

The Role of Motivation and Appraisal Emotion in Repurchase Intention in the Performing Arts

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Abstract

This study examines the relationships between the antecedents of repurchase intention, with special interest in the role of appraisal emotion and recreation motivation for arts attendance. Appraisal emotion is found to have significant influence on perceived value while recreation motivation is found to directly influence appraisal emotion and perceived value. In addition to customer satisfaction, peripheral service quality is the only factor that directly affects repurchase intention. Arts managers ought to focus on improving the whole experience of performing arts.

Keywords : Performing Arts, Repurchase Intention, Appraisal Emotion, Motivation

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1. Introduction

The increasing complexity of society and human relations has prompted the eagerness to culture arts and performing arts and has brought an area of culture industry. The portion of the industry in culture and arts has increased and awareness of culture and arts has changed as an continuing economic phenomena. The culture and arts industry are similar to those in transaction of physical goods, but the industry emphasize the psychological perspective. In the performing arts, transactions do not involve physical goods but conveys experiences. To clarify the transaction nature of performing arts, the various explanations are provided. The performing arts are first defined as hedonic consumption. Compared to the consumption of utilitarian products, hedonistic consumption decisions are less rational and often based on explorative search behavior and holistic impressions [Holbrook and Hirschman, 1982].

The measurements of customer satisfaction in physical products could not be applied to the experiential products in the perspective of hedonic [Langrehr, 1991; Holbrook and Hirschman, 1982]. The hedonistic perspective has inspired emotion as one of the core benefits of arts consumptions [Holbrook and Zirlin, 1985; Woods, 1987; Boudier-Pailler, 1999; Botti, 2000; Bourgeon-Renault, 2000; Cuadrado and Mollà, 2000]. The role of emotions in marketing has been studied and received wide recognition [Bagozzi et al., 1999; Sherman et al., 1997; White and Yu, 2005; Ladhari, 2007]. The three emotional responses were found as the important antecedents of

satisfaction and post-consumption responses are found to predict best by using measures of satisfaction and other emotions [Westbrook and Oliver, 1991; Nyer, 1997]. Sherman et al. confirmed that the emotional state of consumers may be important determinants of purchase behavior [Sherman et al., 1997]. With services that are more hedonic in nature, emotion attainment and the state of these emotions are proposed to have some effects on consumption, evaluation and repurchase intention. Satisfying the subjective elements and provoking the emotional reactions are regarded as the most crucial element of determining customer value. Emotions in the studies of marketing strategies for the performing arts are imperative.

With the emergence and rise of relationship marketing, customer retention and repurchase are attracted as one of the important topics. [Hennig-Thurau and Klee, 1998; Rust and Zahorik, 1993; Bolton et al., 2000; Patterson and Spreng, 1997]. Hellier et al. [2003] has confirmed previous findings that repurchase intention is an extremely valuable force in the development of firm profitability and future sustainability. Researchers interested in the performing arts have explored factors influencing satisfaction and after-purchase behavior [Hume et al., 2006; Swanson et al., 2007, 2008; Hume and Mort, 2010; Minor et al., 2004]. The studies also identified that constructs such as service quality, perceived value and satisfaction are regarded as the major antecedents of repurchase intention [Oliver, 1980, 1981; Cronin et al., 2000; Cronin and Taylor, 1992, 1994; Zeithaml, 1988].

This study aims to address two questions :

(1) What is the role of psychological motivations for attendance and appraisal emotions in the performing arts context? And (2) What is the relationship between motivations and appraisal emotions? First, there is an in-depth look into the topics related to the performing arts, including the hedonic characteristics of the industry and brief introduction of cognitive appraisal theory together with other approaches to emotion study. This is followed by an overview of the literature on the performing arts. The research has tried to test repurchase intention and the antecedent relationships in the performing arts. The previous research partially tested the relationship between the antecedent variables and the repurchase intention. This study has tried to test the full relationship among the variables partially tested and the repurchase variable. The results of the study show that the full relationship between antecedents variable and repurchase intention variable. The results of studies provide the further understanding of the hedonic consumption in the performing arts.

2. Literature Review

Quite a few researchers have tried to identify the factor influencing purchase intention. Minor et al. suggested while the six factors which are musical ability, musician appearance, musical sound, stage appearance, facilities and audience interaction have impacts on the customers' evaluation on the performance of musical, whole impression that decides customers' evaluation of the performance [Minor et al., 2004]. Swanson

et al. [2007] explored the relationship between arts attendance motivations and relationship marketing outcomes. Among motivations, aesthetics, eustress, recreation and self-esteem enhancement, Only self-esteem enhancement motivation positively influenced trust and then trust had impact on satisfaction and word-of-mouth directly. More motivational variables need to be developed and independent variables other than psychological ones.

