A Drama Theory Analysis of Host-Guest Interaction In Peer-To-Peer Accommodation

Lisa Putri Kusuma[a*]
Pri Hermawan[b]

[a,b] School of Business and Management, Institut Teknologi Bandung, Bandung, Indonesia

Abstract
Peer-to-peer economy is characterised by asymmetric information, economy risks, and social uncertainty that may be arisen in unpredictable time. In hospitality industries, peer-to-peer accommodation allows people to rent unoccupied room or properties to stranger (i.e with the introduction of AirBnB etc). In studying the customer perception, drama theory provides a powerful framework for understanding role of emotion in an interaction. A dilemma analysis is an essential feature of drama theory approach and is described here. This paper provides further application of drama theory II, and reviews host-guest interaction by analysing dilemmas in pre-booking stage with the case if AirBnB. The conclusion is that drama theory is applicable to recognise dilemmas in host-guest interaction in peer-to-peer accommodation.

Introduction

Sharing economy— known as collaborative consumption— has introduced the world a new kind of economy. The sharing economy presents digital technology platforms that allow online consumers to participate avidly in sharing and monetizing their underused assets (Liang, Choi, & Joppe, 2018; World Bank Group, 2018). Strangers can transfer their ownership in return of a reasonable price rather than owning the possession (Panda, Verma, & Mehta, 2015). One type of sharing economy is P2P accommodation enables regular people to offer and accommodate hospitality by leasing out their unoccupied bedrooms or properties to strangers.

One of the P2P accommodation characteristics is interaction (i.e., trading process) mediated by the widely accessible internet. However, this phenomenon is commonly involved trust in zero-acquaintance interaction, which means trusting strangers where asymmetric information, economic risks, and social uncertainty may arise in unpredictable time (Corten, 2019; Evans & Krueger, 2017). Service provider or host must share their valuable assets to strangers in which the assets are possibly damaged or stolen (Wang, Asaad, & Filieri, 2019). On the other hand, guests may suffer from

incompetence host and misused privacy. These possible risks can influence the collaboration process between host and guest in P2P accommodation (Corten, 2019).

The actors in P2P accommodation, never know vividly the other actors' disposition, intention, and motives, which is possible to incur some severe risks (Kramer, 2001). Every actor inevitably has substantive goals or hidden agendas in collaboration. Emotions (e.g., deceit, disbelief, hostility, passion, integrity, sincerity, etc.) have a role in changing preference, and decisions will be irrational (Bennett & Howard, 1996; Howard, 1994a). Consequently, there is a need to understand further how to incorporate emotion when actors in P2P accommodation collaborate in creating mutually beneficial outcomes to all actors with a lack of trust and direct interaction.

Trust is an important preceding of cooperative behaviour (Kramer, 2001). In P2P accommodation, trust in guests or hosts is illustrated as credulity to rely on future propitious actions to overcome insecurities and risks (Mittendorf, 2016). At guests' standpoint, trust is an essential factor in leading satisfaction and future intention (Filieri, Alguezaui, & McLeay, 2015; Tussyadiah, 2016; Tussyadiah & Park, 2018).

Previous research provides methods and instruments to identify antecedent factors that influence guests choosing a host in P2P accommodation (Filieri, Alguezaui, & McLeay, 2015; Tussyadiah, 2016; Tussyadiah & Park, 2018) and factors behind hosts' decision (Wang et al., 2019). Also, there have been several papers explain about collaboration dilemma in various contexts such as supply chain collaboration (Simatupang & Sridharan, 2011), Iran's nuclear negotiation (Azar et al., 2014), and conflict of bankruptcy (Alamanda & Prasetio, 2014). However, a little research has focused on collaboration dilemmas that

may occur before the transaction in P2P accommodation, mainly guest-host interaction.

Therefore, this research aims to investigate and unfold different perceptions in collaborative host-guest interaction in P2P accommodation based on drama theory. Drama theory, as a problem structuring method, can expose different views of actors involved by understanding the kind of emotion engaged in the decision-making process. This research contributes toward two outcomes: (1) further application of drama theory; (2) providing dilemma analysis in P2P accommodation; (3) offering resolution to solve dilemmas in P2P accommodation.

The paper is designed as follows. First, the study discusses the general ideas and contributions of drama theory to the study. Second, the section describes key concepts, a framework of drama theory and dilemma analysis, to reveal different perceptions in collaboration process. Third, a case analysis illustration of drama theory in the host-guest interaction in P2P accommodation will be provided after the framework has been developed. In the last section, the main conclusions are derived from analysis.

