



Department of Statistical Sciences
University of Padua
Italy



Experience goods and customer satisfaction measurement

Francesca Bassi

Department of Statistical Sciences
University of Padua
Italy

Lucia Parpagiola

Department of Statistical Sciences
University of Padua
Italy

Abstract: Aim of this paper is to develop an instrument to measure customer satisfaction with reference to the entire consumption experience of an experience good. Experience is defined as a new dimension of offer: a combination of goods and services enriched by sensations. Experiential marketing has innovative features. This has effects on all phases constituting a consumption experience. We look for relevant aspects in the consumption process, related to satisfaction, through a literature review and an exploratory survey. A list of items is proposed to a sample and the scale is evaluated for validity and reliability with satisfactory results.

Keywords: disconfirmation paradigm, consumption experience, measurement scale

Contents

| | |
|--|---|
| 1. Introduction | 1 |
| 2. Experience goods and experiential marketing | 1 |
| 3. Consumer behaviour in experiential marketing theory | 3 |
| 4. Scale development | 5 |
| 5. Final remarks | 8 |

Experience goods and customer satisfaction measurement

Francesca Bassi

Department of Statistical Sciences
University of Padua
Italy

Lucia Parpagiola

Department of Statistical Sciences
University of Padua
Italy

Abstract: Aim of this paper is to develop an instrument to measure customer satisfaction with reference to the entire consumption experience of an experience good. Experience is defined as a new dimension of offer: a combination of goods and services enriched by sensations. Experiential marketing has innovative features. This has effects on all phases constituting a consumption experience. We look for relevant aspects in the consumption process, related to satisfaction, through a literature review and an exploratory survey. A list of items is proposed to a sample and the scale is evaluated for validity and reliability with satisfactory results.

Keywords: disconfirmation paradigm, consumption experience, measurement scale

1. Introduction

Aim of this paper is to propose a scale to measure customer satisfaction with reference to experience goods. The peculiar nature of these goods requires revising and extending both the classical theory of consumer behaviour and traditional marketing.

Experience can be defined as an event that involves a person in a memorable way; this means that experience goods can not be treated with traditional criteria (the utilitarian one, for example), since they involve a greater affective component, hedonistic criteria and customer personal characteristics.

The scale proposed in this paper has been designed within a research project which aims at measuring customer satisfaction considering all aspects involved in a consumption experience. Items have been generated by a review of the scientific literature and an exploratory survey with two focus groups and an open questions questionnaire. The scale has been proposed to a sample and its reliability and validity have been evaluated, following Zaichowsky (1987). The good chosen for our experiment is a movie seen at cinema.

The paper is organised as follows. Section 2 describes experience goods, the experiential model and changes regarding the traditional marketing approach. Section 3 considers the new aspects introduced by the experiential approach in the five phases composing a consumption experience. Section 4 describes the empirical work done in order to prepare and test the scale. Section 5 contains some concluding remarks.

2. Experience goods and experiential marketing

Experience goods represent a natural and coherent reaction to the New Economy (Pine and Gilmore 2000): demand saturation, wide offer and pervasive information technology. Goods and services demand tends to be saturated by a wide offer with low prices; at the same time new needs emerge,

linked to a sort of superior demand: experience. Customers are not satisfied only by functional characteristics of a product; they need and look for experience.

Hirschman and Holbrook (1982) identified some goods with special features defined entertainment goods which can be considered inside hedonistic consumption. They showed that the traditional model to describe consumer behaviour can not completely explain hedonistic consumption and proposed the experiential model. Schmitt (1999) extended and clarified experiential marketing definition.

Experience can be considered as the new kind of offer emerging when a company uses services as a “theatre” intentionally in order to involve customers. Experiences are memorable by definition and are not consumed as goods, but for what they represent. Experiences are strictly personal and subjective and involve the emotional, intellectual, spiritual and physical spheres. For this reasons, two experiences cannot be equal. An experience can be perceived through different channels: a consumer can be led to think, sense, feel, act and relate (Schmitt 1999). A customer can be exposed to various experiences which are induced by marketing policies through stimuli devised by companies.

