



Developing a Conceptual Model for Repurchase Intention in the Performing Arts: *The Roles of Emotion, Core Service and Service Delivery*

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Introduction

The purpose of this study was to examine consumers' experience of the performing arts in order to better understand the nature and predictors of intention to repurchase in performing arts settings.

Recent audience research in the arts has found that repeat patrons stem from a small number of attendees (Australia Council for the Arts, 2005). It is suggested in the recent services marketing literature that increased satisfaction contributes to an organization's financial strength and competitiveness through customer retention (Albrecht, 1992; Anderson, Fornell and Lehmann, 1994; Anderson and Sullivan, 1993; Broetzmann et al., 1995; Fornell, 1992; Hennig-Thurau and Klee, 1997; Heskett et al., 1994). Why, then, considering the abundance of world-class shows and box office hits, are so few patrons returning to the performing arts on a regular basis?

Audience segmentation in the arts is complicated by segments who follow high culture (Heilbrun and Gray, 2001) and are highly involved and loyal (Australia Council for the Arts, 2005) and segments who do not distinguish between high culture and entertainment and who position the performing arts as merely another leisure option (Australia Council for the Arts, 2005). Similarly, performing arts researchers conclude that cultural audience

development must be increased in the interests of long-term survival (Andreasen and Belk, 1980; Rentschler et al., 2002). Moreover, services-marketing researchers acknowledge that it is more cost effective to retain customers than to constantly seek new ones (Ennew and Binks, 1996) and that audience development should focus not only on development strategies but also on retention strategies (Rentschler et al., 2002).

In order to offer strategically beneficial guidance to the performing arts and advance academic thinking in this area, it is imperative that we fully comprehend the consumption experience and why customers *are* or *are not* returning. What variables are driving evaluations of intention to purchase? We know that in more traditional service settings such as telecommunications, insurance and health care (Hellier et al., 2003) the relationships among value (Voss, Parasuraman and Grewal, 1998), service quality (Zeithaml, 2000; Zeithaml, Parasuraman and Berry, 1985; Berry and Parasuraman, 1992) and customer satisfaction (Preis, 2003; Gandhi-Arora and Shaw, 2001, 2002, 2002b; Oliver, 1999; Fornell, 1995; Roest, Pieters and Koelemeijer, 1997) all offer explanations for repeat behaviour. Many different predictive scenarios have been modelled for intention to repurchase, with value (Caruana, Money and Berthon, 2000; Preis, 2003), service quality (Zeithaml, 2000; Zeithaml,

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Parasuraman and Berry, 1985; Berry and Parasuraman, 1992), emotion (Huang, 2001) and satisfaction (Bahia, Paulin and Perrien, 2000) all modelled as having both an indirect and a direct relationship to repurchase intention. Interestingly, many of these relationships have not been replicated in multiple contexts, indicating that some results may be influenced by contextual effects (Bahia, Paulin and Perrien, 2000; Lee, Lee and Yoo, 2000). Other research has examined the influence of emotion on repurchase intention (Biba, 2006; Harris, 2006; Simms, 2006; Jiang and Wang, 2006; White and Yu, 2005; Bagozzi, Gopinath and Nyer, 1999), suggesting that emotional outcomes drive repurchase intention. Therefore, the proposed contextual effects may be alleviated by sound qualitative frameworks (Denzin and Lincoln, 2000).

The purpose of this study was to obtain thick description of customers' perceptions of the performing arts and to examine why they have or have not returned for extended periods – in essence, why they have become attendees or non-attendees. These thick descriptions will contribute to our understanding of repurchase intention in a performing arts setting, highlighting issues and contextual specifics that may not be apparent in other settings. The research question is *How do consumers and non-consumers decide whether to return to the performing arts?* We begin by examining some of the recent literature in the performing arts and the recent service literature pertaining to

repurchase intention and the predictive models that have been proposed.

Literature Review

The Performing Arts as a Service

As the majority of performing arts organizations are not-for-profit and are constrained by scarce funding (Sullivan et al., 2003), cost-effective and efficient strategic decision-making is essential. One major strategic challenge for arts and cultural organizations is to balance economic issues and constraints with fulfilment of their artistic and cultural mission. These two goals are often found to be in conflict (Helmig, Jegers and Lapsley, 2004). The competitive forces prevalent in Australia's not-for-profit sector have forced organizations to seek commercial and government funding/sponsorship and philanthropic donations and to adopt business models and practices (Hume et al., 2006); exploring and understanding the repurchase intentions of customers is one such area.

A performing arts offering must provide a primary show experience or core service while simultaneously meeting the cultural and artistic goals of patrons and contributing to education and overall community, economy, tourism and well-being (Caldwell and Woodside, 2003; Moses, 2001). The core service must also be

ABSTRACT

Recent research into experiential services such as extreme sports and fine arts has focused on the subjective attributes of the encounter, with emotion as the key driver of consumption and with little attention paid to purchase intention. As repurchase intention is acknowledged as driving profitability and sustainability, it is essential that we understand its role and its relationship to both subjective attributes and utilitarian aspects. Since little work has been conducted in the arts specific to repurchase intention, this exploratory study used 26 in-depth interviews to identify the key drivers of repurchase. By identifying the roles of attributes such as emotion, value, service quality, and satisfaction and how these interact within the service encounter, the study enhances our understanding of the nature of a performing arts encounter and how to position it for maximum repeat patronage. The article concludes with a conceptual model of repurchase intention in the performing arts that can serve as a foundation for future research. The findings suggest that goal-directed emotion is a weak driver of repurchase intention, existing only in a small segment of highly involved frequent attendees. Overall, perceived quality of core and peripheral services was found to be the main driver of repurchase. Implications for management and theory and a conceptual model for future research are presented.

