceptance by sharing their own viewing experience with others through social media; and for music/ballet performances, the utility was the only factor influencing behavioural intention. This may reflect the fact that audiences of traditional art forms such as ballet focus more on the artistic value and professionalism of the performance rather than the interactivity or entertainment of social media [20].

## 5. Guidance of Cultural Consumption Habits

A healthy cultural and creative industry system requires a certain scale of consumer groups with consumption habits. This group can provide a more stable consumption expenditure and consumption structure for various industries, which can help the industry withstand external adverse impacts and provide a more tolerant space for innovation and development. The dividends of cultural and creative industries brought by these consumption habits originate from their strengthening effect on the stability of the consumer market.

### 5.1. Four Stages of Habit Formation

It has been pointed out that habit formation can be divided into four interrelated stages: (1) generating the decision to make an action, (2) acting on the decision, (3) repeatedly acting on the decision, and (4) establishing the context-behaviour association [21]. Because stages (1) and (2) occur before the new behaviour is first performed, they can be combined to represent the pre-initiation stage [22]. Stage (3) is after habit formation, but the habit intensity has not yet reached its peak, which is a critical period for shaping habits [23].

Discussing the formation of cultural consumption habits based on this framework, the following four ways to promote habit formation can be obtained: enhancing the motivation of cultural consumption in stage (1). Reducing the difficulty of consumption implementation in stage (2). Increase the motivation for cultural consumption in stage (3) to continue the implementation of the behaviour. Strengthening context-specific cultural consumption associations at stage (4).

### 5.2. Shaping Cultural Consumption Habits

In order to cultivate consumers' stable consumption habits, the following two points of guidance can be taken for the key stages of habit formation, i.e., stages (3) and (4). Firstly, the consumption pattern should be expanded to be more diversified. Second, to enhance the utility and irreplaceability of cultural products under specific consumption patterns.

As mentioned earlier, the formation of habits is accompanied by the diversification of consumption patterns. Diversification of consumption patterns is an inevitable trend of habit formation, and at the same time, it is also a key variable that drives the intensity of habit to reach its peak. This is because the diversification of consumption patterns enables consumers to establish more dimensional associations with cultural and artistic activities, increases consumption motivation, and plays a role in stage (3) of habit formation.

In addition to this, in order to strengthen cultural consumption habits, the degree of association between a specific need and a specific cultural consumption can be strengthened at stage (4) of habit formation, which is mainly influenced by the degree of substitutability of the utility of that cultural consumption. The substitutability of cultural consumption utility varies for individuals with different dominant consumption patterns. People who follow an art-centered intellectual consumption pattern value the unique aesthetic qualities of particular artistic activities. Compared to more light-hearted entertainment consumption motives such as socializing, diversion, and curiosity hunting, this group of people take a certain degree of seriousness in participating in cultural and artistic activities, tend to accumulate and study works of art, and pay more attention to the art itself. Taking jazz performances in live performances as an example, the analysis of the substitutability of cultural consumption utility under the dominance of different consumption modes is as follows: when entertainment is the focus, the need for recreation and relaxation can be realized through other forms, such as playing games, parties, sports, and so on. When group-centered, the need for social interaction can also be established through other activities, and it is also possible to establish multi-line connections with individuals through daily life other than live performances, increasing the substitutability of the social utility of cultural consumption. When discovery is at the center, educational development needs will continue to focus on new areas, and other activities or innovative products will replace the utility of jazz performance-based cultural consumption. In contrast, when art is centered, the individual is usually not exposed to that type of art form for the first time, has already felt the art itself in previous cultural consumption, and has even experienced or come close to a mindstream experience, an immersive experience that forgets time and self, producing a sense of well-being and satisfaction [23]. Once the need for spiritual enrichment is satisfied by a certain form of art and culture, the irreplaceability of the utility of cultural consumption increases dramatically. Therefore, it is possible to increase the proportion of art-centered intellectual consumption patterns in the diversified consumption patterns of cultural consumers by creating a mind-streaming experience for them, thus fostering more stable consumption habits.

## 6. Conclusion

### 6.1. Key Findings

This study finds that the formation of cultural consumption habits profoundly impacts the cultural industry, particularly the live performance sector. The stability and preference characteristics of these habits not only promote the expansion of market demand but also positively influence the market structure and the diversity of cultural products. Additionally, the formation of cultural consumption habits involves a shift from singular consumption motives to diversified consumption patterns, which is crucial for innovation and the sustainable development of the cultural industry. Consequently, this paper concludes that cultural consumption habits are essential for maintaining the cultural industry and its healthy development. They enhance the market's risk resilience and provide a solid foundation for industry innovation. To cultivate more stable cultural consumption habits, we recommend two approaches: guiding consumers to diversify their consumption patterns and enhancing the irreplaceable utility of cultural products.

### 6.2. Research Implications

The primary contribution of this paper is its establishment of the correlation between cultural consumption patterns, psychological accounts, the stages of consumption habit formation, and cultural consumption habits. It systematically analyzes the influence of cultural consumption habits on the cultural industry and proposes strategies to strengthen these habits. This research direction is beneficial for cultural industry policymakers and practitioners, aiding them in better understanding market demand and guiding consumer habits to optimize resource allocation. This approach provides consumers with a richer cultural experience and promotes the healthy development of the cultural and creative industries.