The first relevant aspect of experience goods is that their characteristics are primarily intangible; they refer to symbols and to multisensorial perceptions. Experience goods, then, are not considered as the simple sum of their attributes, instead as the potentialities arising from the combination of them. For example, if components of a painting are differently combined, even if single elements do not change, the overall meaning changes.

Secondly, experience goods are characterised by the reasons guiding their choice: utilitarian criteria are substituted by subjective criteria such as personality expression, dream realization, search of pleasure and fun. A peculiar motivational response to consumption is arousing emotions.

A third relevant aspect of the experiential model is to focus on consumption rather than on purchase, that is on the psychological reaction induced by usage of the good. Experiences last longer than goods, a book or a concert generate emotions even after reading or listening.

Experience goods perception can not be referred only to the cognitive component; there exists another dimension which is linked to emotional and sensorial stimuli: the affective component.

Experiential marketing, following Schmitt (1999) model, has new and different characteristics with respect to traditional marketing. The main instruments of experiential management consider both the traditional approach to goods which underlines product functional characteristics and benefits, and customer experience. Customers take for granted that products possess innovative characteristics and look for a sensitive, emotional, and relational consumption experience. In this context, usual products classifications are overcome; two products compete if they refer to a similar consumption experience. Values emerging from a consumption experience have both social and individual characteristics since they give to the customer, on one side, social integration, on the other side, a sensation of sensorial and emotional satisfaction; in this sense, consumption becomes a holistic experience.

Another aspect of experiential marketing is considering consumer behaviour guided both by rationality and emotionality. Consumers make daily rational choices, but often they are also guided by emotions since experience can be a source of fun and meditation and generate important feelings.

Finally, experiential goods impose to companies to relate differently to brand. The brand itself, in fact, can be a source of experience involving customers; this requires that all communication means able to offer a holistic experience are used.

Experiences, in Schmitt's (1999) marketing theory, are defined as personal events in reaction to stimuli. Experiences can be induced by companies using appropriate marketing stimuli. Experiential marketing defines five types of strategic experiences, (SEMs: Strategic Experiential Modules): sense, feel, think, act and relate, to which consumers may be exposed:

‘Sense’ involves sensorial perception through sight, hearing, taste smelling and touch. The ‘feel’ experience involves feelings and emotions. Feel marketing aims at creating emotional experiences

ranging from a mild attitude towards goods to a strong emotion. The 'think' experience involves customer ability to generate creative thoughts. Think marketing is used mainly for advertising campaigns in order to attract attention and discussion on a particular subject. The 'act' experience shows to the customer alternative ways to do something, alternative styles and interactions. Act marketing induces customers to change physically and mentally. 'Relate' regards relations with a group or a culture. Experiences which refer to this type of marketing underline customers desires such that of being positively perceived by others, belonging to a context, becoming better individuals.

For each kind of experience, Schmitt (1999) defines also appropriate instruments for the managers in order to provide stimuli to the customers.

Pine and Gilmore (2000) define four experience fields: entertainment, education, escape and aesthetic experience. The entertainment experiences absorb passively individual senses, like when listening to music, seeing a movie or reading a book. Also in educational experiences an individual absorbs events that happen in front of him/her but, at the same time, education implies also an active participation. Educational events involve both the body and the mind in order to educate an individual and increase his/her abilities. Evasion experiences imply a deeper active involvement. Examples are amusement parks, casinos, etc... During an aesthetic experience individuals enter in an event or an environment on which they have little or no influence. Aesthetic experiences are a visit to a museum, to a tourist site, eating in a famous restaurant.

During an educational experience people are willing to learn, during an evasion experience they are willing to do, during an entertainment experience they are willing to try. Who participates to an aesthetic experience, simply desires to be in that place or at that event. Many experiences involve mainly one of the fields described above, although some experiences are located on the boundaries of these definitions. Richer experiences involve all four fields. Companies may intensify experience acting on its definition boundaries.