KEYWORDS

Performing arts, core service, peripheral service, value, repurchase intention, customer satisfaction

supported by the many other activities, both peripheral and facilitative, that take it to the market (Lovelock, Patterson and Walker, 1998; Lovelock, 1991). It represents the organization's basic competency (Ferguson et al., 1999). In the performing arts, the core service is the show. Peripheral or supplementary services are those services that support and facilitate the core offering (Lovelock, 1983, 1992). They include venue quality, amenities, seating, cloaking, refreshments and accessibility factors such as parking. Little is known about the influence of core and peripheral services on repurchase intention, and the relationship of emotion to the core service attributes has not been appropriately addressed.

The performing arts sector is a complex one (Lovelock, 1991, 1992) – experiential, essentially intangible (Addis and Holbrook, 2001) and emotionally charged. These complexities suggest that culture and the arts may not easily align to the current understanding of repurchase intention, which suggests a strong relationship between value/satisfaction and repurchase intention. Moreover, with consumers in many countries facing reduced leisure time and reduced disposable income (Shoham and Brencic, 2004), performing arts organizations around the world must compete in a more complex entertainment arena, one that includes multimedia productions and the ever popular sporting events. Competing for market share under increasingly difficult circumstances, performing arts organizations need to understand the consumer's attitude towards their

service package and make strategic decisions based on consumer feedback and choice.

Compared to other areas of services research, services research in the performing arts is limited and fragmented. Some contextual work has been conducted specifically in the service-marketing arena (Hellier et al., 2003), but it has not taken on the repurchase intention challenge. More specifically, as discussed by Rentschler et al. (2002), the Australian government's 1994 cultural policy statement *Creative Nation* focused research attention on attendance development and audience participation, and these have become the primary objectives of many arts organizations in Australia. A number of studies conducted in the late 1990s (see Rentschler et al., 2002) found that marketing efforts focused on such issues as subscriptions, venue management and attendance were not achieving the results needed to increase audience numbers. Although the issue was raised over a decade ago, arts organizations are still struggling to retain their markets and grow. The issues of funding and self-sufficiency are becoming far more exigent. Current research suggests the need for more rigorous examination of the strategic issues facing the performing arts sector (Cutts and Drozd, 1995; Rentschler et al., 2002).

Emotion, Marketing and the Performing Arts

Emotion research is seen as an important topic yet is limited in the literature (Bagozzi, 1997;

RÉSUMÉ

Les recherches récentes sur des services expérientiels comme les sports extrêmes et l'art se sont concentrées sur les attributs subjectifs de ces expériences, en considérant l'émotion comme étant le moteur clé de la consommation et en portant peu d'attention à l'intention d'achat. Étant donné que l'intention de répéter un achat est reconnue comme moteur de rentabilité et de viabilité, il est essentiel de comprendre son rôle et sa relation à la fois aux attributs subjectifs et aux aspects utilitaires. Les études sur l'intention de répéter un achat étant peu nombreuses dans le domaine des arts, cette recherche exploratoire est fondée sur 26 entrevues en profondeur pour découvrir les principaux moteurs de répétition d'un achat. En déterminant les rôles d'attributs tels l'émotion, la valeur, la qualité du service et la satisfaction, ainsi que leur interaction dans l'expérience de service, l'étude améliore notre compréhension de la nature d'une expérience en arts de la scène et de la façon de présenter celle-ci pour favoriser au maximum la répétition d'achat. Les résultats révèlent que l'émotion orientée vers un but a peu d'importance dans l'intention de répéter un achat, si ce n'est chez un petit segment de participants assidus et engagés. Globalement, la qualité perçue des services de base et périphériques s'est révélée le principal moteur de la répétition des achats. L'auteure présente les conséquences de ces résultats pour les gestionnaires et la théorie, ainsi qu'un modèle conceptuel de l'intention de répétition d'achat en arts de la scène pouvant servir de fondement à des recherches futures.

MOTS CLÉS

Arts de la scène, service de base, service périphérique, valeur, intention de répétition d'achat, satisfaction du client

Taylor, 2000). When consumers evaluate the success of their consumption experiences, they weigh the objective (utilitarian) attributes of a service experience, such as the tangibles, the price and the quality, against the subjective (emotional) aspects of the event or encounter. They place more weight on the attributes that they feel are most beneficial to them and are most important to the experience overall (Addis and Holbrook, 2001). Emotional aspects of an experience reflect the subjective elements of the product or service (Addis and Holbrook, 2001). With services that are more experiential in nature, emotional goals (Bagozzi, 1997; Huang, 2001) influence the way in which the service is consumed and evaluated; in fact, the subjective reaction to experiential services is the most crucial factor in determining customer value (Addis and Holbrook, 2001). The success of the exchange is deeply embedded in the service's ability to evoke emotions and provoke subjective reactions (Addis and Holbrook, 2001). It has been suggested that the performing arts are an experiential service (Addis and Holbrook, 2001).

As emotions are dynamic and unpredictable, consumers tend not to use comparison standards such as service quality to measure the consumption experience. They use the way they feel at various points in the experience (procedural emotion) and the way they feel overall (distributive emotion) as the measure of success and satisfaction (Addis and Holbrook, 2001; Huang, 2001). Therefore, evoking emo-

tion is a powerful tool available to managers. Research has found that services managers often underestimate and fail to design services that capitalize on emotions (Bagozzi, Gopinath and Nyer, 1999; Taylor, 2000). Moreover, early research shows that we often purchase based on emotion and overlook facts and search results (Taylor, 2000). As managers and marketers are constantly seeking motivation for purchase (Taylor, 2000), emotion and understanding of it are essential in both research on consumption and research on repurchase intention.