Drama theory was introduced as a method to identify changes that caused actors' emotions in pre-play communication (Howard, 1994a, 1994b). Drama theory sometimes is referred to as 'soft game theory,' where it uses the metaphor of drama to elaborate on how situations developed through the intentional choices made by participants (Jim Bryant, 1997). Drama theory, of course, does not replace game theory, yet it has complementary roles (Jim Bryant, 2010). Game theory and drama theory, indeed, have different rules. The game theory usually sets the game itself as a fixed interaction, changing for an exogeneous reason only; the players are considered to have complete information

about the game. Also, they are assumed to act rationally. On the other hand, drama theory defines the characters is self-realization, where it attempts to cover both intellectually and emotionally.

Drama theory has distinct characteristics. Those involved in a drama called as characters, in which each of the characters has some options and positions for deciding that forms a future. Options are a set of doable actions that can be taken by characters, and positions are the future a character would have others think it wishes to see occur. Cast is a set of characters that interact with each other in one episode. An episode consists of interactions that happen over a subject. Characters' actions do not only affect the results of each episode but also determine what would happen in the next episode. Thus, the actual series of episodes encountered is merely one path through a tree of all feasible episodes.
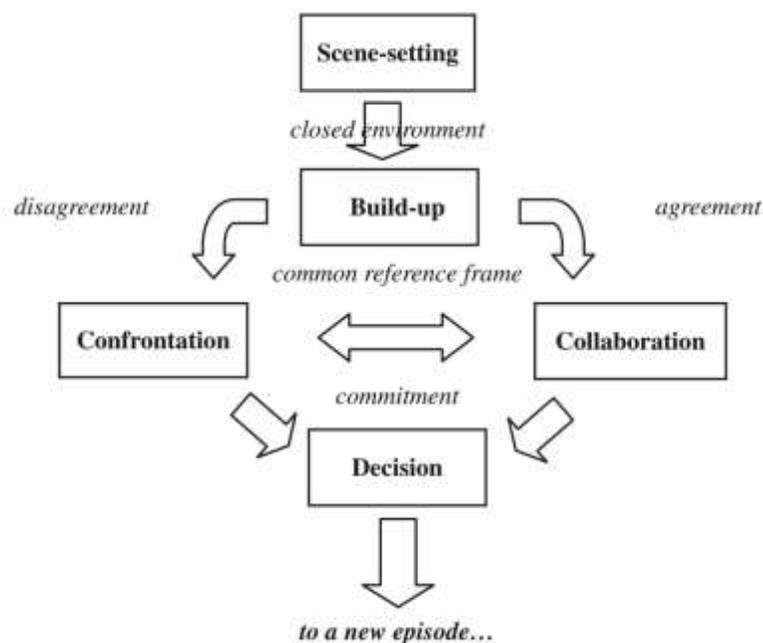

Figure 1. Model of an Episode (Jim Bryant, 2010)

According to Figure 1, an episode possibly consists of different phases: scene-setting, build-up, climax, and decision phase. In the scene-setting phase, characters determine the initial condition and relevant characters, players, or stakeholders who interact to deal with certain issues through discussion. Each character is able to control the options and the stated intentions. At the build-up phase, the characters communicate and learn about others' positions, threats, and options. Each character in this phase is emphasizing on their position and creating a common structure of a dilemma (Simatupang & Sridharan, 2011). This phase ends when the characters have communicated their stated intention and position — *called the moment of truth.* The situation will move to the climax of an episode if all characters do not come out with a single goal where no characters should have any improvements. The actual improvements mean a movement

that will improve the situation and position of each character in the future (Azar et al., 2014). At the climax phase, emotion influences characters to act irrationally against their own preferences or to change the position. This rising emotion is because every character seeks to disarm other's intent or convince our intent to make it credible. The climax will be either collaborative or conflictual (Jim Bryant, 2010). In the former, the problem is to sustain agreement where characters have difficulty in convincing others that they will keep the promises. At the latter, the problem is to create convention where the characters have dilemmas in rejecting other proposals and making credible threats. In the last phase, verbal communication ends, and the characters consciously and independently decide what they should act and implement.

Drama theory assumes the incompatibilities in the characters' positions and interests will generate dilemmas (Jim Bryant, 2010; Puerto, 2007). The dilemmas emerged in diverse conditions called "moment of truth" when they realize that they do not share a single position at the onset of theory development, the first version dilemma analysis called DT1 that had introducing six dilemmas. Then, DT1 was reformulated and simplified, becoming DT2 that explicitly considers doubts as to an element of the analytical framework instead of using preferences. Thus, this paper will employ DT2 to analyse dilemmas in host-guest interaction.

