Redefining 'entertainment value': A qualitative inquiry of shopping centre managers' perspectives

Abstract

Shopping centres stage entertainment events (e.g. children workshops, mini concerts, and mini festivals) to add 'entertainment value' to the retail experience and in turn build customers' loyalty and approach behaviours (e.g. extended stay and increased spending). Despite the relationship between delivery of entertainment value and retail entertainment events, there are gaps in the extant literature, including: i) existing definitions of entertainment value have been mostly examined in retail contexts *outside of* entertainment events; ii) prior studies have primarily utilised a unidimensional approach to measuring customer value. Customer value is complex in nature and the extent to which a multidimensional approach would be more relevant for understanding entertainment value within the retail entertainment event context remains unknown; and iii) shoppers have been the primary unit of analysis with other stakeholders' perspectives (e.g. managers) about entertainment value and its dimensionality rarely being considered. To address these gaps in the extant literature, this study involved in-depth interviews with eight shopping centre marketing managers who were highly experienced with staging entertainment events. The qualitative results contribute to the extant literature in three ways: i) a multidimensional definition is proposed as more insightful and practical for examining the entertainment value within the context of shopping centre entertainment events; ii) the multidimensional definition potentially comprises affective, activity, and aesthetic dimensions (evident in extant literature), as well as, functional, social, and altruistic dimensions (emerging from this research) and iii) altruistic value identified in this study highlights the increasing use of entertainment events for cause-related purposes by retailers, reflecting the 'selfish altruism' phenomenon (Fairnington, 2010). Theoretical and managerial implications arising from the qualitative findings are discussed together with opportunities for future research.

Keywords: entertainment value; entertainment event; shopping centre; cause-related marketing

Introduction

Creating and delivering superior customer value as a means of gaining competitive advantage is paramount for the retailing sector including shopping centres (Chebat et al., 2009; Flint et al., 2002). Retail transformation including new and alternative retailing formats and involving intensive offline and online competition has meant that delivering desired customer value is critical for the survival and continued growth of the traditional shopping centre sector (Datamonitor, 2009).

Entertainment events (e.g. children workshops, mini concerts, and mini festivals) represent an experiential strategy that shopping centres increasingly use to add 'entertainment value' to the retail experience and in turn enhance customer loyalty (Lotz et al., 2010; Parsons, 2003). For example, the Mall of America (Minnesota, USA) regularly organises musical performances, celebrity autograph signing, and cultural exhibitions in a strategic attempt to create novel, fun and entertaining experiences for patrons (Mall of America, 2012). Likewise, to promote itself as an ideal shopping place for families, the West Edmonton Mall (Alberta, Canada) stages school holiday entertainment such as school band performances, photograph opportunities with popular animated or comic characters, as well as, exhibitions (West Edmonton Mall, 2012). In Beijing, the Solana Shopping Mall has monthly festival events featuring various themes which attracts around 60,000 people (Sezto, 2011).

Despite the relationship between 'entertainment value' and shopping centre entertainment events, customer value in this context warrants further investigation because: i) existing definitions of entertainment value have mostly been based on retail contexts *outside of* shopping centre entertainment events; and ii) prior studies (e.g. Jin et al., 2010; Jung et al., 2011; Kim & Forsythe, 2008; Mathwick et al., 2001) have typically favoured a unidimensional approach to statistically or quantitatively analyse customer value. The extent to which a multidimensional definition may be more appropriate for measuring the delivery of entertainment value in the retail entertainment event context remains unclear; and iii) the shopper group has been the prominent unit of analysis with other stakeholders' perspectives (e.g. shopping centre managers) rarely considered.

To address these gaps, the aims of this paper are threefold: i) review existing definitions of entertainment value and determine the extent to which consistent dimensions can be discerned; ii) conduct a qualitative inquiry with shopping centre managers to gain the practitioner's perspective about entertainment value in the context of shopping centre entertainment events; and iii) triangulate the secondary and primary data to propose a definition that is insightful and practical for understanding the entertainment value of a shopping centre entertainment event. The qualitative and practitioner-focused findings presented in this paper are not only applicable to shopping centres but also other retailers (e.g. department stores) that seek to deliver value-added entertainment experiences.

Entertainment value

Entertainment value has been prominent in the retailing and marketing literature; however, there is still much to learn about customer value within the context of retail entertainment

events. Three major gaps can be identified in the extant literature and each of them is discussed in detail next.

Dimensionality and study context. Entertainment value has been commonly defined as a unidimensional concept; however, the nature of the studied dimension has varied considerably between retail contexts (Jung et al., 2011; Kim & Forsythe, 2008; Mathwick et al., 2001). For example, entertainment value has been identified as an affective/emotive response to online shopping (Kim & Forsythe, 2008; Mathwick et al., 2001), participative activity associated with online communities (Jin et al., 2010), a combined aesthetic-affective response to online gaming (Jung et al., 2011), and a combination of activity and affect characteristics within the context of digital content (Kim et al., 2010). These varied approaches to characterising customer value support Holbrook's (1996) proposition that customer value (and likewise entertainment value) is contextual with definitions reflecting the situation, individual or product.

