Article

What to Say to Patrons About Buying Tickets Again? Modelling a Modern Relationship for Traditional Performing Arts

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Abstract

Understanding patrons' repurchase intentions is a key area of focus for marketers, given its effect on survival and growth in competitive environments. Four types of relationships based on patron's satisfaction, product preference, product involvement, induced emotions and repurchasing intention were modelled to illustrate how current consumption influenced the repurchase intentions of performing arts patrons. An empirical study on an East Asian traditional culture performance from 671 patrons was conducted by using structural equation modelling (SEM) techniques. The result indicated that patrons' satisfaction was not the most direct determinant of their own repurchase intention, as initially theorized. Instead, patron preferences and involvement are the most proximal predictors of repurchase intent. Performing arts represent a leisure market sector that provides educational, entertainment and experiential services. Arts marketers can identify the factors that influence the patrons' repurchase responses to improve their' inherently experiential offerings. This study represents a sophisticated nature of the relationship with theatre patrons and offers theoretical and practical mediating attributes for arts marketing managers to consider in communication.

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Introduction

The performing arts industry has been at the forefront of rapid economic expansion worldwide, but its contribution to economic growth has slowed in the last years. Global sales related to the arts equalled $63.8 billion in 2015, representing a 7 per cent decline from 2014, which was the first drop in revenues for the arts sector since 2011 (Kinsella, 2016). The availability of online access to the arts sector performance declining in consumers' spending power, and the inability to attract a sufficient number of patrons are potential reasons for the overall drop in leisure spending. However, this phenomenon also signals that many art-focused organizations have struggled to understand individuals' participating tendencies while convincing the current patrons to repurchase goods and/or services. This is problematic, given the financial necessity of keeping existing patrons rather than attracting new ones (Bernstein, 2011; Rentschler, Radbourne, Carr, & Rickard, 2002).

Borgonovi (2004) proposed the direct influence of art education in increasing the likelihood of participation in performing arts, instead of factors in attendance frequency, admission prices and socio-economic consideration in America. Art patrons make up a unique demographic and psychographic group formed on the basis of interest in specific art-related activities. In traditional arts performance, the patrons actively seek out and partake in performances that have foregrounded the connections between the patriarchy, arts patrons and ancient wisdom in culture and history (Botha, Viviers, & Slabbert, 2012; Chang, 2014a).

One early study by Andreasen (1987) focused on the process by which performing arts patrons made decisions about patronage. Andreasen proposed a linear model in which patrons went through six stages: disinterest, interest, trial attendance, positive evaluation, re-attendance and frequent attendance. Andreasen's model oversimplified the adoption process of performing arts although the implicit conceptualization underscored the theoretical assumptions in understanding the progression and development of the arts audiences in America. Understanding the repurchase intent of art patrons is crucial for the survival and growth of performing arts industry. Art managers largely seek to ensure patron retention, because compared to the new customers, current patrons cost less in terms of communication and promotion (Kolhede & Gomez-Arias, 2016). Therefore, this study aimed to test and construct a modified outline for the concepts, their hierarchy and possible connections. One constructive strategy was an empirical study on present arts patrons of a traditional and musical performance for predicting the repurchase intent.

In this article, previous works were examined to develop a conceptual framework and provide insight into the relationship of attitude, emotions and building the repurchase intent. All factors were empirically investigated to connect with repurchasing intentions of theatre patrons who shape their collective action. Given the importance of customer satisfaction for customer retention and purchase intent, it has been a popular focus of marketing communication, advertising and public relations research (e.g., Chen, 2017; Duncan & Moriarty, 1998; Kulshreshtha, Tripathi, & Bajpai, 2017). Thus, one contribution of this study is to offer practical suggestions for arts managers by unpacking the sophisticated nature of the relationship with theatre patrons. Taken together, these analyses should improve the understanding of consumption behaviour, feature preferences, induced emotions and influence of involvement in repurchase intention in the performing arts sector.

This article is organized into sections. In the next section, the theoretical background of satisfaction and repurchase, involvement, preference and emotions are reviewed for analysis. Next, the research problem formed the basis to construct the theoretical framework. In the next section, key hypotheses, methodology and analyses of questionnaire data are provided. Finally, the findings' implications for theoretical development and managerial practice are discussed. Future avenues of research and limitations make up the conclusion.