Swanson et al. explored the relationship between arts attendance motivations and relationship marketing outcomes [Swanson et al., 2007]. Overall customer satisfaction was found to play a mediating role. Motivations including aesthetics, eustress, recreation and self-esteem enhancement didn't influence the marketing outcomes directly. Word-of-mouth and supportive behaviors were two dimensions of relationship marketing outcomes. It also integrated the variable of trust into the research model but the variable was found to be almost insignificant in the relationship. Only self-esteem enhancement motivation positively influenced trust and then trust had impact on satisfaction and word-of-mouth directly. In this study the path coefficients from motivations to the mediators were significant, but quite low. Apparently some additional antecedents should be added to the model. More motivational variables need to be developed and independent variables other than psychological ones were not considered in this study.

Hume et al. [2006] offered an exploratory qualitative research on marketing in the performing arts. Since financial supports such as government grants, state subsidies and individual do-

nations for performing arts organizations have decreased over the last decades, it has become more and more important to develop audience and increase ticket sales for the performing arts organizations [Hume et al., 2006]. The study mixed up the concepts of customer satisfaction and repurchase intention and assumed value can be derived from satisfaction from the performance. The study considered core service as a part of the whole service experience and valued supplementary services more important. The study also explored antecedents of repurchase intention in the performing arts. Some consumers gained emotional satisfaction gained from the performance as the main driver of repurchase while others regarded supplementary service aspects as more important to repurchase decisions. The difference can lie in the degree of consumer involvement.

Customer's perception of performance can be classified as two dimensions. The first dimension is "satisfiers", "dissatisfiers" and the second dimension is "critical factors" and "neutrals" [Cook et al., 2002]. The factors such as complimentary extras, show experience, preferential seating and ticketing, and exceptional personal treatment would be identified as the satisfiers. Improvements of the satisfiers elevate perception of performance and repurchase intention. The factors such as queuing, comfort of seating and ticketing and employee assurance would be identified as the dissatisfiers. While the dissatisfiers were poorly served, they could influence a negative impact on the perception and repurchase intentions. Employee behaviors, show quality and value-for-money were found to be

critical to the success of performing arts organizations. Critical factors refer to those that can either have positive or negative effect on customer perception. Neutral factors include physical surroundings, program and some other things and they have actually no impact on customer perception.

Hume et al. [2007] improved their understanding of predictors of repurchase intention in the performing arts through in-depth interviews. Questions were focused on the antecedents of service quality, value, emotion and satisfaction, factors found to affect repurchase intention in the literature. Just as anticipated, achieving specific goal directed emotions was found to influence satisfaction and repurchase intention in turn for some consumers. Accordingly, while some consumers laid more emphasis on technical quality of the performing arts and had a high level of involvement, others feel how the whole service was delivered was more important than emotional outcomes. They saw the performing arts as one of the entertainment service and extracted value from the service delivery. Functional quality was a stronger determinant of satisfaction to those low-involvement consumers.

Furthermore, the studies found conflicting results of the interrelationship of involvement and attachment and repurchase intention, indicating difference to the conclusions of the study Garbarino and Johnson [1999] and Liljander and Strandvik [1997]. The relationship was existed among social factors, such as children, financial situations and health, as well as frequently attending partners and ticket price discounts. Consumers also mentioned the perception of value

as a predictor of satisfaction and satisfaction then was found to determine repurchase intention. These results were supportive of current theory.

The role of emotions is crucial factors in hedonic consumptions. Emotions are studied in the three approaches in marketing : they are the categories approach, the dimensions approach, and the cognitive appraisals approach. The category approach tries to group emotions by similarities but does not attempt to determine the causes of emotions [Plutchik, 1980]. Plutchik [1980] as well as other researchers have proposed numerous taxonomic categories for basic emotion. Since this approach doesn't explain the reasons to group emotions are similar to each other, it plays a less important role in understanding why a particular emotion is felt. The dimensions approach differentiates emotions by valence and arousal. Emotions are illustrated as points in the coordinate system with valence and arousal being the two axes. This approach continues to be quite popular as it describes inherent qualities of emotions. The cognitive appraisals approach explains and aims to predict how appraisals elicit emotions in a given context [Lazarus 1966, 1991]. Motivation, cognition and causality are key concepts in the theory [Lazarus, 1991]. This approach better describes the subtle nuances of emotions, which are of importance in understanding consumers' emotional response [Johnson and Stewart, 2005; Bagozzi et al., 1999].