Unit of analysis. Consumers have been the primary unit of analysis in prior studies of entertainment value (e.g. Jung et al., 2011; Kim & Forsythe, 2008; Mathwick et al., 2001). Indeed, this stakeholder group is the end-user of entertainment value and thus their ensuing behaviours (e.g. increased/decreased spending) are critical to the commercial wellbeing of a brand or a retailer (Sezto, 2011). Nevertheless, the delivery of a customer value involves co-creation and the joint effort of shoppers and other stakeholders such as the retailer (Grönroos, 2011; Vargo & Lusch, 2004). Hence, to build a more practical knowledge on how to deliver the entertainment value of a retail entertainment event, the perspective of shopping centre managers should also be taken into consideration (Grönroos & Ravald, 2011).

Research design. Research in the domain on entertainment value has typically been associated with the positivist paradigm involving the collection of survey data and analysing statistical analysis of entertainment value in relation to convergent and predictive validity. The positivist paradigm may explain the popularity of a unidimensional definition of entertainment value in the extant literature because it is arguably more parsimonious than a multidimensional definition and can reduce error variance in a structural model (Hair et al., 2006). For example, Mathwick et al. (2001) surveyed 213 online shoppers and 302 catalogue shoppers via mail and statistically confirmed entertainment value as one meaningful dimension of aesthetics value. The one dimension of entertainment value was measured by three affect-focused items: 'it is very entertaining', 'it is catching, it picks me up' and 'it does not sell products – it entertains me'.

In a study on digital content, Kim et al. (2010) surveyed 743 online users and statistically verified entertainment value as a dimension representing the scenario factor of the digital content and also its correlation with other factors (i.e. overall value and flow). Entertainment value was measured across affect-oriented and activity-oriented items: 'I feel pleasure when I use digital content', 'I experience enjoyment when I use digital content', 'I experience something new through digital content', 'I refresh my mind while I use digital content' and 'I enjoy digital content for entertainment'.

Kim and Forsythe (2009) surveyed 354 male consumers online and empirically validated the positive role of entertainment value in mediating the relationship between perceived ease of use and attitude towards online apparel shopping. Entertainment value was measured as a unidimensional concept and with affect-oriented items: 'it is fun for its own sake,' 'it is exciting,' 'it is enjoyable,' and 'it is interesting'. Jin, Lee and Cheung (2010) collected 240 responses via a self-administered online survey and used this quantitative data to establish the positive function of entertainment value in driving both user satisfaction and affective commitment within the context of online communities. They operationalised entertainment value, as a one-dimensional factor, with four activity-oriented items: 'to be entertained,' 'to play,' 'to relax,' and 'to pass the time when bored'.

Min and Kellaris (2011) surveyed 152 university students in an experimental design and found that the entertainment value level of an online advertisement positively influenced consumer attitude and purchase intention towards the advertised brand. Entertainment value (a one-dimensional construct) was measured with a combination of aesthetics-related and affect-related items, namely, 'I thought it was clever and entertaining' and 'the enthusiasm of the advertising is catchy – it picks you up'.

In summary, entertainment value has been defined prominently as a unidimensional concept in the extant literature; however, the nature of that one dimension has varied considerably. The extent to which a unidimensional definition is insightful and practical for the delivery of entertainment value within the context of retail entertainment events is unclear because prior studies have mostly focused on retail contexts *outside of* entertainment events, have targeted the shopper group as the prominent unit of analysis, and have opted for a quantitative research design to statistically analyse entertainment value. Therefore, additional research that focuses on retail entertainment events more specifically, considers other stakeholders' perspectives (e.g. retail managers) and employs a qualitative research design is required.

Holistic Entertainment Experience (HEE) framework

Within the broader context of the shopping centre environment, Tsai (2010) introduced the holistic entertainment experience (HEE) framework which comprises four key dimensions: i) exhilaration (intense excitement, heightened delight, strong joyfulness, and vivid fantasy); ii) exploration (curious encounters, pleasant surprises, meaningful discoveries, and educational information); iii) relaxation (relieving stress, feeling ease of body and mind, stretching out, idling around, and browsing aimlessly); and iv) socialisation (sharing with family, hanging out with friends, mingling with interesting people, and reinforcing social identity). These HEE dimensions are primarily experiential/hedonic in nature (Smith & Colgate, 2007; Tynan et al., 2014). In the broader customer value literature, experiential/hedonic value has been proposed to co-exist with other value types such as *functional/instrumental value* (correct/accurate attributes, appropriate performances, appropriate outcomes), *symbolic/expressive value* (self-identity/worth, personal meaning, self-expression, social meaning, and conditional meaning), and *cost/sacrifice value* (economic, psychological, personal investment, and risk) (ibid.). Therefore, within the context of retail entertainment events, the extent to which entertainment value is confined to experiential/hedonic dimensions only or involves a range of experiential/hedonic, functional/instrumental, and symbolic/expressive dimensions is unclear and thus warrants further inquiry.