Dilemma analysis relies on an 'option board' as a method to summarise and capture position, option, stated intention (SI), and dilemma that may occur in an interaction (J. W. Bryant, 2015; Jim Bryant, 2010). Several features of the option board should be emphasized before analysis as follows: (1) The leftmost columns state the threatened future. (2) Doubts are captured as a question mark in a character's stated intention on an option. (3) A tilde in the character's position means that the option is left open (4) The dilemmas are noted to the right of the table. (5) A cross or tick in a cell of position columns refers to unconditional declarations or demand to other characters. The option board is illustrated below:

Table 1. Illustration of Option Board

	C1	C2	SI	Dilemma
Character 1 (C1)				
C1's option				
Character 2 (C2)				
C2's option				

Case Analysis Illustration

To analyse dilemma that occurred in P2P accommodation, the authors use host-guest interaction in Airbnb as an illustration. Airbnb is one of the well-recognized P2P accommodation platforms as a disruptive innovation in the tourism industry (Kam, So, Oh and Min 2018). This platform allows regular people to offer and to accommodate hospitality by renting out their spare bedrooms or unoccupied properties to strangers. Airbnb, indeed, provides low-cost accommodations and direct interactions with the local community that is rarely offered by other platforms (Guttentag, 2013).

Drama theory, as problem structuring method, is an analytical device for defining

the role play so that players or characters will undergo particular, designed challenges (J. Bryant, 2007). Clearly, the models produced in this paper comes from designed scenario to portray and map possible situations that provoke dilemmas. The dilemmas in the following case will be analysed using DT2.

The analysis is conducted based on Communicated Common Knowledge (CCK), where options, doubts, and preferences are observable. A normal episode of guest-host interaction in the pre-booking stage in Airbnb is delivered as follows:

Scene-setting
Airbnb provides a platform that is designed to connect hosts and travellers who are looking for a place to stay. The host can put the detail of the house or apartment, such as amenities, sleeping arrangements, location, price, and host profile. At the same time, guests can browse suitable accommodation that meets their expectations. In this phase, every character has an option and stated intention, but they do not know others' stance yet.

Build-up
Characters begin to communicate and learn about each other to assess the situation. In this phase, both host and guest communicate their dilemmas and positions explicitly or implicitly. Guests can communicate with the host using message features in the Airbnb application or P5website. Each character would deal with different dilemmas, as shown in Table 2.

Table 2. Dilemmas in Host-guest Interaction

	H	G	SI	Dilemma
Host (H)				
Provide additional service	✓	✓	✓?	G has Trust dilemma with H
Provide the amenities	✓	✓	✓	No dilemma
Provide clean room	✓	✓	✗	G has Per(t) dilemma with H
Take care the property	✓	✓	✓?	H has Trust dilemma with G
Follow house rules	✓	~	~	H has Per(t) dilemma with G
Exceed room capacity	~	✓	✗	G has Rej(p) dilemma with H

The host can offer other additional services to guests, such as car rental, local tour, or an airport pickup. If these services meet with guest's expectations, it will be meaningful for satisfaction and a long-term relationship (Chang & Wang, 2020). However, the guest has a trust dilemma with the host's intention to provide additional services. The host's intention is compatible with the guest's position, but the guest does not trust that the host will carry the intention. For example, the guest wants to ask for a local tour from the host, but the guest may feel unsure that the local tour will meet their expectation, and the host's incompetence has the possibility to ruin the guest's experience. One factor that influences trust decision is emotions felt at the process of decision-making (Evans & Krueger, 2017).

Host displays provided amenities in the accommodation profile. Guests can access it through the Airbnb application. The host intention does not flout the guest's intention, and the guest does not doubt the intention. Therefore, the guest does not have a dilemma on the host's intention to provide amenities exactly the same as the promised.

However, the host's intention flouts the guest's position in providing a cleanroom. Guest, of course, demands a clean room, but the host cannot guarantee it. It is because the accommodation has been left or unoccupied for a while, and the host does not have spare time to check the accommodation first. Then, the guest has a persuasion dilemma in threat mode with the host. It is because the host's intention is wholly credible, and the guest does not have hope of persuading the host.

Guests should take care of the property while staying in the accommodation. The host has a trust dilemma with the guest because the host has to allow a stranger to use their property. There is a possibility that the guest will damage the property. The next dilemma is that host has a persuasion dilemma in threatening mode on demanding guests to follow house rules. For example, one of the rules is guests do not allow to hold a party because there have been repeated complaints against noisy Airbnb clients from host neighbours (Gurău & Ranchhod, 2020).

A room or house is designed to accommodate a certain amount of people. The host allows guests to bring more people to occupy a room. However, the host has set a threshold of people allowed. A guest has a rejection dilemma in position mode with the host. This is because the guest position is not credible and compatible with the host. Also, the guest finds it impossible to argue against the position held by the host.