3. Research Model

To identify the relationship between antecedents and repurchase intention, we derived

antecedents such as the quality of core service, the quality of peripheral service, appraisal emotion, perceived value, customer satisfaction, repurchase intention, recreation motivation.

3.1 Core and Peripheral Service

Core service (CS) is the part of the service, where the business lays fundamental value in and primarily create profits from [Iacobucci and Ostrom, 1993]. For the performing arts sector, core service refers to things related to the performance itself, including the synopsis, the actors or musicians, the theatre, stage settings, lighting and audio. These attributes have been mentioned by consumers when asked to define core service [Hume et al., 2006].

3.2 Peripheral Service

Peripheral service (PS), literally meaning secondary or subsidiary service, is defined as the service that supplements the core offering [Lovelock, 1983]. In the performing arts, peripheral services can be all aspects of delivery including seating, amenities, ticketing, cloaking, physical environment in the theatre, crowd, staff responsiveness, parking and public transport. These attributes have been mentioned by consumers when asked to define peripheral service [Hume et al., 2006].

3.3 Appraisal emotion

Appraisal emotions (AE) are emotions studied by the cognitive appraisals approach. They are created from performance evaluation [Bagozzi

et al., 1999]. According to the appraisal theory, emotions are extracted from people's estimates and interpretations of their situations [Aronson et al., 2005]. In the experiential and emotionally charged performing arts settings, emotional research is certainly pertinent and deserves attention. Prior research has suggested that affective criteria should be included in service quality criteria in hedonic services [Jiang and Wang, 2006]. White and Yu [2005] found in an education setting that appraisal emotions and behavior intent had a strong relationship. There is merit in examining this relationship in other settings. Appraisal emotion resulting from core and peripheral service quality aspect, therefore, should be considered within the model of repurchase intention, and it is hypothesized that :

H1 : Core service quality has a direct and positive influence on appraisal emotion.

H2 : Peripheral service quality has a direct and positive influence on appraisal emotion.

3.4 Perceived Value

Zeithaml defines perceived value as consumer's overall assessment of the utility of a product or service based on perceived benefits and perceived sacrifices [Zeithaml, 1988]. It is inherent in the product or service usage while subjectively determined. There is also tradeoff between what is received and what is given. Andreassen and Lindestad [1998] propose that service quality has impact upon perceived value for all types of customers. Anderson and Narus [1995] suggest that extras or supplementary services have effect on perceived value.

Thus, quality of both core and peripheral services are expected to have a positive relationship with perceived value (PV). High level of quality leads to high level of perceived value [Caruana et al., 2000]. It is hypothesized that :

H3 : Core service quality has a direct and positive influence on perceived value.

H4 : Peripheral service quality has a direct and positive influence on perceived value.

H5 : Appraisal emotion has a direct and positive influence on perceived value.

3.5 Customer Satisfaction

Customer satisfaction (CS) is the result of comparison of customer's expectation and the perceived performance of a service experience. It is based on expectancy–confirmation paradigm and can be a measure in marketing for both tangible and intangible goods [Oliver 1980].

Research has confirmed that perceived value has a direct relationship to customer satisfaction [Patterson and Spreng, 1997; Sweeney et al., 1999; Zeithaml, 1988]. But relationship from service quality to customer satisfaction and repurchase intention varies. Some find the relationship to be direct [Andreassen and Lindestad, 1998; Woodside et al., 1989] and others find it indirect [McDougall and Levesque, 1997]. All those pathways are included for testing. It is hypothesized that :

H6 : Core service quality has a direct and positive influence on customer satisfaction.

H7 : Peripheral service quality has a direct and positive influence on customer satisfaction.

H8 : Appraisal emotion has a direct and positive influence on customer satisfaction.

H9 : Perceived value has a direct and positive influence on customer satisfaction.

positive influence on repurchase intention.

H12 : Appraisal emotion has a direct and positive influence on repurchase intention.

H13 : Customer satisfaction has a direct and positive influence on repurchase intention.

3.6 Repurchase Intention

Repurchase intention (RI) is the individual’s judgment about whether to pay for a service again, to engage in other activities and relationships with a firm in the future [Hellier et al., 2003; Zeithaml et al., 1996].