Methodology

Grounded in the relativism paradigm (Sobh & Perry, 2006), this study seeks to build on the prior knowledge of entertainment value and employs a qualitative research design to explore the customer value concept more fully and particularly from the practitioner's perspective. This study, therefore, focuses on the shopping centre management who supplies resources (e.g. the props, the setting, and the performers) to the delivery of an entertainment event and its entertainment value (Sit & Birch, 2014). Shopping centre marketing managers were recruited in Queensland which has the third largest shopping centre sector in Australia. Queensland has approximately 250 shopping centres generating around AUD20 million dollars per annum in retail sales and occupying approximately 3.3 million square meters of retail floor space (Urbis JHD, 2007).

In-depth interviewing. A total of eight marketing managers from shopping centre of various sizes in three South East Queensland cities were interviewed. To encourage participation from the marketing managers of competing centres and assure confidentiality, face-to-face in-depth interview as the research design was deemed the most appropriate. The number of interviews required hinged on theoretical saturation or the point at which no new information or responses emerge from the interviewing process (Dick, 1990; Rao & Perry, 2003). Theoretical saturation was reached at the eighth interview, and thus the total number of interviews for this study was eight. The recruitment process involved purposive sampling from a list of shopping centres located in Queensland, and the list was generated from online search engines and the Yellow Pages. Shopping centres on the list were contacted by telephone to identity the marketing manager's eligibility and interest in partaking in the study. An eligible marketing manager was defined as someone frequently responsible for the planning, execution, and promotion of entertainment events. Consent was sought from the eligible marketing managers, who were then emailed to confirm participation, to clarify confidentiality and anonymity issues, and to mutually agree on a time, date and venue of the interview. Each interview was conducted at the marketing manager's office and lasted approximately an hour, resulting in an average of 4000 words per transcript.

Table 1 presents demographic profiles of the three Queensland cities where the participating shopping centres operated. The trading areas of the participating shopping centres have very similar demographic profiles, wherein families with young children representing a major market segment. These demographic profiles explain the regular offering of family-oriented entertainment events by the participating shopping centres. A good understanding of the socio-demographics of a trading area provides insights for the shopping centre managers in terms of which types of entertainment events are favoured by which socio-demographic groups, as well as, whether differences arise with regard to desired entertainment value dimensions (Smith, 2003).

Table 1: Demographic profile of participating shopping centres

Major city in Queensland (Australia)	Description
Brisbane	The capital city of Queensland and has a total population of approximately 2.1 million residents, the median age is 35, and more than half a million (548,000) of the population comprises families with at least two children.
Gold Coast	A coastal resort city with around half a million (507,000) population, the median age is 38, families represent a quarter (136,000) of the total population, and each family household has at least two children.
Toowoomba	An inland regional city with a total population of around 140,000 residents with the median age of 36, and a quarter (36,700) of the population are family residents with two children

Source: adapted from Australian Bureau Statistics (2011).

Data transcription and analysis. In-depth interviews involved a semi-structured protocol which guided the whole inquiry process, as commonly applied in retail and marketing research (e.g. Demangeot & Broderick, 2006; King & Dennis, 2003; Memery et al., 2005). Interviews were audio recorded with the informants' consent and then transcribed for thematic analysis (ibid.). The data analysis process began with sorting recurring issues into themes and then into categories based on similar content. QSR-NVivo 9 was used to facilitate thematic analysis.

Results

This section presents the findings from the in-depth interviews with the eight shopping centre managers. Findings are structured around emergent themes and supported with illustrative quotations.

Entertainment event types offered

The eight marketing managers (males=1, females=7) interviewed in this study were experienced in planning, executing, and promoting entertainment events. Screening prior to commencing the interview suggested that each marketing manager has several years of industry experiences in his or her current position and is highly knowledgeable of the shopping centre sector. The range of entertainment events offered by the participating shopping centres are primarily family-focused such as children's workshops, costume character performances, school band performances, fashion shows, celebrity appearances, market days and reptile shows (Table 2). Family shoppers represent a key customer segment of the shopping centre sector. For instance, in United Kingdom shoppers with children that were aged between five and nine years (47.4%) and those with children in between ten and fifteen years (53.7%) make up the majority of the shopping centre visitors (Key Note, 2013). Moreover, this shopper segment is estimated to make almost 200 trips to a shopping centre

per person per year (Key Note, 2013). Moreover, family consumers are an enthusiastic shopping centre entertainment-seeking segment (Sit et al., 2003).