Literature Review

Satisfaction and Repurchase Intention

Prior studies have examined patrons' satisfaction with performing arts experiences by exploring the association between it' and the establishment, maintenance and enhancement of the relationship (Hennig-Thurau & Hansen, 2000; Latulipe, Carroll, & Lottridge, 2011; Luo, 2002; Ravald & Grönroos, 1996). Hume and Mort (2010) found that the repurchase intention for audiences of performing arts was largely based on satisfaction and mediated by perceived value. Moreover, Hume and Mort identified pathways to link the three constructs (core service, emotion and peripheral service quality) that either directly or indirectly affected repurchase intention. The existing theoretical framework contends that satisfaction relates to the attainment of customers' needs; the role of satisfaction is considered an important criterion in the study of organizational effectiveness.

In the performing arts context, patrons' satisfaction refers to an attitude derived from their expectations of a performance and their perceptions regarding the performance's quality in relationship to those expectations (Baker & Crompton, 2000; Hume & Mort, 2008). Swanson and Davis (2012) posited that customers' satisfaction in the performing arts resulted from their comparison of what they received relative to what they paid. From Swanson and Davis' perspective, customers' satisfaction (as a component of the consumer's experience) should be modified to include other direct and indirect factors. Current knowledge on patrons' satisfaction and its consequences in arts marketing was challenged within the limits of critical bounding assumption. Patrons' satisfaction may not play a full mediator role in directly influencing the arts patrons' repeat purchase intention.

Regardless of patrons' satisfaction, it is critical to understand their preferences, involvement and emotions associated with the performances because these elements underpin the needs that motivated patrons' intention to attend performances (Caldwell & Woodside, 2003; Huang & Sarigöllü, 2012) and re-attendance (Andreason, 1987; Chang, 2014a; Fisher & Preece, 2003; Hume & Mort, 2010). Moreover, Troilo, Cito, and Soscia (2014) tested four types of mediator relationships based on positive emotions, product involvement and repurchasing behaviours. Troilo et al. (2014) indicated that the interaction between positive emotions and product involvement predicted consumers' repurchase behaviours. Troilo et al. (2014) contended that product involvement fully mediated the relationship between positive emotions and repurchase behaviour in Italian performing arts. Attempts to identify the antecedents of repurchase intent of patrons had suffered from conceptual models and theoretical limitations. Therefore, three variables (involvement, preference and emotions) were identified as being associated with satisfaction in this study.

Patrons' Preference and Involvement in Dynamic Relationships

Carpenter and Nakamoto (1994) indicated that consumers' preferences were dynamic in nature, so developing a marketing strategy based solely on those preferences might be short-sighted. It might be more effective to actively shape consumers' preferences by creating competitive advantages. Consumers' involvement in affecting the relationship quality and overall purchase intention is driven by perceived values for Chinese patrons (Chen, 2017). Other Western studies also identified patrons' preferences as a useful variable for finding causal antecedents of satisfaction (Carpenter & Nakamoto, 1989; Garbarino & Johnson, 1999; Haverila, 2011; Hoffman & Chung, 1999; Levin, Levin, & Health, 2003; Simonson, 1999).

Studies have emphasized that customers' satisfaction with tangible product features depends on users' attitude involvement (Huang & Sarigöllü, 2012; Lagrosen, 2005; Liu, Wong, Tseng, Chang, & Phau, 2017). Customers' involvement is a cognitive precursor to certain extent and behaviours based on their relationships with the product and is largely geared towards developing an understanding of processes (Ball, Simões Coelho, & Machás, 2004; Cestre & Darmon, 1998; Freng Svendsen, Haugland, Grønhaug, & Hammervoll, 2011; Swanson & Davis, 2006). Studies on performing arts categorized performance processes according to theatre and genre by considering a dynamically connective relationship of performativity (Bennett, 2013; Johnson & Garbarino, 2001; Schechner, 2017). The performing arts have become a major source of knowledge and power, informing and driving countless interactions among audiences, arts managers and educators. The dynamically connective relationship of performativity and the audience not only affects the performance process, but also the dramatic text. Therefore, it is imperative to distinguish the types of patrons on the basis of their involvement to build enduring relationships that predict the future purchase intent.