The many different definitions of emotion, including mood, feelings and affect, as well as goal-directed emotions (Bagozzi, 1997) and appraisal emotions (Nyer, 1997), serve to confuse and complicate research. Affect is often seen as encapsulating all these terms or as an umbrella term (Bagozzi, Gopinath and Nyer, 1999; Taylor, 2000). Mood and feeling have been defined as a state of being and are often viewed as longer-lasting, diffused, non-intentional and less intense than emotion (Bagozzi, 1997; Bagozzi, Gopinath and Nyer, 1999). Goal-directed emotions are the emotional outcomes sought by the consumer (Bagozzi, 1997; Bagozzi, Gopinath and Nyer, 1999) in specific situations and are seen as intentional – for example, comedy stimulates laughter and joy. Appraisal emotions are the result of performance appraisal, attitudes and evaluative judgments (Arora and Singer, 2006; Bagozzi, Gopinath and Nyer, 1999) and are closely

RESUMEN

Recientes investigaciones en el ámbito de los servicios vivenciales, tales como el deporte extremo y el arte, han estudiado las características subjetivas del contacto con éstos, centrándose en la emoción como clave del consumo y prestando poca atención a la intención de compra. Al ser precisamente la intención de recompra un reconocido impulsor de rentabilidad y sustentabilidad, se vuelve esencial entender su papel y su relación, tanto en lo que se refiere a las características subjetivas como a los aspectos utilitarios de dichos servicios. Ante lo poco que se ha estudiado la intención de recompra en el ámbito del arte, con el presente trabajo, basado en 26 entrevistas a fondo, se pretende llevar a cabo un estudio exploratorio para destacar los impulsores clave de la recompra. Con la identificación del papel que desempeñan las diferentes características como la emoción, el valor, la calidad del servicio y el grado de satisfacción, este estudio permite una mejor comprensión de la naturaleza del contacto con las artes escénicas y de cómo posicionarlo para propiciar al máximo la frecuente concurrencia de los espectadores. El artículo concluye con un modelo conceptual de intención de recompra aplicado a las artes escénicas que puede servir de base para estudios futuros. Los resultados muestran que la emoción como objetivo no es fuerte impulsor de intención de recompra, salvo en el caso de un pequeño grupo de frecuentes asistentes altamente involucrados. En términos generales, se puede decir que la calidad percibida de los servicios principales y periféricos resultó ser el principal impulsor de la recompra. Se presentan asimismo las incidencias de estos resultados para la gestión y la teoría, así como un modelo conceptual para investigaciones futuras.

PALABRAS CLAVE

Artes escénicas, servicio principal, servicio periférico, valor, intención de recompra, satisfacción del usuario

related to satisfaction and value (Arora and Singer, 2006; Bagozzi, 1997; White and Yu, 2005). Emotions communicate and stimulate behaviour and have implications for action (Arora and Singer, 2006; Bagozzi, Gopinath and Nyer, 1999; Taylor, 2000), yet little research (Arora and Singer, 2006; Bagozzi, 1997; Gountas and Gountas, 2007; White and Yu, 2005; Wood and Moreau, 2006) has been conducted on each of these typologies with regard to repurchase intention, particularly in the performing arts.

Current Understanding of Repurchase Intention

Several antecedents have been examined in research on repurchase intention (Bahia, Paulin and Perrien, 2000; Hellier et al., 2003; Preis, 2003; Gandhi-Arora and Shaw, 2001, 2002a, 2002b; Oliver, 1999). However, few studies have collated and examined the interaction of the system of these antecedent relationships in predicting repurchase intention. The antecedents of repurchase intention include value (Caruana, Money and Berthon, 2000; Petrick, 2004), customer satisfaction (Preis, 2003; Gandhi-Arora and Shaw, 2001, 2002a, 2002b; Oliver, 1999; Fornell, 1995; Roest, Pieters and Koelemeijer, 1997) and service quality (Bahia, Paulin and Perrien, 2000; Palmer and O'Neill, 2003; Zeithaml, Berry and Parasuraman, 1993). Some researchers are undecided as to the sequence of constructs, their effect on each other and their role in determining repurchase intention (Zeithaml, Berry and Parasuraman, 1993; Bahia, Paulin and Perrien, 2000; Brady and Robertson, 2001). However, Patterson, Johnson and Spreng (1997) offer strong support for a system relating value directly to satisfaction and satisfaction to repurchase intention. In measuring value and satisfaction, the consumer is assessing the attributes of a service encounter against some desired level of reward and performance. The service encounter or service experience is the entire consumer transaction (Dwyer, Schurr and Oh, 1987; Tseng, Qin Hai and Su, 1999). When we measure the performance of actual versus perceived service, some researchers suggest, we are measuring service quality (Zeithaml, Berry and Parasuraman, 1988), a well-established construct (Zeithaml, 2000; Zeithaml, Parasuraman and Berry, 1985;

Berry and Parasuraman, 1992) whose relationships to value, satisfaction and repurchase intention are the subject of ongoing debate (Bahia, Paulin and Perrien, 2000).