Table 2: Entertainment events offered by participating shopping centres

Shopping centre label	Types of entertainment events offered
SC1	Children workshops, cartoon characters' performances, and celebrity appearances (e.g. sporting celebrities).
SC2	Fashion related events (e.g. catwalks, fashion talk shows or panels, makeover workshops), and celebrity appearances.
SC3	Celebrity appearances, performances by music artists and school band, and cultural events.
SC4	Children workshops, cartoon character performances, and school band performances
SC5	Children workshops, cartoon character performances, talent quest events, fashion shows, and festival events (e.g. Food & Wine Festival)
SC6	Children workshops and cartoon character performances
SC7	Children workshops and cartoon character performances
SC8	Children workshops, cartoon character performances, celebrity appearances, and festival events (e.g. Family Week Festival)

Multidimensional nature of entertainment value

The in-depth interviews lend support for a multidimensional definition of entertainment value in the context of shopping centre entertainment events. Seven dimensions are identified: i) amusement value; ii) exploration value; iii) restoration value; iv) socialisation value; v) functional value; vi) fantasy value; and vii) altruistic value.

Amusement value. Amusement value refers to the perceived utility of an entertainment event to evoke positive emotions and consists of two sub-dimensions, namely, enjoyment and excitement. *Enjoyment* reflects basic positive feelings of pleasure and fun derived from either passively observing or actively partaking in an entertainment event. Marketing managers consistently remark that people generally expect an entertainment event to be, at the very least, entertaining, pleasurable and enjoyable. These basic positive feelings represent the benchmark that people use to gauge the extent to which their participation in an entertainment event is worthwhile. Whilst enjoyment with an entertainment event may not immediately guarantee audience satisfaction, absence or lack of enjoyment will undoubtedly evoke audience dissatisfaction and negative responses (e.g. complaints or negative of word-of-mouth):

If they leave a show being happy, they are more likely to stay for lunch or to have a look around more. If they are disappointed, or if the show is not really good, that would leave a bad taste in their mouth; they would leave (the centre) straight away! [SC7]

As compared with enjoyment value, *excitement value* captures the more intense and stimulating feelings associated with an entertainment event. Excitement value is derived from the novel, unique and exceptional qualities of an entertainment event and those qualities are instrumental in evoking more intense feelings (the 'buzz'):

… every entertainment event you do, you want it to be of a high standard. You want people to come to an event and say "WOW," that was amazing! [SC2]

… we are looking for something that has a surprise and delight factor. [SC7]

Exploration value. Exploration value refers to the perceived utility of an entertainment event to create and deliver mental stimulation. It comprises two sub-dimensions: education and discovery. Both dimensions are instrumental for staging entertainment events, such as children's workshops, in which the acquisition and learning of new information or ideas is an inherent part of the entertainment experience (Close et al., 2009). *Education value* is co-created when people have some prior knowledge about a subject and their participation in an entertainment event serves to enhance or consolidate that knowledge. Conversely, *discovery value* occurs when people encounter something for the first time and have little or no knowledge of the content prior to the entertainment event. Marketing managers deliver exploration value by embedding educational, immersive and creative activities into an entertainment event and those activities also appear to be critical for conveying the status image of a shopping centre, as exemplified by the following remark:

It [an entertainment event] cannot be a just a sit-down, paint or draw or whatever, it's got to be quite interactive… takes a little bit of pride… generate a bit of ownership of the centre. [SC6]

Restoration value. Restoration value refers to the perceived utility of an entertainment event to allow shoppers to relax and recuperate during a shopping excursion. Marketing managers remark that restoration value is particularly desired by family shoppers accompanied by young children who would often pause for an entertainment event to rest and revive and, in so doing, are able to continue with their shopping trip and stay longer in the centre. The restoration value rendered by an entertainment event can serve as 'retail therapy' (Atalay & Meloy, 2011) which improves the physical and mood states of shoppers and/or their shopping companion, and in turn, sustain shopping behaviours (e.g. longer stay and increased spending):

It is to give Mums a bit of sanity, so that she sits down, the children get to play for twenty minutes and they are happy… she can go shopping for another hour, as opposed to she has to get out as soon as possible because the children are screaming. [SC5]

The kids can just sit there and enjoy… the Mothers can just sit back, ignore everything else, and have their own little time. [SC6]

Socialisation value. Socialisation value relates to the perceived utility of a shopping centre entertainment event to provide opportunities to interact or commune with related and/or non-related individuals. The marketing managers emphasize the importance of embedding social activities into the planning and execution of an entertainment event. Besides providing a bonding opportunity for family and/or friends, the marketing managers purport that entertainment events such as festival and market days are ideal for bringing members of a local community together, and are a conscious effort by the centre to promote the 'community image' of the shopping centre in its trading area. Ultimately, this evokes more favourable perceptions of the centre in the local community leading to greater patronage (Parsons, 2003):