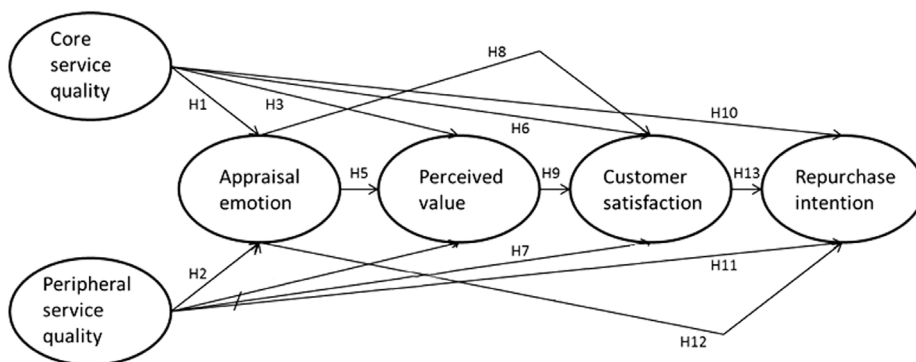
Customer satisfaction helps develop customer retention hence increases a firm’s profitability [Hennig-Thurau and Klee, 1997]. Patterson and Spreng [1997] and Cronin et al. [2000] have confirmed that customer satisfaction is the main predictor of repurchase intention. Several researchers have looked at the influence of satisfaction on varying elements of behavioral intentions [White and Yu, 2005]. The hypotheses related to repurchase intention are as following:

H10 : Core service quality has a direct and positive influence on repurchase intention.

H11 : Peripheral service quality has a direct and

4. The Analysis of Results

Consumers in areas of performing arts venues completed the survey questionnaire. Using mall intercept method, consumers were approached randomly. Those who answered before watching that day’s performance were asked to recall their recent performing arts experience and make evaluations of several aspects about it. And others were asked to evaluate what they had just watched and experienced. It was a logical way to get sample data since people coming to the venues probably had performing arts consumption history and answers based on recall would not be a main problem as all of the respondents had attended a performance in 1 year. Among 223 respondents, 23 of them did not either finish all the questions or answer the questionnaire sincerely. Their answers were disregarded and a response rate of 89.7% was achieved.



<Figure 1> Research Model

<Table 1> Demographical Characteristics of Respondents

	Contents	Frequency	Rate(%)
Gender	Men	67	33.5
	Women	133	66.5
	Total	200	100
Age	20~29	98	49
	30~39	53	26.5
	40~49	14	7
	50~59	33	16.5
	Over 60	2	1
	Total	200	100
Income Level	Below 1,000,000	61	30.5
	1,000,000~2,000,000	62	31
	2,000,000~3,000,000	34	17
	Over 3,000,000	43	21.5
	Total	200	100

5. The Analysis of the Research Results

The results of statistical analysis are shown as below. <Table 2> shows constructs extracted through factor analysis and <Table 3> shows their reliability. Exploratory factor analysis was undertaken using SPSS. A principal components analysis with varimax rotation was used.

After exploratory factor analysis, reliability analysis was performed and scale inclusion was determined based on the reliability measure of Cronbach's α . The results of reliability measures can be found in <Table 3>.

<Table 2> Factor Analysis

Construct	Factor loading						
Recreation	0.824						
	0.773						
	0.728						
Core service quality		0.790					
		0.823					
		0.755					
Peripheral service quality			0.828				
			0.717				
			0.811				
Appraisal emotion				0.634			
				0.664			
				0.548			
				0.544			
Perceived value					0.800		
					0.690		
					0.796		
Customer satisfaction						0.746	
						0.818	
						0.796	
Repurchase intention							0.670
							0.618
							0.628
							0.756
							0.800
							0.799

〈Table 3〉 The Test of Reliability

Construct	Cronbach's α
Core service quality (CSQ)	0.779
Peripheral service quality (PSQ)	0.834
Appraisal emotion (AE)	0.762
Perceived value (PV)	0.910
Customer satisfaction (CS)	0.900
Repurchase intention (RI)	0.868

〈Table 4〉 shows the correlations between constructs. All the correlations were significant at 0.01 significance level.

The path analysis was performed. Model fit indices (CMIN/DF of approximately 3, RMR of 0.039, GFI of 0.814, AGFI of 0.750, NFI of 0.826, IFI of 0.876, CFI of 0.875, RMSEA of 0.100) indicated passable results. 〈Table 5〉 shows the results of hypothesis testing.