In this study, an art patron's involvement in a performance affects his/her purchasing behaviour and hence the interactive process of the performance and dramatic content. Patrons low in involvement are likely to have passive relationships with art organizations. In contrast, those who are highly involved in performances are likely to be loyal. These latter patrons can be a sustainable source of revenue and an opportunity to expand the organization (Chang, 2014a; McCarthy, Ondaatje, Zakaras, & Brooks, 2001; Swanson & Davis, 2012).

The Role of Induced Emotion in Consumption Processes

Hirschman and Holbrook (1982) pioneered the concept of experiential consumption by examining the notion of congruence between the lifestyle that an individual choses and the symbolic meaning of the service or product he/she had. Many studies of experiential consumption examined the arousal and valence dimensions of emotions affecting the processing of messages (Holbrook & Batra, 1987; Hyun, Kim, & Lee, 2011; Tang, Hsieh, & Chiu, 2017). To be specific, Shapiro and MacInnis (2002) concluded that arousal affected the level of processing, and valence influenced the nature of processing by evidencing the arousal and valence dimensions of emotions on processing advertising messages. An individual's emotion is one of the most prominent factors related to hedonic consumption in influencing the patrons' message processing and willingness to purchase (Hausman, 2000; Lee, Byon, Ammon, & Park, 2016; Tang et al., 2017). Thus, advertising messages' effects are attributable to the impact of the two dimensions of emotion on interpreting and retrieving messages.

In the lived experiences of performing arts, the consumed experience is characterized by intangible factors including music, scenario, scripts and the skills of actors, which require patrons' active and emotional involvement (Alpert & Alpert, 1990; Caldwell, 2001; Chang, 2014b). Ravald and Grönroos (1996) investigated the concept of added satisfaction by understanding individuals' deriving satisfaction from affect and activities for minimizing relationship costs. Egermann and McAdams (2013) further studied empathy and emotional contagion and suggested a link between recognized and induced emotions in listening to music. Their results show that preference, empathy and empathetic reactions with expressed emotion were significant predictors of induced emotion.

By investigating the antecedents of repurchase intentions, Alpert and Alpert (1990) employed the theory of central and peripheral information processing to determine the impact of background music and musical content on the audience's feelings and purchase intentions. Prinz (2005) proposed a general theory of perceptual consciousness to contest that emotions contain feelings and cognition components.

Kallinen (2005) analysed musicians who were able to express and communicate specific emotions (e.g., happiness, sadness, anger and fear) to listeners by using acoustical cues such as tempo, dynamics, timing and spectrum. Basic emotions can be considered distinct emotional dimensions in music that were easier to express and recognized. To be specific, some emotions such as fear and disgust may have a protective and evolutionary history. In addition, joy or sadness is easier to express and recognize than fear, anger and surprise in performance.

Theoretical Framework and Hypotheses

Satisfaction can be conceptualized in several ways. In relationship marketing literature, customers' satisfaction has shown to be a historically poor predictor of customer retention, commitment and behaviour (Gustafsson, Johnson, & Roos, 2005; Hellier, Geursen, Carr, & Rickard, 2003; Richard & Gerald, 1981). The evidence is mixed concerning the viability of patrons' satisfaction towards predicting the repurchase intent and behaviour. Additionally, there is a little scholarly consensus on the most effective method for measuring the concept of satisfaction or its influence (e.g., Hume, 2008; Petkus, 2004), largely due to the construct's complicated and multifaceted nature. As such, the link in assuming that customers' satisfaction is directly or positively related to customer commitment, retention and the repurchase intent is problematic. Given the potential impact of satisfaction, art patrons' satisfaction is hypothesized to be the most proximal predictor of repurchase intention for the purpose of this analysis (Ball et al., 2004; Haverila, 2011; Hume & Mort, 2010). Thus, the first hypothesis is:

H1: Satisfaction has a direct and positive effect on the repurchase intent among performing arts patrons.

Jones (1990) conceptualized folklore performance as a behavioural phenomenon, and explored its symbolic forms as an index of psychological states and processes. The complex and nuanced nature of folklore performing arts suggests that it is important to test the relationship between product/service feature preferences and customers' satisfaction (Haverila, 2011; Hume & Mort, 2010; Levin et al., 2003). Thus, the second hypothesis is:

H2: There exists a direct and positive relationship between customers' satisfaction and product/service feature preferences among performing arts patrons.