3. Consumer behaviour in experiential marketing theory

In the traditional literature on consumer behaviour, the decisional process is divided into five phases that constitute the consumption experience: need or problem recognition, information search, alternatives evaluation, purchase decision, consumption and post-purchase evaluation. Scope of this section is to explore how customers decide purchase with reference to experience goods, in order to take this into account when constructing the scale to measure customer satisfaction. The traditional model on customer behaviour (Kotler and Armstrong 2001) is extended and completed considering emotional and hedonistic dimensions.

Holbrook and Hirschman (1982) notice that the traditional model of customer behaviour does not consider all emotional dimensions of purchase and consumption; emotions, instead, can explain choices better than attitude and cognitive components. In these authors opinion, the concept of 'problem solving', on which traditional literature is based, has to be considered together with that of 'experience search'. The new model completes traditional psychological theories and focuses on pleasure, entertainment, fun, imagination and stimuli search. The five phases constituting a consumption experience are still valid, but they must be extended and completed to consider the aspects proposed by the new model.

Considering a general goods typology, purchase decisions are influenced by cultural, social, personal and psychological factors. Scope of a company is to identify these factors, understand them and exploit them in order to make a product more interesting and attractive.

Cultural factors regard knowledge, beliefs, artistic expressions, moral and legal principles, habits and usages of individuals as members of a society. Every person belongs to a subculture that is a group in society with common values and living environment and to a social class that is a group of people in the same position with reference to power relations and income inequalities. Cultural

factors influence nature and intensity needs and condition ways of needs satisfaction. Free time, its importance, favourite entertainment, value given to products, all depends on cultural factors.

Personal factors regard individual characteristics. Among them are life style and personality that is individual psychological characteristics (Sirgy 1982). Personal factors are very important in the experiential field since their combination defines emotional intelligence, creativity, dreams and aspirations of customers and influences choices and attitudes

Psychological factors influence the purchase process especially in the final phases: alternatives evaluation and post-purchase. Motivation induces customers to satisfy a need. Opinions and attitudes describe thoughts and judgments regarding a product, ideas and experiences. Learning is a behavioural change due to experience. Perception is a process through which an individual selects, organises and interprets stimuli and information in order to obtain a view on things with sense.

The experiential model underlines other two elements: variety (Raju, 1980) and sensations and emotions search (Zuckerman 1979). Variety search is the spontaneous tendency of customers to change purchasing choices inside a class of products. This need is linked to the optimal stimulation level, which refers to the physiologic stimulation an individual receives from internal and external sources in daily life. When individual level of stimulation is low, a person gets bored and starts looking for variety. Stimulation level is very much influenced by personal factors. Experience goods offer a high level of stimulation since they act on more than one sense and induce an emotional answer. Sensations and emotions search is the need of an individual of strong stimuli which makes him/her feel actor of his/her own life. When considering consumption, this tendency leads an individual to look for goods which involve both physically and mentally and help to overcome the daily routine. Sensations search depends very much on customer characteristics, such as gender, age, etc...

Problem recognition starts the consumption decisional process. The traditional model describes this phase as the moment when an individual recognises a gap, between a desired situation and the actual one, which reveals a need to be satisfied (Wilkie 1994).

Within the traditional model, the customer is seen only as a logic thinker who solves his/her problems in a systematic and rational way, but this is not enough to explain behaviour. As already pointed out, the traditional model leaves out aspects as pleasure, aesthetic experience, emotional reactions, elements more linked to the feelings sphere and that often are expressed unconsciously. Purchase choices, especially regarding experience goods, are not only motivated by a rational search of a problem solution, but also by search of pleasure, satisfaction, and stimulus for senses and imagination.

According to the motivational approach, as the value of a product increases, information search becomes more important. For experience goods, this importance does not only depend on product commercial value, but also on the emotional impact that the product has on the consumer. Information then is also given by sensorial stimuli, not only verbal ones. Moreover, these products, when compared with others, are more immaterial and subjective; this implies that the pre-purchase phase is more complex. The customer refers not only to information given by producers and sellers, but also to opinions of friends or acquaintances who leaved a similar experience.

For the phase of alternatives evaluation, the experiential model follows the traditional one on consumer behaviour: customer evaluates alternatives and expresses a judgment on each of them. Traditional model rules to define criteria and variables important for evaluation are valid also in the case of experience goods. Attention must be paid to the fact that comparison is not among alternative products but among similar experiences.