The construct of value is defined as "the benefit received by customers for the price of the service exchanged or the overall utility of a product based on the perceptions of what is received and what is exchanged" (Zeithaml, 1981). Perceived value is strongly related to perceived risk (Voss, Parasuraman and Grewal, 1998). Consumers' perceived risk mediates the relationship between quality and value (Voss, Parasuraman and Grewal, 1998) and impacts on perceived quality, price, risk and willingness to buy (Sweeney, Soutar and Johnson, 1999). Incorporating risk into the definition of value elaborates the notion of perceived value as merely a derivative of price. Consumer behaviour further suggests a relationship of sacrifice and reward, with reference to social price, as the dimensions of value and as the antecedents of customer satisfaction (Zeithaml, Parasuraman and Berry, 1985). According to Zeithaml (1981), service quality leads to perceived value. Intrinsic and extrinsic aspects and prices have all been found to contribute to service quality. Other researchers have found that it is the extras or peripheral services that lead to value (Anderson and Narus, 1995). The fact that peripheral services differentiate among competitive services by creating value (Anderson and Narus, 1995) suggests a strong positive relationship between service quality of peripheral services and value. In addition to this direct relationship, Caruana, Money and Berthon (2000) see value as a moderator of the relationship between service quality and satisfaction. Consumers measure the expected performance of the core service or product against the actual service or product and decide on the level of value they have received. High levels of quality are found to be antecedent to high levels of value (Caruana, Money and Berthon, 2000). This leads to two research propositions: 1. *In the performing arts, quality of the core service (show) is strongly related to perceived value.* 2. *In the performing arts, quality of peripheral services will directly affect value.*

Customer satisfaction is the attitude resulting from comparison of the expected performance and the perceived performance (Oliver, 1980). It applies to both tangible and intangible

goods and its definition includes both transactional and cumulative measures (Fornell and Johnson, 1993; Jones and Suh, 2000; Patterson, Johnson and Spreng, 1997; Spreng and Olshavsky, 1993; Zeithaml, Parasuraman and Berry, 1985). Much research has been conducted on defining the antecedents and consequences of customer satisfaction, and there is no doubt that this construct plays an important part in customer behaviour (Fornell and Johnson, 1993; Patterson, Johnson and Spreng, 1997; Spreng and Olshavsky, 1993; Zeithaml, Parasuraman and Berry, 1985).

Value has been found to have a direct and encounter-specific relationship to satisfaction (Zeithaml, 1988; Patterson and Spreng, 1997; Sweeney, Soutar and Johnson, 1999). Voss, Parasuraman and Grewal (2000) also suggest that value is the main indicator of repurchase intention. Interestingly, Petrick (2004) finds service quality to be a strong predictor of first-time purchase but supports value as a stronger predictor of repurchase intention. The strong empirical evidence for satisfaction as a mediator of the relationship between value and repurchase intention and the findings of Patterson, Johnson and Spreng (1997) and Sweeney, Soutar and Johnson (1999) lead to the following research proposition: 3. *Perceived value has a direct relationship to customer satisfaction.*

Henning-Thurau and Klee (1997) argue that service quality and customer satisfaction are closely related. When services are complex, such as in the performing arts, are offered on a regular basis and require high levels of involvement, service quality may drive satisfaction and, in turn, repurchase intention. Lee, Lee and Yoo (2000) support the causal direction of service quality as an antecedent to customer satisfaction. Moreover, they elaborate the impact of service-quality attributes to suggest that tangibles play a strong role in facility- or equipment-based industries, whereas responsiveness is a stronger measure of service quality in people-based industries. Brady and Robertson (2001) show that the relationship between service quality and repurchase intention is entirely mediated through consumer satisfaction. Thus the following research propositions: 4. *Service quality for the core service (show) directly affects the level of customer satisfaction.* 5. *The quality of a peripheral service directly affects satisfaction.*

Satisfaction increases an organization's profitability through the development of customer retention (Henning-Thurau and Klee, 1997) and has direct effects on repurchase intention (Bahia, Paulin and Perrien, 2000). Early research (Patterson, Johnson and Spreng, 1997) identified customer satisfaction as the main predictor of repurchase intention. Several other factors have received more recent attention. These include mood and past experiences (Liljander and Mattsson, 2002), affect and value (Caruana, Money and Berthon, 2000), convenience (Butcher, Sparks and O'Callaghan, 2002; Ryan, Rayner and Morrison, 1999) and customer familiarity (Söderlund, 2002). While each of these factors has been shown to have some influence on repurchase intention, none has been shown to be as strong as satisfaction (Sweeney, Soutar and Johnson, 1999). The following research proposition is consistent with the findings of Patterson, Johnson and Spreng (1997) and Sweeney, Soutar and Johnson (1999): 6. *Customer satisfaction has a direct relationship to repurchase intention.*

Petrick (2004) tested three models to identify which construct – satisfaction, value or service quality – had the strongest relationship with repurchase intention. This work, carried out in a cruise-ship environment, found service quality to be the strongest predictor of repurchase intention, with a moderated and a direct effect on repurchase intention. Palmer and O'Neill (2003) support this hypothesis, finding service quality to be a direct predictor of repurchase intention. They suggest that separating out service attributes, examining frequently and non-frequently consumed services and different consumer characteristics, would confirm this relationship. Applying this relationship to the performing arts environment, the following research propositions are offered: 7. *Service quality for the core service directly affects repurchase intention.* 8. *Service quality for peripheral services affects repurchase intention.*

Emotional outcomes of customer satisfaction can range from satisfaction, and thus happiness or delight (Carroll and Ahuvia, 2006; Oliver, Rust and Varki, 1997), to dissatisfaction, which can lead to anger or melancholy (Bagozzi, Gopinath and Nyer, 1999; Oliver, Rust and Varki, 1997). The degree of delight or disappointment can directly affect brand loyalty (Carroll and Ahuvia, 2006). The influ-

ence of changing emotions, unexpected emotions and unfulfilled emotions on cumulative customer satisfaction and purchase intention has received little research attention (Ruth, Brunel and Otnes, 2002), especially in the performing arts (Nyer, 1997; Addis and Holbrook, 2001; Bagozzi, Gopinath and Nyer, 1999). Goal-directed emotions may play a role in the desire to repurchase (Bagozzi, Gopinath and Nyer, 1999). The specific interrelationship of goal-directed emotion and other evaluative constructs such as value and satisfaction has not been explored. In experiential, cultural or performing arts settings that are emotionally charged, this phenomenon is pertinent and worthy of attention. Research has found a strong relationship between appraisal emotion and the emotion displayed to frontline employees during the purchase encounter (Mattila and Enz, 2002). Moreover, cognitive appraisals and consumption emotions have been found to have a strong interrelationship in a mixed-emotion setting (Bougie, Pieters and Zeelenberg, 2003; Oliver, Rust and Varki, 1997; Ruth, Brunel and Otnes, 2002). Finally, mood has been found to influence encounter satisfaction (Liljander and Mattsson, 2002).