Swanson and Davis (2006) proposed that the perception of belonging to a specific group (level of involvement) is particularly a strong predictor of satisfaction. Furthermore, customers' satisfaction seems to be related to the involvement with performing arts (Chang, 2014b; Johnson & Garbarino, 2001; Schechner, 2017). As such, the third hypothesis is:

H3: There exists a direct and positive relationship between customers' satisfaction and involvement among performing arts patrons.

Prior research proposed that induced emotions in various contexts imply that patrons' attitudes affected the purchase intentions (Caldwell, 2001; Hume & Mort, 2010; Tang et al., 2017). However, a review of previous models of patrons' emotions, satisfaction and the repurchase intent indicated that the causal relationship between emotion and satisfaction had been overlooked. Therefore, the fourth hypothesis is:

H4: There exists a direct and positive relationship between customers' satisfaction and emotional factors among performing arts patrons.

In this study, consumers' satisfaction is associated with preferences for product features, involvement and perceived emotions. As such, any consideration of performing arts customers'

satisfaction should account for the factors of satisfaction, product/service preference, attitude involvement and emotion induced from the performance (Troilo et al., 2014). However, these four factors are not mutually exclusive, and the richness of a performing arts experience is often determined by the degree to which the four factors are incorporated. To better understand the lived experiences of performing arts patrons, these factors were synthesized. More specifically, greater patron satisfaction yields greater re-consumption intent. Therefore, the fifth hypothesis is:

H5: Arts patrons' preferences for performance features have a direct and positive effect on their repurchase intention.

Prior research concluded that while customers' involvement had a positive direct effect on quality and innovation, it had an indirect effect on competitive superiority and sales performance (Carbonell, Rodríguez-Escudero, & Pujari, 2009; Lagrosen, 2005). These scholars have largely shown that product/service recall, recognition and awareness are particularly important in this regard. As such, the sixth hypothesis is:

H6: Arts patrons' involvement in a performance has a direct and positive effect on their repurchase intention.

The idea of positive emotional response consisting of two dimensions (pleasure and arousal) and the cognitive approach to induced emotions related to the process of learning, communication and social dynamics was emphasized (Hyun, Kim, & Lee, 2011; Shapiro & MacInnis, 2002; Tang et al., 2017). Not only are emotions widely regarded as a primary influence on human motivation in general, but the experience of participating arts performance is also a highly emotional event for art patrons. Prior research confined art patrons' repurchase intent based on the positive emotions aroused (e.g., Troilo et al., 2014) while arguing that emotions are just perceptions of bodily changes by proposing a general theory of perceptual consciousness (Jones, 1990; Prinz, 2005). Because the theory inadequately explains the concept of emotion and its consequences, the seventh hypothesis is:

H7: Arts patrons' positive or negative emotion with a performance has a direct and positive effect on their repurchase intention.

Based on the literature and all the hypotheses of this article, Figure 1 displays a theoretical framework showing various constructs with the hypotheses upon which the present study is based.
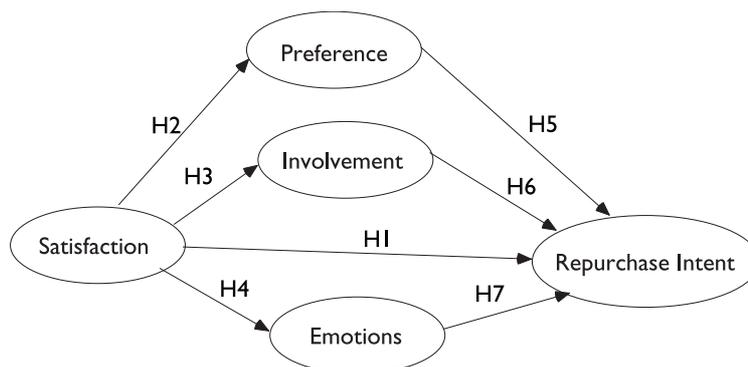
Figure 1. Conceptual Model for the Relationship between Variable and Repurchase Intent

Source: Authors' own.