Purchase choice depends on various factors; the most important ones are decisional problem characteristics as time constraints, individual characteristics, social and cultural context (Bettman 1991).

The traditional theory on customer behaviour describes two main choice processes: (i) formal strategies, that is a decisional process referring to the normative theory according to which the customer chooses the alternative which maximises expected utility and (ii) simplified procedures:

that is occasional strategies which solve the choice problem without necessarily leading to the best alternative.

Sometimes, customers use even simpler procedures which do not imply an explicit elaboration phase, defined as heuristic.

For experiential goods, it is not possible to define a unique choice criterion, rarely only one model is used. Nevertheless, heuristic rules apply easily to this product category, since purchase is often influenced by other people opinions or personal memories regarding similar experiences. Holbrook and Hirschman (1982) notice that a main feature of experience goods, when they are judged, is subjectivity. While reading a book, each individual 'consumes' a different product, experimenting a different emotional and intellectual reaction (Bourgeon Renault, 2000). Satisfaction becomes an extremely personal judgment.

4. Scale development

The method used to construct the scale to measure customer satisfaction with reference to experience goods follows the methodology presented in Zaichowsky (1985). It started with an exploratory research in order to define the object to be measured. Then, items have been generated through a literature review and an exploratory survey with two focus groups and interviews with an open questions questionnaire. Items have been firstly evaluated and selected with reference to their representativeness and consistency with the concept to be measured, then on the basis of validity and reliability.

Customer satisfaction is defined as an evaluation emerging from a comparison between expectations and performance of aspects relevant in the entire consumption experience. Not only product performance is considered, but also all aspects important for the customer in the phases which precede and follow purchase and influence final satisfaction.

The concept of customer satisfaction is still linked to an evaluation emerging from a comparison, which is influenced by cognitive and affective elements. These are very much dependent on the characteristics of the experience goods we are considering.

Items have been generated with reference to the various phases of a consumption experience, focusing on experience goods with relative aspects connected to purchase.

Literature review¹ (regarding customer behaviour, experience goods and scales development) suggested 104 items, referring to all five phases of consumption experience. For each item experiential characteristics have been underlined.

In order to define relevant aspects in a consumption process regarding an experience good, two focus groups have been organised. Participants have been selected in order to be similar to those who afterwards answered to the scale: age between 25 and 30, males and females, workers and students. Participants with the same socio-demographic characteristics have been chosen, following the principle according to which people who feel similar are more prone to express opinions without fear of being criticised. In the groups, males and females have been mixed to create more dialectics and to favour expression of new hypotheses.

Discussion has been guided with projective techniques in order to encourage respondents to express opinions and focused on all five phases composing a consumption experience with reference to the product chosen for the experiment: a movie seen at cinema.

Movie characteristics have been considered together with aspects referring to the cinema and its services, able to arouse sensations and emotions. Subjects interviewed have been stimulated to express opinions on reasons to decide to spend time at the movies, information collection, alternatives evaluation and following choice, relevant aspects in consumption experience satisfaction (see Appendix A).

¹ Complete list of references is available by the authors.

Discussion in both focus groups² emphasized that reasons to go to the movies are mainly linked to the fact that the large screen exalts film characteristics. A cinema, then, is a place to relax and get involved with the story and the emotions of the movie. Information, both on the movie and on the cinema, is collected from advertising (playbills, trailers, Internet); friends and relatives opinion is very important. Alternatives evaluation is conducted with heuristic criteria and looks for quality in the entire consumption experience. Choice depends on movie characteristics (genre, story, actors), on cinema global offer (comfort, time, place, but also price) and on relatives and friends opinion. In the phase of product consumption and evaluation, the affective component has emerged as very important: the entire experience is considered satisfactory if the movie has been able to amaze, attract attention, generate strong emotions, if it generates discussion with friends, it was beautiful. In other words, consumption experience has been satisfactory if expectations have been not only confirmed but overcome.