An extensive literature search did not identify any studies specifically exploring emotion in the performing arts. However, Arora and Singer (2006) found that emotion played a critical role, in the fine-dining experience, in influencing satisfaction, attitude development and repurchase intention. Emotion could well play the same role in an experiential and emotionally charged performing arts experience. In addition, White and Yu (2005) found that appraisal/satisfaction emotions and intention had a strong relationship in an education setting and suggest that there is merit in examining this relationship in other settings. Moreover, affective criteria have been found to be among quality criteria in hedonic services (Jiang and Wang, 2006). These findings lead to the following research proposition: 9. *Affect (mood, goal-directed emotion, appraisal emotion) directly influences value, satisfaction and repurchase intention in a performing art setting.*

The final dimension of emotion in the field of marketing is the concept of consumers who are driven by the need for emotional stimulation and satisfaction (Holbrook and Hirschman, 1982). This concept was raised early in the

research cycle of services marketing as a motivation for consumption in the sector. Holbrook and Hirschman (1982) found that a segment of consumers are motivated to purchase extremely hedonic services by a need to fulfil emotional desires – the need for “fun, feeling and fantasy.” This has been referred to as the *need for affect* (Maio and Esses, 2001). It is the motivation to seek out or avoid emotion-inducing situations. Interestingly, people with high need for affect are more likely than those with low need to possess extreme attitudes across a variety of issues, to choose emotional movies and activities, and to become involved in emotion-inducing events (Maio and Esses, 2001). In the emotionally charged arena of the performing arts, the construct of the *need for affect* is an important dimension in understanding emotion-related processes (Maio and Esses, 2001). The need to consume services that satisfy this emotional drive could motivate consumers to return to emotional experiences that underpin the research proposition on the relationship between *need for affect* and repurchase intention: 10. *The greater the need to achieve an emotional goal, the stronger the relationship between emotional outcome and repurchase.*

Method

The research question framing the study was *How do consumers and non-consumers decide to return to the performing arts?* An examination of the extant literature in the performing arts and in services marketing suggested a supplementary question: What role do emotion, quality of the core (show), quality of peripheral services, value and satisfaction play in intention to repurchase?

The research method was in-depth interviewing. The study did not attempt to separate out other loyalty drivers such as genre, venue, critical reviews or performers, as the focus was the drivers of repurchase. A pool of questions and prompts was developed for each of the main constructs. This process is consistent with service transaction analysis technique (Johnston, 1995), in which exploratory, in-depth questioning elicits thick and relevant description of events and judgements (Bryman, 1984). The main question posed to interviewees was, *How*

do you decide to go back to a performing arts experience? It was funnelled (Patton, 1990) by sub-questions and prompts regarding the main antecedents of value, quality of core and peripheral services, emotion and satisfaction. These prompts were supported by word and picture descriptions and storytelling. The researcher's brief prompts were not read out to the respondent but were used to ensure that all information needs were covered while the conversation progressed in a normal, natural and wide-ranging manner. The exact wording of questions varied according to the rapport established between the respondent and the interviewer and according to whether a theme had been brought up voluntarily by the respondent.

The interviews were free-flowing and respondents were free to verbalize their experiences (Patton, 1990). This method serves to minimize interviewer bias and allows the respondent to feel relaxed and offer thick description (Herington, Scott and Johnson, 2005). The interviews were intended to elicit thick description of critical and non-critical factors (Johnston and Heineke, 1998), interactions between customers and employees, and tangible and intangible aspects of service that drive performance measures in a performing arts experience: quality of services – both technical and functional – satisfaction, emotion and value. As little work of this type has been undertaken, exploration and clarification of constructs and their dimensions was necessary (Herington, Scott and Johnson, 2005). Respondents were not confined by rigid items and scaled answers; they were free to offer comments and describe their feelings related to performing arts transactions.

A purposive sampling approach permitted the selection of information-rich sources who could offer opinions on the issues and on the objectives of the study (Patton, 1990). The target demographic fit the profile of general performing arts attendees as described by the Australian Bureau of Statistics (2005). The initial respondents were referred by a large performing arts organization. Then, using the principles of intensity sampling (Patton, 1990) and snowballing (Patton, 1990), these respondents were asked to identify others with a *possible interest* in the performing arts. These referrals were screened for interest and attendance history. Those who showed *no interest* in

the performing arts or *no interest in ever attending* were rejected. As the objective was to examine the drivers of repurchase intention, the respondents had to have attended a performing arts event at least once in the preceding three years and to have some interest in the arts.

The sample (26) included non-attendees (*never attended in the last three years*), infrequent attendees (*more than once in the last three years*), attendees (*once a year*), regulars (*more than once a year*) and loyalists (*more than four times a year*). Table 1 gives a cross-section based on the in-depth interviews.

Consistent with the suggested range (4–10) of case sampling (Eisenhardt, 1989), four or more interviews were conducted per category. Sampling proceeded until theoretical saturation was achieved. Theoretical saturation is a process whereby themes and constructs from one case or interview are substantiated by evidence from another case and sampling proceeds until no new issues are introduced (Arnould and Price, 1993; Eisenhardt, 1989).

Frequency of attendance was evenly split among regular and non-regular attendees, with 12 respondents attending more than once a year and 14 attending once a year or less in the preceding three years.