> It is about creating a reason for people to spend time together…It is about creating an avenue for social interaction. Shopping centres nowadays are about people's lifestyle…and not just about shopping…Shopping centres become a destination for people to come together and enjoy each other company in a different environment. [SC5]

> …a way of giving back to the local community. [SC1]

> …a town centre where the community can come together to meet and socialise. [SC8]

Functional value. Functional value focuses on the perceived capacity of an entertainment event to render utilitarian benefits. According to the marketing managers, attributes that are instrumental in creating and delivering the functional value of an entertainment event are *economic value* such as gratis participation (no admission fee) and free gifts, as well as, *convenience value* such as convenient timing, convenient venue, and child minding services (in the case of children's entertainment events):

> We have school holiday entertainment like sand wizards where children make their own things, they are fully supervised… parents can go shopping. [SC1]

> Some people will come [to the entertainment event] to get some freebies like water bottles, wrist bands, etc. A lot of people do not even know what they are getting as long as they are getting something free. [SC3]

> By the end of the school holiday, Mums and Dads are looking for something free to do…and we would give away something like a juggling ball at an entertainment event, which makes it [the experience] more memorable. [SC7]

Fantasy value. Fantasy value concerns the perceived utility of an entertainment event to fulfil people's dreams through interaction with celebrities or personal idols (e.g. sports stars, music artists or cartoon characters). The marketing managers contend that entertainment events involving national or local music artists (e.g. Australian Idol contestants, and The Wiggles), sporting teams (e.g. Brisbane Lions football team) or comic characters (e.g. Shrek or Dora the Explorer) are very popular. Celebrities evoke curiosity and excitement and a strong desire to attend an entertainment event (cf. Simmers et al., 2009). Celebrity figures include customary ritual characters (e.g. Easter Bunny or Father Christmas) are instrumental in authenticating the celebration of a festive season (e.g. Easter or Christmas):

> School holiday entertainment is about giving the children the opportunity to interact with a character that they see on television every day. It is the opportunity to see the character in real life… It is a type of thing that children will remember forever. [SC5]

Altruistic value. Resonating the 'selfish altruism' concept (Fairnington, 2010), altruistic value refers to the perceived utility of an entertainment event to provide opportunities to pursue personal interest and, simultaneously, to support or accomplish a worthy cause. The marketing managers point out that they occasionally stage an entertainment event to 'give back' to their local communities, such as hosting a local football team or staging a youth talent quest. When probed further on the commercial benefits for more altruistic entertainment events, the marketing managers explain that 'giving back', via staging entertainment events, helps to promote a good corporate citizenship image, generate publicity in the local press, and raise awareness of the shopping centre and, ultimately, entice more visitors to the shopping centre:

> Offering entertainment events is an act of giving back to the local community… to show the local community that we [the shopping centre] care about them… the appearance of Rickie Lee [an Australian Idol contestant] and the Titans [Gold Coast, Queensland rugby team]… allow the local residents, especially the kids, to meet their idols for free. [SC1]

> … not only get people who would not normally shop at our shopping centre to come to the centre, but it is the community aspect as well. It does reflect a positive community image. [SC6]

Discussion and implications

The qualitative findings presented in this paper contribute to the extant literature of entertainment value in several ways. First, existing definitions of entertainment value are primarily unidimensional and a possible explanation is that prior studies have typically aimed to analyse entertainment value in a statistical model and a unidimensional definition is preferred because it is deemed to reduce error variance and facilitate multivariate analysis (Jin et al., 2010; Jung et al., 2011; Kim & Forsythe, 2008; Mathwick et al., 2001). Despite its parsimony, the nature of that one dimension defining entertainment value has varied considerably, either being affect-oriented, activity-oriented, aesthetics-oriented or a mixture of these. Secondary data suggests that an entertainment value definition may be highly context-dependent, resonating with Holbrook's (1996) proposition. The qualitative findings of this study reveal that a unidimensional definition is less insightful and practical for analysing that entertainment value of shopping centre entertainment events. Instead, a multidimensional definition is proposed to be more favourable whereby it will consist of affective, activity and aesthetics dimensions, as well as, functional, social, and altruistic dimensions. The findings reveal that the meanings of entertainment value within the context of shopping centre entertainment events are complex and multi-layered which is best investigated within a qualitative research paradigm.

Second, prior studies on entertainment value (Jin et al., 2010; Kim et al., 2010; Kim & Forsythe, 2008; Mathwick et al., 2001) have commonly targeted the shopper group as the unit of analysis. The qualitative findings of this study expand the extant literature by examining the shopping centre manager's perspective about entertainment value. This study has presented a list of multiple entertainment value dimensions that are desired or expected by shoppers from the viewpoint of practitioners who have 'expert knowledge' in staging and marketing entertainment events (Teller & Schnedlitz, 2012). Those multiple entertainment value dimensions also convey the experiential outcomes that people seek in entertainment-

event participation and thus can be insightful for executing and marketing a desired entertainment event experience (Sit & Birch, 2014).