Focus groups have been followed by a survey with an open questions questionnaire (see Appendix B) on a sample of 60 persons, between 20 and 30 years old, 29 males and 31 females, 27 students and 33 workers. Questions refer to the five phases of consumption experience and are retrospective in order to retrieve information from respondents' memory. Results from the exploratory survey confirm and extend what emerged from the focus groups.

New aspects in the problem recognition phase have been underlined: a cinema is perceived as a place where to learn, know new things, both real and fantastic, and be induced to discussion; secondly, great influence on the desire to go to the movies is attributed to advertising. In the last phase of consumption experience, more emotional and affective elements have been emphasized. Maybe because the questionnaire was self filled in and anonymous, respondents described very personal experiences; among these, that satisfaction with reference to a movie is linked to the fact that experience does not finish out of the cinema; for the customer it is important that a memorable scene, a message, a new point of view might be kept in memory.

Items have been evaluated with reference to content validity on the basis of two criteria: (i) representativeness of the concept to be measured and (ii) comparison of aspects emerging from the literature with those expressed in the focus groups and in the questionnaires. 20 selected items compose the final scale; respondents are requested to express their judgment on each item with reference to expectations and desires on a five-point scale ranging from much less than expected to much more than expected. (Appendix B).

The scale has been proposed to 100 respondents, between 20 and 30 years old, 50 males and 50 females, 50 students and 50 workers. With the collected data items reliability has been measured calculating Spearman-Brown (0,65), Guttman (0,64) and Cronbach Alpha (0,81) coefficients which show a satisfactory level of internal consistency.

Table 1 contains correlation coefficients, and significance level, calculated between each item average score and total average score (item to total correlation).

Overall, correlation coefficients are greater than 0,4, except for items 1 and 7. These items refer to the first two phases of consumption experience. This can be an indication that the first items in the scale may be not totally adequate for measuring customer satisfaction with reference to a movie seen at cinema and have to be better formulated. Factor analysis confirms this hypothesis: one dominating eigenvalue is found with corresponding factor correlated to all items except 1, 2, 5 and 7. There is then one factor explaining 24% of total variance, a percentage not very high, tough significant in order to confirm items internal reliability. Correlation coefficients between total average score and average score calculated on the items constituting each phase (table 2) confirm that items in the first (need recognition) and second (information search) phases are weak. This may be due to various causes: mistakes in generating items, misunderstanding by respondents, but also

² The first focus group was composed of seven persons, between 20 and 25 years old, three males, four students and three workers. The second focus group was composed of eight persons, between 26 and 30 years old, five males, three students and five workers. No significant differences have been noticed in consumption behaviour between males and females, students and workers and between the two groups.

the fact that need recognition and information search are phases not so important in determining the overall satisfaction level.

Table 1. Item to total correlation coefficients and significance levels

| | <i>Item 1</i> | <i>Item 2</i> | <i>Item 3</i> | <i>Item 4</i> | <i>Item 5</i> | <i>Item 6</i> | <i>Item 7</i> | <i>Item 8</i> | <i>Item 9</i> | <i>Item 10</i> |
|--------------------------------|----------------|----------------|---------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| Correlation coefficient | 0,225 | 0,363 | 0,422 | 0,382 | 0,364 | 0,483 | 0,168 | 0,610 | 0,553 | 0,371 |
| Significance level | 0,024 | 0,000 | 0,000 | 0,000 | 0,000 | 0,000 | 0,095 | 0,000 | 0,000 | 0,000 |
| | <i>Item 11</i> | <i>Item 12</i> | <i>Item13</i> | <i>Item 14</i> | <i>Item 15</i> | <i>Item 16</i> | <i>Item 17</i> | <i>Item 18</i> | <i>Item 19</i> | <i>Item 20</i> |
| Correlation coefficient | 0,511 | 0,604 | 0,388 | 0,526 | 0,500 | 0,617 | 0,605 | 0,636 | 0,650 | 0,386 |
| Significance level | 0,000 | 0,000 | 0,000 | 0,000 | 0,000 | 0,000 | 0,000 | 0,000 | 0,000 | 0,000 |

In order to evaluate scale reliability over time and over similar conditions, the sample has been randomly divided into two groups (table 3). A test t showed that the means in the two groups are not significantly different, moreover, internal reliability coefficients have similar, and high, values in the two subsamples.