Each respondent was asked for a self-description and a demographic profile to assist in the management and presentation of responses. These profiles can be found in Table 1.

Results

The transcripts were used as the unit of analysis (Hubbert, Sehorn and Brown, 1995). Responses were examined for frequency and strength and were analysed with a view to developing a theory using a conceptual map (Miles and Huberman, 1994). The interviews elicited some interesting and enlightening information. The findings were organized around the emergent themes and constructs identified in the literature. The Discussion section elaborates the findings related to emotion, description of offerings and repurchase intention, including the phrases, passages and visual cues used by respondents. This approach to reporting is taken from Arnould and Price (1993).

TABLE 1**DEMOGRAPHIC PROFILE**

Attendance history	Self-described profile
1 Loyalist: more than 4 times a year	44-year-old male public servant, married with child; subscriber
2 Regular: 4 times a year	35-year-old single mother of 4; frequent attendee; part-time paralegal
3 Regular: 4 times a year	51-year-old married mother of 3; artist
4 Non-attendee: interested but hasn't attended in the last 3 years	36-year-old married father of 2; professional financial controller; fashionable epicurean
5 Non-attendee: interested but hasn't attended in the last 3 years	21-year-old male university student studying commerce
6 Attendee: once a year	36-year-old mother of 2; part-time solicitor; in vogue
7 Irregular attendee: more than once in the last 3 years	39-year-old mother of 3 teenagers; full-time schoolteacher
8 Irregular attendee: more than once in the last 3 years	32-year-old social worker; single; modern metrosexual
9 Irregular attendee: more than once in the last 3 years	44-year-old single female; middle-income professional; regularly attends evening activities
10 Non-attendee: interested but hasn't attended in the last 3 years	23-year-old male dancer; inner-city dweller; socializer
11 Regular: 4 times a year	42-year-old female, married with 1 teenage child; socializer; image-conscious; part-time yoga instructor
12 Regular: 4 times a year	33-year-old female IT consultant with high disposable income; highly educated
13 Loyalist: more than 4 times a year	37-year-old female IT systems analyst; highly educated; high disposable income
14 Irregular attendee: more than once in the last 3 years	41-year-old male architect; in vogue; inner-city dweller; married, no children
15 Attendee: once a year	34-year-old female; fashionable; 4 children
16 Non-attendee: interested but hasn't attended in the last 3 years	57-year-old female; professional; adult children and grandchildren
17 Regular: 4 times a year	33-year-old professional; single male; self-confessed art obsessed
18 Attendee: once a year	41-year-old single male; inner-city dweller; in vogue
19 Loyalist: more than 4 times a year	55-year-old divorced but partnered male; well educated; adult children; professional; professed music dedicate
20 Loyalist: more than 4 times a year	34-year-old female; director of an advertising agency; large disposable income; married, no children
21 Attendee: once a year	46-year-old female; public servant; married with 2 children and working professional husband
22 Attendee: once a year	29-year-old male engineer; direct views and deep thinker
23 Regular: 4 times a year	early-30s female; mother of 2; solicitor; fashionable; large disposable income
24 Attendee: once a year	27-year-old single female; image-conscious; public relations manager
25 Regular: 4 times a year	49-year-old father of 3 (2 children involved in the performing arts); ex-subscriber
26 Loyalist: more than 4 times a year	63-year-old male; doctor; attractive; divorced; epicurean; self-confessed womanizer

Emotion and Repurchase Intention

The literature highlights emotion as a multi-faceted construct including aspects of mood, attitude, appraisal and goal-directed emotion. It was proposed, based on current research, that emotion influences the way in which consumers evaluate the consumption experience and the nature of their evaluations. Respondents were encouraged to express any aspect of emotion but not to differentiate between emotional types. General emotional satisfaction was found to be derived from the technical quality of the core experience (the show) and to influence repurchase for those (4) respondents who self-identified as emotional and as seeking emotional outcomes. Consistent with findings reported in the literature (Maio and Esses, 2001), these respondents were those with a need for affect. Based on current research, more support for this proposition was expected (Holbrook and Hirschman, 1982). Achieving specific goal-directed emotional outcomes was supported, with 18 respondents indicating that emotional outcomes were important. The following three narratives offer rich description and support the role of emotion in the conceptual model:

"I often go to the theatre. The footy [Australian rules football] would be my first love, but I love the orchestra and jazz. I have seen Georgie Fame four times at the Cremorne and it was fantastic [smiling, with strong hand gesticulation]. It's about feeling the music, letting the music stimulate your emotions...letting yourself cry and smile. I would have to say I am dedicated to the jazz!"

"There are a handful of things in life that are so wondrous. I find elements of the arts like that. It's a spiritual thing [closing eyes and clasping hands]...feeling it in your heart, a warm sensation... Money can't buy that. I'm not into sport. I guess Super [Rugby League Football] fans could get that sensation from a win, but for me it's about the beauty created by another. Some people are just so talented they can make you cry, laugh and think."

"I live in the city so there's a lot on offer from the movies, cafés, delis, shopping and free entertainment. It costs a lot to go to these shows. You must be stimulated and moved and feel it – otherwise there's no point. If it's just for entertainment, there are easier activ-

ities that are just as much fun and don't burn a hole in your pocket."