〈Table 4〉 The Analysis of Correlations

Construct	CSQ	PSQ	AE	PV	CS	RI
CSQ	1					
PSQ	0.274**	1				
AE	0.416**	0.532**	1			
PV	0.456**	0.379**	0.556**	1		
CS	0.364**	0.472**	0.478**	0.579**	1	
RI	0.292**	0.387**	0.299**	0.488**	0.602**	1

Notes : **Denotes significance at 0.01.

〈Table 5〉 The Results of Path Analysis

Hypothesis relationship	Estimate	S.E.	C.R.	p
H1 CSQ \rightarrow AE	0.388	0.117	3.332	***
H2 PSQ \rightarrow AE	0.556	0.109	5.086	***
H3 CSQ \rightarrow PV	0.473	0.107	4.408	***
H4 PSQ \rightarrow PV	0.222	0.096	2.306	0.021
H5 AE \rightarrow PV	0.304	0.093	3.269	0.001
H6 CSQ \rightarrow CS	0.095	0.125	0.760	0.447
H7 PSQ \rightarrow CS	0.463	0.113	4.080	***
H8 AE \rightarrow CS	0.028	0.105	0.266	0.790
H9 PV \rightarrow CS	0.473	0.112	4.233	***
H10 CSQ \rightarrow RI	0.147	0.103	1.423	0.155
H11 PSQ \rightarrow RI	0.237	0.105	2.259	0.024
H12 AE \rightarrow RI	-0.159	0.085	-1.873	0.061
H13 CS \rightarrow RI	0.510	0.084	6.051	***
H14 REC \rightarrow AE	0.277	0.085	3.248	0.001
H15 REC \rightarrow PV	0.284	0.077	3.661	***
H16 REC \rightarrow CS	-0.020	0.086	-0.227	0.821

Model fit : $\chi^2 = 599.279$, $df = 211$, $p = 0.000$, $CMIN/DF = 2.840$, $RMR = 0.039$, $GFI = 0.794$, $AGFI = 0.731$, $NFI = 0.801$, $IFI = 0.861$, $CFI = 0.859$, $RMSEA = 0.096$

Notes : ***Denotes significance at 0.000.

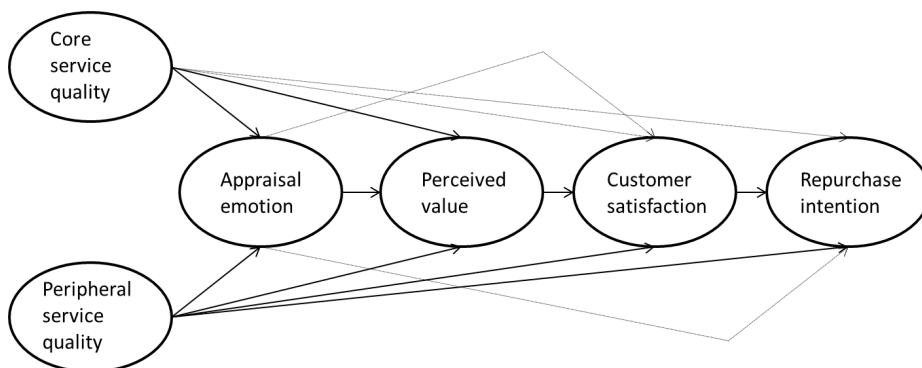
The results indicated core service quality to be a direct statistically significant predictor of appraisal emotion (C.R. = 3.580, $p < 0.01$), supporting H1. Peripheral service quality also had significant influence on appraisal emotion (C.R. = 5.217, $p < 0.01$), supporting H2. The relationships of core service quality, peripheral service quality and appraisal emotion to perceived value were all significant (C.R. = 4.368, $p < 0.01$, C.R. = 2.040, $p < 0.05$ and C.R. = 4.293, $p < 0.01$ respectively), supporting H3, H4 and H5. Core service quality did not predict customer satisfaction (C.R. = 0.714, $p > 0.05$), rejecting H6, while peripheral service quality did influence customer satisfaction (C.R. = 4.128, $p < 0.01$), accepting H7. H8 is rejected as the pathway of appraisal emotion to customer satisfaction was not significant (C.R. = 0.222, $p > 0.05$).

Perceived value was a predictor of customer satisfaction (C.R. = 4.575, $p < 0.01$), accepting H9. Neither core service quality nor appraisal emotion had significant impact on repurchase intention (C.R. = 1.323, $p > 0.05$ and C.R. = -1.726, $p > 0.05$), rejecting H10 and H12. Peri-

pheral service quality was found to have significant influence on repurchase intention (C.R. = 2.152, $p < 0.05$), supporting H11. And H13 is accepted as the pathway of customer satisfaction to repurchase intention was significant (C.R. = 6.061, $p < 0.01$). Solid and dotted lines in <Figure 2> represent accepted and rejected hypotheses.