Table 2. Phase average scores and total score correlation coefficients and significance levels

| | <i>Phase1</i> | <i>Phase2</i> | <i>Phase3</i> | <i>Phase4</i> | <i>Phase5</i> |
|--------------------------------|---------------|---------------|---------------|---------------|---------------|
| Correlation coefficient | .473 | .485 | .746 | .723 | .776 |
| Significance level | .000 | .000 | .000 | .000 | .000 |

Table 3. Statistics referring to the two subsamples

| | <i>Units</i> | <i>Mean</i> | <i>Standard deviation</i> | <i>Spearman Brown</i> | <i>Guttman</i> | <i>Alpha</i> |
|-------------------|--------------|-------------|---------------------------|-----------------------|----------------|--------------|
| Subsample1 | 52 | 66,48 | 9,46 | 0,8217 | 0,6561 | 0,6404 |
| Subsample2 | 48 | 66,77 | 8,52 | 0,8114 | 0,6609 | 0,6486 |

Criterion reliability evaluates significance of the measures obtained with the scale with reference to other variables assumed as an alternative measuring instrument. In the final part of the questionnaire one additional item has been introduced asking respondents to express on a five-point scale, satisfaction with the entire consumption experience, a movie seen at cinema. This item is our criterion variable. The correlation coefficient between average scale value and criterion variable is 0,5, not very high though sufficient to assure consistency. An univariate analysis of variance (ANOVA; Malhotra 1999), with the total score as dependent variable and criterion variable as factor, showed that the total average score is significantly different among the five levels of the criterion variable.³ Figures in table 4, moreover, show that the total average scale score increases with the level of the criterion variable, as reasonable.

In order to evaluate content validity, other three additional items have been introduced in the final part of the questionnaire, which describe aspects assumed positively correlated with the overall satisfaction level:

1. I would like to see this movie again.
 2. I will speak positively about this movie and this cinema.
 3. I do not have any complaint on the consumption experience.
- To these items respondents must answer with a five point scale.

³ F statistics = 10,524; observed significance level = 0.

Table 4. Scale average score by declared satisfaction level

| Declared satisfaction level | 1 | 2 | 3 | 4 | 5 |
|-----------------------------|-------|-------|-------|-------|-------|
| Average score | 52,20 | 53,00 | 56,33 | 65,28 | 72,48 |

Correlation coefficients between total average score and scores on the three additional items are 0,5, 0,5 and 0,4, respectively; they are all statistically significant.

The total score has been classified in three categories: low (total score ≤ 63), average (total score between 64 and 72) and high (total score ≥ 73). Table 5 contains average scores on the three items, per class of scale average score. As expected, items scores increase with satisfaction level. Three ANOVAs, one per additional item, were conducted in order to evaluate differences among means per satisfaction level. Only for the first two items, means are statistically different. This result, together with the fact that the third item shows also the lowest correlation with total score, casts some doubts on its specification. It is, in effect, difficult for a customer not to have one single complaint on such a complex experience. Nevertheless, these complaints may not influence the overall satisfaction level.

A multivariate analysis of variance (MONANOVA, Malhotra 1999) evaluates all three items together, with reference to satisfaction level (table 5). Means on additional three items are significantly different across total score levels⁴.

Table 5. Average scores on additional items by scale average score in 3 classes, F statistics and significance levels

| Scale average score | Low | Medium | High | F Statistics | Significance |
|---------------------|------|--------|------|--------------|--------------|
| <i>Item 1</i> | 3,19 | 3,93 | 4,81 | 2,126 | 0,005 |
| <i>Item 2</i> | 3,59 | 4,21 | 4,50 | 1,987 | 0,009 |
| <i>Item 3</i> | 3,00 | 3,45 | 4,19 | 1,314 | 0,173 |

5. Final remarks

Aim of this paper is to develop an instrument to measure customer satisfaction with reference to the entire consumption experience of an experience good.