Quality of Core and Peripheral Services

Only a small number of respondents (3) identified the experiential aspects of the arts (the core show) as the principal or a crucial measure of satisfaction. The (3) respondents for whom satisfaction required an emotional effect from the show had a high level of involvement, suggesting a strong relationship between emotion, customer satisfaction and involvement (Hume, Sullivan-Mort and Winzar, 2003). This finding is supported by current emotion research, which posits that the more relevant the goal or situation the stronger the emotion (Nyer, 1997). Interestingly, one of the respondents identified as highly involved (loyalist) (5) did not identify emotion as the most crucial aspect. The remaining respondents (15) identified utilitarian aspects and peripheral services as stronger drivers of satisfaction. These respondents were asked to compare and discuss emotion and the quality of peripheral services. They identified reliability and accessibility of services, contact personnel, and amenities in the venue itself and facilitative services as stronger drivers of repurchase than quality of the show and emotion. Those who did not identify emotion as a primary driver of satisfaction (3) perceived factors such as quality of the service and of the venue, appraisal of the entire experience, and value for time and money as stronger drivers of satisfaction and desire to repurchase. These respondents belonged to the regular and low-attendance groups. Respondents did not distinguish between ownership of the show and ownership of the venue, and they saw the venue as intrinsic to the experience. This finding supports the notion of the separation of core show and peripheral services in the conceptual model and the need to examine service quality. Here are three narratives quoted from the transcripts:

"I work 80 hours a week and only have so much free time. I enjoy having a good time, but atmosphere, comfort, being able to get a drink...make the night. It's more than just a show; it's being efficient with my time. The last time I saw a show there was all this buildup...greatest show ever and so on. I was

looking forward to it. We couldn't park and had to walk for 15 minutes, the staff were rude, as the bell had rung, and then to top it off someone was in our seats! [pointing finger and frowning] You may think this sounds arrogant, but this is my choice; I don't have the time or inclination to waste on an event where the service annoys me."

"We only have so much spending money... I love closing my eyes and dreaming of the music, but queuing for the toilet...no way... not for \$125. I earn 80K a year and have kids. Two tickets at 100 bucks, plus taxis or parking, drinks at half-time, and not be able to easily access amenities detracts from the relaxing and magic of the event. I have to make these things last, as I don't have enough money to keep on going to things if I'm not getting what I want."

"I like the shows, but I'm impatient... I need good parking, no crowds and good seating. I couldn't be bothered making the effort when too much time is spent on over-producing a show and under-producing the service!"

Satisfaction, Value and Repurchase Intention

A majority of respondents (16) indicated that mere satisfaction with altruistic and artistic objectives was too simple an explanation for their feelings and that satisfaction with the performing arts was a multi-perspective evaluation of the performing arts versus entertainment alternatives. The desire to return was, then, driven by satisfaction with their choice and with the overall experience. Because of choice and competition in the entertainment sector, value for money was one of the principal influences, and satisfaction with the arts was partly a function of price. Respondents identified several specific elements of service quality and delivery of the performing arts experience as essential to satisfaction. These elements were also the comparison measures they used to evaluate satisfaction in the performing arts and other entertainment offerings. This finding supports the proposition that value and satisfaction have a role to play in the conceptual model. Consider two narratives quoted from the transcripts:

"It's an outing! If you think cultural arts are hand-on-heart, tear-in-eye stuff, you're kidding

yourself... I appreciate the skill and talent, but it's still just an outing like any other and I look at it the same way...how I'm treated. I love going to the Day on the Green concerts and the Music Under the Stars series, but with the last one the price had almost doubled. I could have brought my wife and I season passes to the footy for what it cost us...concert was okay, beer was in plastic cups and there was no ice...food ran out... It kind of turned into a farce that cost 250 bucks."

"I'll go because of the show...but I won't return if I can't park and can't get a drink and don't feel looked after. I'm at the age now [when] I could take the grandkids, but walking through an underground carpark with three littlies, no change out of \$50 for chips and drinks, bothers me. However, I did go to the museum recently and they created quiet rest areas and play areas... This was good! I also have a girlfriend who walks with a stick... She always says there are too many stairs, the theatre is too dark too quickly, and waiting in queues is painful and tiring. Do they think about that when they put on these shows?"

Most of the respondents (23) included ease of attendance such as accessibility, parking, flow and signposting of the venue, access to quality food and beverages, staff friendliness, and price as measures of a successful experience. This finding suggests that, while subjective and experiential aspects of the product are important drivers of consumption, and while emotion is an important measure of a good show, the quality of utilitarian aspects such as peripheral services and delivery may be better predictors of perceived value, satisfaction and repurchase. Yet the importance of emotional and physical aspects of the service tended to differ for the highly and lowly involved. The nature of customer satisfaction in the performing arts is not one-dimensional. Customer satisfaction is derived from a combined outcome of the core show experience, quality of peripheral services and quality of the venue, with the show experience being strongly related to emotion. Most importantly, customers compare all outcomes among alternative offerings and base their choice on maximum utility. These findings support the relationships proposed in the conceptual model. Empirical work that challenges the relationship of repurchase with quality of peripheral services, emo-

tion, value and satisfaction is warranted, in order to negate the proposition that emotion in experiential services is most important and that traditional models do not apply.