Third, the qualitative findings extend Tsai's (2010) HEE framework which is based on the broader context of the shopping centre environment. Two entertainment value dimensions differ subtly between the broad shopping centre environment context and the specific context of shopping centre entertainment events. For example, the *amusement value* of this study comprises both intense and passive affects (e.g. excitement and enjoyment) and thus is more embracing than Tsai's (2010) exhilaration dimension. *Exploration value* is parallel to Tsai's (2010) exploration dimension, which focuses on education and discovery. Although *restoration value* is consistent with Tsai's (2010) relaxation dimension, it also encompasses taking break from the routine shopping excursion and recuperating. Socialisation value is akin to those discussed in Tsai's (2010) HEE framework. Hence, this paper builds on Tsai's (2010) HEE framework in defining entertainment value within the specific context of shopping centre entertainment events and reinforces that entertainment value, similar to other customer value types, is contextually malleable and multifaceted (Holbrook, 1996; Smith & Colgate, 2007).

Fourth and final, altruistic value identified in this paper highlights that today's more mindful consumers engage in 'selfish altruism' (Fairnington, 2010) by seeking to achieve both hedonistic and altruistic experiences from a retail entertainment event. Therefore, more societally-oriented shopping centres are embedding cause-related activities into centre entertainment events (e.g. Barone et al., 2007; Broderick et al., 2003; Jones et al., 2012; Peters et al., 2007). For instance, Sunway Pyramid Shopping Mall (Kuala Lumpur, Malaysia) organised the 'Go Green With Leo & Friends Workshop' to educate young children (12 years old and below) about environmental issues and, simultaneously, to support the 'Ele-Fun Holiday' campaign that paid tribute to the 14 pygmy elephants that mysteriously died at a regional forest reserve (The Star Online, 2013). In the UK, an off-price retailer (TK Maxx) has partnered with a charity (Comic Relief) to raise funds for Red Nose Day (TK Maxx, 2012), while a well-known department store (Marks & Spencer) has teamed up with a charity (Oxfam) in executing an apparel recycling project called "Shwopping" (M&S, 2013). Knowledge on consumers' increasing desire for altruistic experience in a retail entertainment event can be insightful for retailers seeking to promote good corporate citizenship and develop a gentler and more caring brand image. Altruistic value is appealing to both the retailer and the consumer because it provides opportunities for both stakeholders to support the common good or worthy causes while pursuing self-oriented benefits. The potential for delivering altruistic value through retail entertainment events represents a fruitful direction for future research.

Besides theoretical implications, this paper also offers several implications for event marketing practice in the shopping centre environment as well as other retail environments (e.g. home-improvement stores) (Sands et al., 2009). The multidimensional approach proposed in this paper can serve as a diagnostic tool for evaluating the entertainment event experience of shoppers at various stages (e.g. before, during or after an entertainment event) (Tynan & McKechnie, 2009). This diagnosis can generate insights that are instrumental for planning, executing, and promoting an entertainment event. For example, the diagnosis can answer questions such as 'do varied shopper segments pursue different dimensions of

entertainment value in a similar entertainment event?' or 'do the desired or expected entertainment value dimensions vary across different types of entertainment events?' Multiple entertainment value dimensions can be combined with socio-demographic and psychographic data to more comprehensively profile which types of entertainment events will be favoured by which shopper segments. Equipped with this knowledge, shopping centre managers can tailor their execution and promotion efforts for an entertainment event.

Limitations and future research

The shopping centres in this study are relatively small scale in terms of floorspace, trading area and marketing budget and thus they do not stage large-scale or extravagant entertainment events (Westfield Australia, 2010). Indeed, the participating shopping centres are family-oriented shopping destinations, primarily offering family-focused entertainment events. Desired and perceived entertainment value dimensions may hinge upon the nature and size of entertainment events. Future research can build on this study and contribute to the extant literature by investigating larger, more extravagant, and less-family-oriented entertainment events (e.g. a wedding fair).

This study focuses on the shopping centre manager group. Future research considering other and multiple stakeholders simultaneously including the shopping centre manager, the shopper, and the tenant retailer groups will enrich our existing knowledge of entertainment value and its application for staging entertainment events. In conjunction with interviews, future research can involve other qualitative methods (e.g. observations, field notes, or participants' diaries) and the analysis of user-generated comments (from official and/or unofficial websites) to develop a more in-depth knowledge of this customer value type (Fyrberg Yngfalk, 2013; Tynan et al., 2010).

Conclusion

The qualitative findings of this paper strongly recommend a multidimensional approach to define or analyse the entertainment value of shopping centre entertainment events as it is more insightful and practical than a unidimensional approach. Despite the theoretical and managerial contributions of this paper, our knowledge on entertainment value definition remains incomplete. This paper focuses on *what* entertainment value represents in the shopping centre context of entertainment events as opposed to *how* it occurs. Therefore, to develop a fuller and more practical knowledge about the entertainment value delivery process, further work is needed not only on what it entails but also on how it operates across a range of shopping centre entertainment events.