Experience is defined as a new dimension of offer, it is a combination of goods and services enriched by sensations. Goods are tangible, services are fungible, experiences are memorable. Experience goods are very personal, they involve emotional and intellectual spheres. Experiential marketing has innovative features with respect to the traditional one. Products do not compete if they belong to the same category, but if they refer to similar experiences. The traditional utility criterion to evaluate goods is used together with hedonistic criteria which consider pleasure, beauty, fun. The customer is not only seen as rational, but also sensible, since experience makes him/her think, sense, feel, act and relate with other people. This has obviously effects on all phases constituting a consumption experience and on the overall satisfaction judgment.

Changes in the traditional theory of consumer behaviour due to the experiential model induced us to look for aspects relevant inside the consumption process and for the satisfaction judgment. These aspects emerged from a literature review and an exploratory survey. Comparing the different sources, a list of items has been proposed to 100 respondents.

The scale has been afterwards evaluated for validity and reliability with satisfactory results and a few indications of advisable improvement. Future research may include:

⁴ Wilks test = 0,215; observed significance level = 0,035.

- new interviews, possibly on a larger sample, in order to evaluate if low correlated items have to be eliminated;
- questionnaire revision, looking for difficult to understand items;
- identification of new significant aspects in the need recognition and the information search phases;
- latent class models application to test the first two phases significance in the overall satisfaction judgment.

References

- Bettman J.R. (1991) "Consumer decision making", in T.S. Robertson and H.H. Kassarian (ed.) *Handbook of Consumer Behavior*, Prentice Hall, Englewood Cliffs.
- Bourgeon Renault D. (2000) "Evaluating consumer behavior in the fields of arts and culture", *International Journal of Arts Management*, 3(1).
- Hirschman E.C. and M.B. Holbrook (1982) "Hedonic consumption: emerging concepts, methods and propositions", *Journal of Marketing*, 46(3), 92-101.
- Holbrook M.B. and E.C. Hirschman (1982) "The experiential aspect of consumption: consumer fantasies, feelings, and fun", *Journal of Consumer Research*, 9, 142-140.
- Kotler P. and G. Armstrong (2001) *Principles of Marketing*, Prentice Hall, London.
- Malhotra N.K. (1999) *Marketing Research*, Prentice Hall, London.
- Pine B.J. and J.H. Gilmore (2000) *L'economia delle esperienze*, Etas, Milano.
- Raju P.S. (1980) "Optimum stimulation level : its relationship to personality, demographics, and exploratory behavior", *Journal of Consumer Research*, 7, 272-282.
- Schmitt B. (1999) *Experiential Marketing. How to Get Consumers to Sense, Feel, Think, Act, Relate*, Free Press, New York.
- Sirgy M.J. (1982) "Self-concept in consumer behavior", *Journal of Consumer Research*, 9.
- Westbrook R.A. and R.L. Oliver (1991) "The dimensionality of consumption emotion patterns and consumer satisfaction", *Journal of Consumer Research*, 18, 84-91.
- Wilkie W.L. (1994) *Consumer Behavior*, Wiley, New York.
- Zaichowsky J.L. (1985) "Measuring the involvement construct", *Journal of Consumer Research*, 12, 341-352.
- Zuckerman M. (1979) *Sensation Seeking: Beyond the Optimal Level of Arousal*, Lawrence Erlbaum, Hillsdale, NJ.

Appendix A: focus groups

PROBLEM RECOGNITION

Technique: answer to an open question.

Explain reasons and/or needs which induce you to go to the movies.

INFORMATION SEARCH

Technique: complete sentences.

Complete sentences with your opinion.

1. I never see a movie without asking about it.....
2. The most important opinion on a movie for me comes from.....

ALTERNATIVES EVALUATION

Technique: answer to an open question.

Which characteristics do you consider in order to formulate your judgment on the entire consumption experience?

PURCHASE DECISION

Technique: each respondent has a paper and a pen to write.

Arrange the characteristics mentioned above from the most to the least important.

CONSUMPTION AND POSTPURCHASE

Technique: complete sentences.

- 1) *I am really satisfied by the movie just seen because...*
- 2) *I advise you not to see this movie. I thought it was..., instead...*

Appendix B: Questionnaires

QUESTIONNAIRE WITH OPEN QUESTIONS

PERSONAL DATA: SEX: M F AGE:____ CONDITION: Student Worker

Before answering the questions, please, think to a movie that you recently saw at the cinema and that involved you emotionally both when choosing it, and during and after seeing it.