Discussion

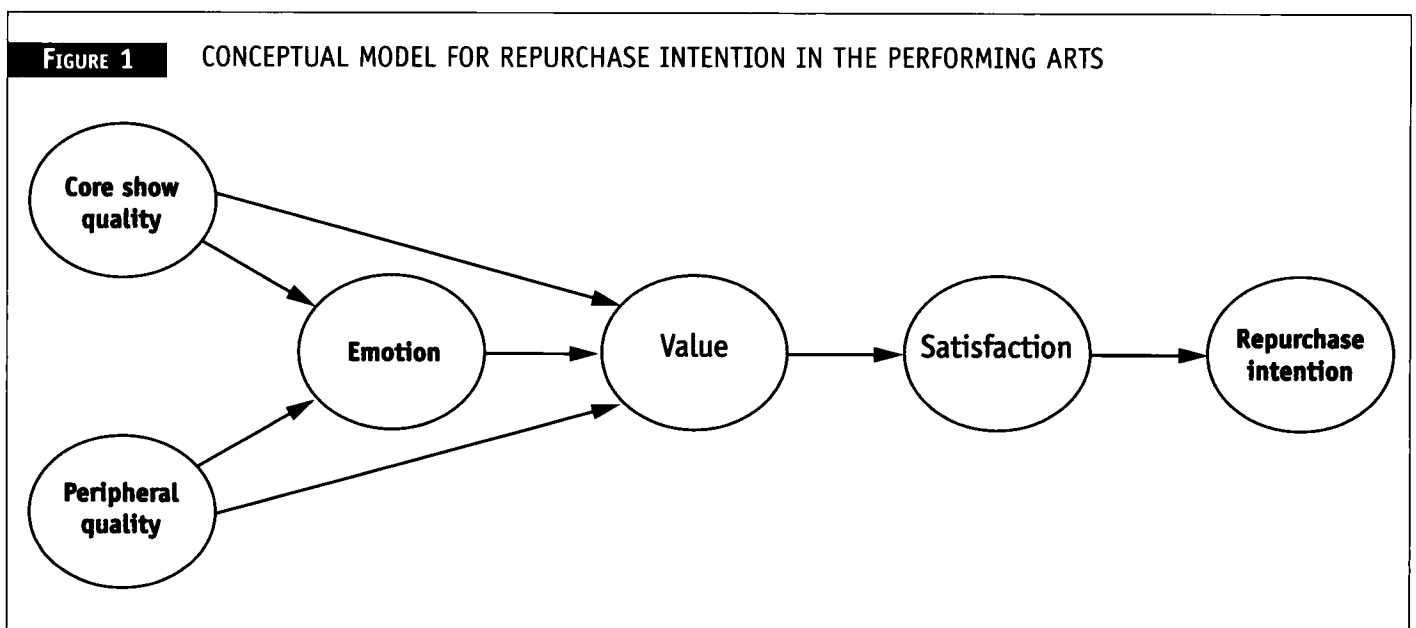
Theoretical Implications

Figure 1 illustrates the conceptual framework for several hypothesized relationships with respect to the impact of the quality of the core service (show) and peripheral services on emotions, value, satisfaction and repurchase intention. This model is based on previous qualitative research on the relationship between value/satisfaction and repurchase intention (Patterson, Johnson and Spreng, 1997). Previous work on emotions (Bagozzi, Gopinath and Nyer, 1999; Huang, 2001) has also been incorporated. In summary, the present study models influences on repurchase intention. The main theme is the relationship between utilitarian and experiential aspects of service and the relationship of these to value, satisfaction and repurchase intention in this setting. It is imperative that we understand the relationship of satisfaction with core show attributes, venue and quality of peripheral services and how each of these drive repurchase intention, repurchase and increased frequency of attendance. Empirical work in this area, integrating emotion into the

equation, will also enhance our understanding and modelling of the management of emotional outcomes in the service experience. Conceptually, it is evident that there exist several relationships for testing; these can be seen in Figure 1.

Theoretical Contribution

The conceptual model offers a sequence of relationships identified by the respondents and supported in the extant literature. Service quality and emotion are seen to influence value, which is then mediated to repurchase intention through satisfaction. It is evident from the interviews that the repurchase intention pathway is weak under general conditions and strong in a sample of loyalists and regular attendees. Research in experiential consumption (Addis and Holbrook, 2001; Bagozzi, Gopinath and Nyer, 1999) indicates that this warrants attention. It is essential that a large empirical study be carried out to test these pathways. The present study contributes to the literature by advancing research on emotion in consumption, the applicability of current knowledge about repurchase intention in the performing arts and repurchase in experiential settings. Much work has been done on the theory of repurchase intention and the antecedent constructs. However, no research has attempted to organize all constructs in a single model and test it in this context and no research has separated core and peripheral



aspects in the performing arts setting in order to define the interrelationship of show value, emotion and customer service. Finally, much work has been conducted on attendance but little work has focused on re-attendance and in particular lack of re-attendance. The present work should help to develop academic theory in this field.

Managerial Implications

This study offers insight into the nature of the judgements that consumers make when choosing to repeat a performing arts experience. It has uncovered themes with respect to the quality and design of core and peripheral services, customer satisfaction and the management of emotion. The findings reveal that emotion may play a lesser role in an experiential setting and that focusing heavily on strategic development and implementation in this area could prove hazardous. Management in the performing arts has tended to concentrate on artistic value and content, emphasising the role of emotional stimulation and experiential attributes and minimizing the role of service and venue quality. The present findings suggest that it is strategically imperative for arts managers to appreciate the complexity of the value, satisfaction and repurchase intention relationship and ensure that service delivery and venue quality receive the same emphasis in strategic development and implementation as artistic content.

Conclusion

This study has identified several interesting facets of audience behaviour in the performing arts and contributes to theory development in this area by proposing a conceptual model for testing. For managers, the relationship of service, venue quality and show quality to customers' evaluation of the service experience and their satisfaction and subsequent desire to repurchase are very useful. Performing arts organizations have focused on delivering excellent shows and use the quality of the performance to promote the event. This form of promotion and marketing is very costly and uses up a large portion of the marketing

budget. Consumers are seeking not only the core show but an entire experience. Value for money plays a major role in their entertainment selection. The findings of this study support experiential aspects as motivators of consumption, the key drivers being value, customer satisfaction and repurchase. Moreover, the role of emotion in consumption and the nature of the appraisal emotion in the performing arts warrant further attention. It is evident that value, customer satisfaction and repurchase intention are a measure of expectancy mediated by the need for affect and emotion and the degree of involvement. To ensure that the show goes on, it is essential that the quality and utility aspects of the service and managerial efforts balance marketing and artistic endeavours.

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