List of References

Atalay, A. S., & Meloy, M. G. (2011). Retail therapy: A strategic effort to improve mood. *Psychology and Marketing, 28*, 638-659. doi: 10.1002/mar.20404

Australian Bureau of Statistics [ABS]. (2011). Census QuickStats 2011. Retrieved from http://www.censusdata.abs.gov.au/census_services/getproduct/census/2011/quickstat/317

Barone, M. J., Norman, A. T., & Miyazaki, A. D. (2007). Consumer response to retailer use of cause-related marketing: Is more fit better? *Journal of Retailing, 83*, 437-445. doi: 10.1016/j.jretai.2007.03.006

Broderick, A., Jogi, A., & Garry, T. (2003). Tickled Pink: The Personal Meaning of Cause Related Marketing for Customers. *Journal of Marketing Management, 19*, 583-610.

Chebat, J.-C., El Hedhli, K., & Sirgy, M. J. (2009). How does shopper-based mall equity generate mall loyalty? A conceptual model and empirical evidence. *Journal of Retailing and Consumer Services, 16*, 50-60.

Close, A. G., Krishen, A. S., & Latour, M. S. (2009). This Event is Me! *Journal of Advertising Research, 49*, 271-284.

Datamonitor. (2009). UK consumers: shopping for value, but reluctant to compromise on quality *MarketWatch: Personal Care* (Vol. 8, pp. 11-12): Datamonitor Plc.

Demangeot, C., & Broderick, A. J. (2006). Exploring the experiential intensity of online shopping environments. *Qualitative Market Research: An International Journal, 9*, 325-351.

Dick, B. (1990). *Convergent Interviewing* (Vol. 3). Chapel Hill, QLD: Interchange.

Fairnington, A. (2010). *The Age of Selfish Altruism: Why New Values are Killing Consumerism*. Singapore: John Wiley & Sons.

Flint, D. J., Woodruff, R. B., & Gardial, S. F. (2002). Exploring the Phenomenon of Customers' Desired Value Change in a Business-to-Business Context. *Journal of Marketing, 66*, 102-117.

Fyrberg Yngfalk, A. (2013). 'It's not us, it's them!' – Rethinking value co-creation among multiple actors. *Journal of Marketing Management, 29*, 1163-1181. doi: 10.1080/0267257x.2013.796318

Grönroos, C. (2011). Value co-creation in service logic: A critical analysis. *Marketing Theory, 11*, 279-301. doi: 10.1177/1470593111408177

Grönroos, C., & Ravald, A. (2011). Service as business logic: implications for value creation and marketing. *Journal of Service Management, 22*, 5-22. doi: 10.1108/09564231111106893

Hair, J. H., Black, W. C., Babin, B. J., Anderson, R. E., & Tatham, R. L. (2006). *Multivariate Data Analysis* (6th ed.). Upper Saddle River, New Jersey: Pearson Prentice Hall.

Holbrook, M. (1996). Customer value: a framework for analysis and research. *Advances in Consumer Research, 23*, 138-142.

Jin, X.-L., Lee, M. K., & Cheung, C. M. (2010). Predicting continuance in online communities: model development and empirical test. *Behaviour & Information Technology, 29*, 383-394. doi: 10.1080/01449290903398190

Jones, P., Comfort, D., & Hillier, D. (2012). Corporate social responsibility on the catwalk. *Journal of Business & Retail Management Research, 7*, 118-129.

Jung, J. M., Min, K. S., & Kellaris, J. J. (2011). The games people play: How the entertainment value of online ads helps or harms persuasion. *Psychology & Marketing, 28*, 661-681. doi: 10.1002/mar.20406

Key Note. (2013). Market Assessment 2013. In L. Tutt (Ed.), *Shopping Centres* (4 ed., pp. 1-135). Richmond Upon Thames, UK.

Kim, C., Oh, E., & Shin, N. (2010). An empirical investigation of digital content characteristics, value, and flow. *Journal of Computer Information Systems, 50*, 79-87.

Kim, J., & Forsythe, S. (2008). Sensory enabling technology acceptance model (SE-TAM): A multiple-group structural model comparison. *Psychology & Marketing, 25*, 901-922.

Kim, J., & Forsythe, S. (2009). Adoption of sensory enabling technology for online apparel shopping. *European Journal of Marketing, 43*, 1101-1120. doi: 10.1108/03090560910976384

King, T., & Dennis, C. (2003). Interviews of deshopping behaviour: an analysis of theory of planned behaviour. *International Journal of Retail & Distribution Management, 31*, 153-163.