1. What leads you to consider the idea of spending an afternoon or an evening at the movies?

2. What information do you consider important and how do you look for it in order to decide?

3. Which criteria do you follow and which characteristics do you consider to evaluate and compare movies?

4. Who or what most influences you?

5. How much important are for you additional services* offered by the cinema, personnel kindness and expertise, room furniture and comfort?

6. Which aspects satisfy you more after seeing a movie?

7. When do you tell to other people that you saw a really good movie?

* For additional services, consider, for example, parking, booking, seasonal tickets, newsletter with weekly program.

FINAL QUESTIONNAIRE

PERSONAL INFORMATION: SEX: M F AGE:____ CONDITION: Student Worker

Consider a movie seen at cinema that has been particularly involving for you.

Express your judgment with reference to your expectations and desires regarding the following aspects. Your judgment must be expressed on the five-point following scale:

| | Much less than expected | | Less than expected | | As expected | | More than expected | | Much more than expected |
|---|-----------------------------------|---|------------------------------|---|-----------------------|--|------------------------------|--|-----------------------------------|
| 1 | 2 | 3 | 4 | 5 | | | | | |

Indicate with X your choice

- How advertising stimulated you curiosity for the movie.
1 2 3 4 5
- How advertising gave you a real idea of the movie.
1 2 3 4 5
- Movie video and audio in the cinema with respect to home TV.
1 2 3 4 5
- Information collected from friends who saw the movie
1 2 3 4 5
- Information collected from advertising on the story, actors, director, soundtrack.
1 2 3 4 5
- Information on new shooting, photography or cutting techniques used for the movie.
1 2 3 4 5
- Information on cinema prices and timetable, on other services costs.
1 2 3 4 5
- The idea about the potentiality of the movie to be enthralling with reference to other movies available.
1 2 3 4 5
- The idea about an adequate price with respect to the experience linked to that cinema.
1 2 3 4 5
- Movie availability in other cinemas.
1 2 3 4 5
- Audio and video quality, seats comfort and room neatness.
1 2 3 4 5
- Environment potentiality to involve customers positively (atmosphere, furniture, etc..)
1 2 3 4 5
- Personnel kindness.
1 2 3 4 5
- Ticket price in relation to overall cinema offer.
1 2 3 4 5
- Confirmation of information collected (story, soundtrack, special effects, etc..).
1 2 3 4 5

16. Story originality. 1 2 3 4 5

17. The movie was not boring. 1 2 3 4 5

18. How the movie involved you, distracting you from problems. 1 2 3 4 5

19. Sensations did not finish in the cinema but continued after the movie. 1 2 3 4 5

20. Movie capability to raise discussion. 1 2 3 4 5

How much are you satisfied with the entire consumption experience?

| | | | | |
|---------------------------------|-----------------------------|--|---------------------------------|--------------------------------|
| <i>Not at all satisfied</i> | <i>Little satisfied</i> | <i>Neither unsatisfied nor satisfied</i> | <i>Moderately satisfied</i> | <i>Very much satisfied</i> |
| 1 | 2 | 3 | 4 | 5 |

Express your agreement with the following items on the following five-point scale:

| | | | | |
|-------------------------------|---------------------|---|------------------|----------------------------|
| <i>Total disagreement</i> | <i>Disagreement</i> | <i>Neither disagreement nor agreement</i> | <i>Agreement</i> | <i>Total agreement</i> |
| 1 | 2 | 3 | 4 | 5 |

- I would like to see the movie again. 1 2 3 4 5
- I will speak positively about the movie and the cinema. 1 2 3 4 5
- I do not have complaints about the consumption experience. 1 2 3 4 5

Working Paper Series
Department of Statistical Sciences, University of Padua

You may order copies of the working papers from by emailing to wp@stat.unipd.it
Most of the working papers can also be found at the following url: <http://wp.stat.unipd.it>



Department of Statistical Sciences
University of Padua
Italy