### 6.3. Future Prospects

While this study contributes valuable insights into the relationship between cultural consumption habits and cultural industries, it has certain limitations. Firstly, the reliance on qualitative analysis lacks the support of quantitative empirical research, affecting the reliability of the findings. Secondly, this study encompasses theoretical knowledge from multiple disciplines but does not deeply explore the theoretical foundations behind these disciplines or provide a comprehensive analysis of the formation mechanism of consumption habits. Moreover, the focus is primarily on the live performance industry, leaving the influence of consumption habits in other cultural fields unexplored. Future research should expand the scope to explore how consumption habits in various cultural fields impact the development of the entire cultural industry.

### References

- [1] Throsby, David. *The economics of cultural policy*. Cambridge University Press, 2010.
- [2] Palanivel, Thangavel. *How cultural and creative industries can power human development in the 21st Century*. Human Development Reports, 2019.
- [3] Wang, Stephanie Lu, et al. *Cultural industries in international business research: Progress and prospect*. *Journal of International Business Studies* 51 (2020): 665-692.
- [4] Bonel, E., Capestro, M. & Di Maria, E. *How COVID-19 impacted cultural consumption: an explorative analysis of Gen Z's digital museum experiences*. *Italian Journal of Marketing*. 2023, 135–160.
- [5] Rix, Jennifer, and Martin Gläser. *Perspectives from the Global Entertainment & Media Outlook 2022-2026*. *MedienWirtschaft*, 2023, 20 (2).
- [6] Anantrasirichai, Nantheera, and David Bull. *Artificial intelligence in the creative industries: a review*. *Artificial intelligence review*, 2022, 55 (1): 589-656.
- [7] Wu Jingyin. *Factors influencing cultural consumption and mechanisms for its promotion*. *Shandong Social Sciences*.06 (2019): 94-99. Print.doi:10.14112/j.cnki.37-1053/c.2019.06.018.
- [8] Yang Shuo. "A study of 'liveness' in theatre performance." *Sichuan Theatre*.12 (2021): 50-54. Print.
- [9] Van der Hoeven, Arno, and Erik Hitters. *The Social and Cultural Values of Live Music: Sustaining Urban Live Music Ecologies*. *Cities* 90, 2019: 263-71.
- [10] Willekens, Mart, and Stijn Daenekindt. *Cultural Logics and Modes of Consumption: Unraveling the Multiplicity of Symbolic Distinctions among Concert Audiences*. *Musicae Scientiae*, 2022, 26 (1): 24-45.
- [11] Victoria, Ateca-amestoy, and Concetta Castiglione. *Live and Digital Engagement with the Visual Arts*. *Journal of Cultural Economics*, 2022.
- [12] Zhai Tianchang. *Progress of Research on Consumption in the Perspective of Habit Formation*. *Journal of Shandong University of Finance and Economics*, 2024, 36 (03): 16-28.
- [13] Aboozarian, Seyedsaeed. *A Study on the Level of Music Consumption and the Popular Music Style among the Youth*. *American Journal of Sociological Research*, 2019, 9 (1): 9-13.
- [14] Wongkitrungrueng, Apiradee, and Nuttapol Assarut. *The Role of Live Streaming in Building Consumer Trust and Engagement with Social Commerce Sellers*. *Journal of Business Research*, 2020, 117: 543-546.
- [15] Thaler, Richard H. *Mental Accounting Matters*. *Journal of Behavioral Decision Making*, 1999, 12 (3): 183-206.
- [16] Muehlbacher, Stephan, and Erich Kirchler. *Individual Differences in Mental Accounting*. *Frontiers in Psychology*, 2019, 10: 2866.
- [17] Fan Yugang. *Contribution of cultural consumption to a sound system of cultural industry development*. *Hundreds of Art*, 2016, 32 (03): 13-20+95.
- [18] Zhang ChengJin. *On the prevalence of consumer demand in the market*. *Business Research*, 2005, 03: 83-84.
- [19] Radermecker, Anne-Sophie V. *Art and Culture in the Covid-19 Era: For a Consumer-Oriented Approach*. *SN Business & Economics*, 2020, 1 (1): 4.

- [20] Koo, Eun-Ja, and Sung-Sik Ahn. A Study on the Influence of SNS Application on Future Behavioral Intention of Performing Arts Consumers by Preferred Performing Arts Genre.” *Journal of Korea Internet, Broadcasting & Telecommunications Association* 17.6 (2017): 169-79. Print.
- [21] Lally, Phillippa, and Benjamin Gardner. Promoting habit formation. *Health Psychology Review*, 2013, 7 (1): 137-158.
- [22] Gardner, Benjamin, and Amanda L. Rebar. Habit formation and behavior change. In *Oxford research encyclopedia of psychology*. 2019.
- [23] Nakamura, Jeanne, and Mihaly Csikszentmihalyi. “Flow theory and research.” *Handbook of positive psychology*, 2009, 195: 206.