Lotz, S. L., Eastlick, M. A., Mishra, A., & Shim, S. (2010). Understanding patrons' participation in activities at entertainment malls. *International Journal of Retail & Distribution Management, 38*, 402-422. doi: 10.1108/09590551011045366

M&S. (2013). Recycle your M&S clothes at Oxfam Retrieved 4th June, 2013, from http://plana.marksandspencer.com/about/partnerships/oxfam

Mall of America. (2012). Events Retrieved 8 March, 2012, from http://www.mallofamerica.com/events

Mathwick, C., Malhotra, N., & Rigdon, E. (2001). Experiential value: conceptualisation, measurement and application in the catalog and Internet shopping environment. *Journal of Retailing, 77*, 39-56.

Memery, J., Megicks, P., & Williams, J. (2005). Ethical and social responsibility issues in grocery shopping: a preliminary typology. *Qualitative Market Research: An International Journal, 8*, 399-412.

Parsons, A. G. (2003). Assessing the effectiveness of shopping mall promotions: customer analysis. *International Journal of Retail & Distribution Management, 31*, 74-79.

Peters, C., Thomas, J., & Tolson, H. (2007). An exploratory study of cause-related retailing. *International Journal of Retail & Distribution Management, 35*, 895-911. doi: 10.1108/09590550710828227

Rao, S., & Perry, C. (2003). Convergent interviewing to build a theory in under-researched areas: principles and an example investigation of Internet usage in inter-firm relationships. *Qualitative Market Research: An International Journal, 6*, 236-247.

Sands, S., Oppewal, H., & Beverland, M. (2009). The effects of in-store themed events on consumer store choice decisions. *Journal of Retailing & Consumer Services, 16*, 386-395. doi: 10.1016/j.jretconser.2009.05.001

Sezto, D. (2011). Boosting Success in China's Malls With Entertainment and Culture. *Retail Property Insights, 18*, 34-39.

Simmers, C. S., Damron-Martinez, D., & Haytko, D. L. (2009). Examining the Effectiveness of Athlete Celebrity Endorser Characteristics and Product Brand Type: The Endorser Sexpertise Continuum. *Journal of Sport Administration & Supervision, 1*, 52-64.

Sit, J., Merrilees, B., & Birch, D. (2003). Entertainment-seeking shopping centre patrons: the missing segments. *International Journal of Retail & Distribution Management, 31*, 80-94.

Sit, J. K., & Birch, D. (2014). Entertainment events in shopping malls—profiling passive and active participation behaviors. *Journal of Consumer Behaviour*. doi: http://dx.doi.org/10.1002/cb.1487

Smith, J. (2003, 31 March). Shoppers' changing needs are redefining retail. *Inside Retailing,* 14-15.

Smith, J. B., & Colgate, M. (2007). Customer value creation: A practical framework. *Journal of Marketing Theory & Practice, 15*, 7-23. doi: 10.2753/mtp1069-6679150101

Sobh, R., & Perry, C. (2006). Research design and data analysis in realism research. *European Journal of Marketing, 40*, 1194-1209.

Teller, C., & Schnedlitz, P. (2012). Drivers of agglomeration effects in retailing: The shopping mall tenant's perspective. *Journal of Marketing Management, 28*, 1043-1061. doi: 10.1080/0267257x.2011.617708

The Star Online. (2013). Mall holds workshop to educate children on environmental issues. Retrieved from http://www.thestar.com.my/Story/?sec=central&file=%2F2013%2F4%2F2%2Fcentral%2F12906236

TK Maxx. (2012). Red Nose Day Retrieved 4th June, 2013, from http://www.tkmaxx.com/page/comic_relief

Tsai, S. (2010). Shopping mall management and entertainment experience: a cross-regional investigation. *Service Industries Journal, 30*, 321-337.

Tynan, C., & McKechnie, S. (2009). Experience marketing: a review and reassessment. *Journal of Marketing Management, 25*, 501-517.

Tynan, C., McKechnie, S., & Chhuon, C. (2010). Co-creating value for luxury brands. *Journal of Business Research, 63*, 1156-1163. doi: 10.1016/j.jbusres.2009.10.012

Tynan, C., McKechnie, S., & Hartley, S. (2014). Interpreting value in the customer service experience using customer-dominant logic. *Journal of Marketing Management, 30*, 1058-1081. doi: 10.1080/0267257x.2014.934269

Urbis JHD. (2007). Australian Shopping Centre Industry: Information Update (pp. 7). Sydney, Australia: Shopping Centre Council of Australia.

Vargo, S. L., & Lusch, R. F. (2004). Evolving to a New Dominant Logic for Marketing. *Journal of Marketing, 68*, 1-17.

West Edmonton Mall. (2012). Events Retrieved 8 March, 2012, from http://www.wem.ca/#/hours-rates-calendar/events-performances/world-vision-one-life-experience-1740

Westfield Australia. (2010). Westfield Centres Retrieved 5th June, 2013, from http://www.westfield.com.au/au/westfield-centres