Confrontation or Collaboration
After communicating position and doubt, host and guest face two types of climax—conflictual and collaborative. Conflictual climax means that their positions are conflicting each other, meanwhile in collaborative climax their position are compatible, but they have difficulty in trusting each other. If the guest or host still

has different positions or outcomes, they are in a conflictual climax. On the other hand, if guests and hosts have the same position, they are in a collaborative climax where the difficulty is to sustain the agreement.

Based on Table 2, each character faces different dilemmas. In conflictual climax, the guest has persuasion dilemma in threat mode with host in providing clean room. The dilemma could be addressed if the guest decides to not demand a cleanroom. Also, no dilemma can occur if the host decides to ask for help from their relatives to check the room. However, if the guest doubts this new intention, then the persuasion dilemma becomes a trust dilemma. Host also has persuasion dilemma in threat mode with guest in following house rules. The host can simply abandon the position to diminish the dilemma. Another way to handle the dilemma is that host can maintain the position by strictly asking the guest to follow the rules, and the guest has the option of whether they abandon its position or they explicitly oppose the host position. In the former, if the host believes that the guest will not hold a party, then the dilemma is successfully eliminated. However, if the host still doubts the guest's new intention, then the persuasion dilemma turns to be a trust dilemma in this case. At the latter, guests will have a rejection dilemma if they oppose the host position and the host doubts about that.

Moreover, the guest has rejection dilemma in position mode with host in exceeding room capacity option. The host can eliminate the trust dilemma by making their promise or stated intention credible. A guest has options to handle the rejection dilemma by abandoning its intention, saying the intention is possible, or the guest can assert its intention. The first option will instantly eliminate the dilemma, but it differs from the rest. The guest can say that it is possible to exceed the room capacity, then the rejection

dilemma will change to be a persuasion dilemma held by the host toward the guest. Guest alternatively can assert the intention to not exceed the room capacity, and then the host can choose whether to doubt the guest's new intention or not. The host will have a persuasion dilemma if they decide to trust, but the dilemma remains unchanged if the host still doubts on the guest

In collaborative climax, the guest has trust dilemma with host in providing local tour. To address the dilemma, the host can suggest a local tour in accordance with guest preferences beforehand asked. Also, the host can explain their prior experience with previous guests in providing a local tour. Guests will feel assured, and the trust dilemma will be solved. However, if the host decides not to make their intention credible, guest possibly will abandon their position by not asking the host to provide a local tour. Lastly, host has trust dilemma with guest in taking care the property. To eliminate this dilemma, the guest should convince the host by stating clearly that they will not damage any property.

Decision
In this phase, both host and guest must decide which action will be taken to achieve the best possible better result. The episode ends, and the drama will move on to a new episode.

Conclusions

This paper has presented and illustrated the application of drama theory to the P2P accommodation sector, mainly guest-host interaction, in overcoming with different perceptions of the players. Drama theory explains interactive decision-making, which considers the characters' emotions in reshaping preferences and decisions. The case analysis illustration shows that both host and guest shift the ways their thinking not only because of rational analysis but also irrational. This paper also discussed the way

the host or guest tackles the dilemma. Therefore, both characters can achieve the best possible result for them.

This study has contribution to existing literature on P2P accommodation sector and has uncovered possible dilemmas in guest-host interaction. Most importantly, Interaction in P2P accommodation like Airbnb involves risks for every player (Evans & Krueger, 2017). By recognizing possible dilemmas of the guest-host interaction, involved characters can tackle the dilemmas in way what results they wanted. Compatible expectations will influence the satisfaction and lead to a long-term relationship (Chang & Wang, 2020). Moreover, the P2P platform that mediating interaction between host and guest, can improve the systems and features that can help to diminish dilemmas between host and guest. It will affect guest's satisfaction level during experience process and their repurchase intention (Liang et al., 2018).

Future studies might elaborate on the dilemma of collaboration that takes place not only in a single episode, but also in a series of episodes (Jim Bryant, 2010). Further study is also required to test the stability of given resolutions (Obeidi & Hipel, 2005). This paper is intended to encourage practitioners and academicians to explore and apply drama theory to different contexts of the P2P economy.

Notes on Contributors

Lisa Putri Kusuma is currently a student of Master Science of Management (MSM) Institut Teknologi Bandung. Her main topics of research are customer decision-making and drama theory.

Pri Hermawan is an Assistant Professor and full-time lecturer in the School of Business and Management Institut Teknologi Bandung. His research interest

includes drama theory, confrontation analysis, negotiation, and multi-stakeholder collaboration management.

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