6. Discussion

The research model supports the results of Hume and Mort, that core service quality and peripheral service quality both had significant influence on appraisal emotion (Hume and Mort). Both the core and peripheral service quality were predictors of perceived value, consistent with previous findings [Andreassen and Lindestad 1998; Hume and Mort 2010]. Another predictor of perceived value turned out to be appraisal emotion, supporting the result found by Hume [2010] and Mort. However, appraisal emotion had no significant impact on customer satisfaction, which was incongruent with the findings of Hume and Mort. Core service quality had no di-



<Figure 2> The Results of Research Model

rect relationship to customer satisfaction but peripheral service quality did. This PSQ-CS relationship is different from some previous research [Hume and Mort, 2010] and consistent with others [Andreassen and Lindestad, 1998; Woodside et al., 1989]. Consistent with Caruana et al. [2000] a direct relationship of perceived value with customer satisfaction was supported, with perceived value acting as the mediator of core and peripheral service quality and satisfaction. The research confirmed that perceived value was a significant predictor of customer satisfaction while customer satisfaction significantly influenced repurchase intention, supporting Patterson and Spreng [1997]. The direct relationship from peripheral service quality to repurchase intention in the performing arts context found in this study was consistent with Hume and Mort [2010]. This also supported the findings of Skogland and Siguaw [2004] that found service quality a predictor of repurchase intention in a hospitality setting. Core service quality was found to influence customer satisfaction and repurchase intention completely through appraisal emotion and perceived value. In other words, there was no direct relationship between core service quality and repurchase intention. The finding contrasted with arts organization managers' perception of the importance of artistic quality. Moreover, appraisal emotion was not found to have significant impact on repurchase intention, supporting Hume and Mort [2010]. The indirect relationship between appraisal emotion and repurchase intention was mediated by perceived value and customer satisfaction.

7. Implications and Conclusion

The outcomes of this research offer arts give managers opportunities to contemplate resource allocation, strategic planning and management decision making. Managers need to take measures to improve organizational performance by examining the importance of core service quality and peripheral service quality and managing appraisal emotion.

If arts managers understand how customers perceive the components of the performing arts service, they can redesign the service to better satisfy the customers as well as increase organizational efficiency. By developing offerings that meet the customers' needs, profitability can be raised. Yet rational and effective allocation of limited resources is essential. Many areas require managerial attention, including artistic value of the performance, quality of functional service and stimulation of emotion.

Peripheral service quality seems to be more critical than expected, directly influencing customer satisfaction and repurchase intention. Thus the importance of employee assurance and responsiveness, crowd control, convenience of parking, well-equipped amenities should not be underestimated. A high portion of the funds should be distributed to areas such as employee education, facility and equipment maintenance, inter-department communication and internal marketing. It is of course vital to fulfill artistic mission and bring joy to customers through the performance itself. But only focusing on the core service is not wise any more. The direct impact of peripheral service quality on repurchase in-

tention requires broadened outlook on the service.

The whole experience of performing arts service must become subject of concern. Positive appraisal emotion is a part of the overall system of relationships leading to repurchase intention. The findings of this research point out that it has significant influence on perceived value. But since it doesn't directly affect the formation of customer satisfaction and repurchase intention, it is not of decisive importance. The results indicate that only paying attention to core service quality and appraisal emotion is inadequate to reach the goal of customer retention and profitability improvement.

The perception of value is formed by the combination of core and peripheral service quality and appraisal emotion. Perceived value influences customer satisfaction, which then leads to repurchase intention. Perceived value definitely plays a complicated mediating role in the system. Actually creating an experience of performing arts service which makes customers delighted is much more complex than simply offering an interesting production. Arts managers must understand what customers really want to get from the experience and what factors finally have effect on their evaluations about the experience.

This study has operationalized the examination of appraisal emotion, core and peripheral service quality, perceived value and customer satisfaction and their impact on repurchase intention in a performing arts setting. Several limitations exist in this research. Specific genres or performing arts, involvement and loyalty levels of patrons may all influence results, but

were not considered. This could constitute future research. Furthermore, the many types and higher order constructs of emotion could be further developed and individually tested to ascertain their role and contribution if any, to the general appraisal emotion construct, in the system of relationships that can explain repurchase intention in the performing arts.

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