Methodology

Research Design and Measurements

To ensure face validity, all measures used in this study were adapted from well-established scales in the arts marketing and communication literature. In total, the survey consisted of 53 questions addressing attitudes, behavioural intentions and demographic information. The items examined aesthetics, social class, performing arts experiences and personality related to intrapersonal factors. Another items examined language capability, number of companions, relationships with companions and similarity in art tastes with companions concerned with interpersonal factors. The last six demographic questions were related to gender, age, education, occupation, living area and monthly income. The questionnaire was translated and back-translated into Chinese by the first author and another native English speaker.

The model measurements included situational factors related to satisfaction and involvement (Caldwell, 2001; Chang, 2014a; Garbarino & Johnson, 1999), measures related to preference and emotions (Egermann & McAdams, 2013; Swanson & Davis, 2012; Troilo et al., 2014) and a scale measuring the purchase intent (Garbarino & Johnson, 1999; Hellier et al., 2003; Hume & Mort, 2010). For model building and testing, the construct of customers' satisfaction (S) was operationalized with a 14-item measurement scale. Patrons' preferences (P) were operationalized using an eight-item index. Patrons' attitude involvement (I) was measured using a five-item measurement scale and was primarily focused on determining the frequency with which the patrons attended performances. The induced emotion (E) was geared towards measuring the associations between the performance's content and a patron's emotional reflection on that content (seven items). A three-item scale was used to measure the purchase intention (PI) by asking respondents about their willingness to recommend, re-attend and purchase performance tickets in the future All measures were presented as five-point Likert scales ranging from strongly disagree to strongly agree (participants were also given the option to indicate they 'don't know'). Table 1 summarizes the constructs of measurement for each item and references.

Participants

Art managers and event organizers reviewed the study's design and then approved the ethical issues of this questionnaire before the survey was administered to the art patrons. In all, 1,000 questionnaires were distributed at multiple time points among all theatre audiences who attended folklore performances. All respondents read an information sheet for consent to participate in this study in December 2016. Patrons voluntarily completed the questionnaire after attending a performance on site (in Tainan City Theatre, Taiwan). In recognition of their efforts, each individual respondent received a souvenir pencil engraved with the art organization's name. To facilitate the process of conducting the survey, we partnered with art managers to train those 25 volunteers who worked for the arts organizations to administer the questionnaires, interpret questions and assist illiterate patrons.

Data Analysis

Many researchers have recommended that measurement models be tested before testing the structural model (Hellier et al., 2003; Hume, 2008). Exploratory factor analysis (EFA) is widely used to explore the loadings of variables to achieve the best model of scale development and construct validation

Table 1. Scale of Measurements and Constructs

Item	Measurement Items	References
	Satisfaction	Chang (2014a), Caldwell (2001), Garbarino and Johnson (1999)
S1	I am satisfied with story theme.	
S2	I am satisfied with play plot.	
S3	I am satisfied with libretto and dialogue.	
S4	I am satisfied with actors' skills.	
S5	I am satisfied with actors' costumes.	
S6	I am satisfied with actors' vocal music.	
S7	I am satisfied with gongs and drums played.	
S8	I am satisfied with music accompaniment.	
S9	I am satisfied with subtitle displayed.	
S10	I am satisfied with stage lighting.	
S11	I am satisfied with acoustics effects.	
S12	I am satisfied with stage set.	
S13	I am satisfied with overall performance.	
S14	I am satisfied with theatre facility.	
	Preference	Egermann and McAdams (2013), Swanson and Davis (2012)
P1	I like (name of art troupe) showcase of Taiwanese characteristics.	
P2	I like (name of art troupe) innovative screen writer.	
P3	I like (name of art troupe) skilful actors.	
P4	(Name of art troupe) shows positive art image.	
P5	(Name of art troupe) rates higher than other.	
P6	(Name of art troupe) represents Eastern opera.	
P7	(Name of art troupe) meets cultural trends.	
P8	(Name of art troupe) reflects indigenous culture.	
	Involvement	Chang (2014b), Johnson and Garbarino (2001)
I1	I attend arts performances frequently.	
I2	I enjoy watching Taiwanese opera.	
I3	I am familiar with the actors.	
I4	I can understand the play without subtitles.	
I5	I am a fan of (name of art troupe).	
	Emotion	Troilo et al. (2014)
E1	I believe in reincarnation as portrayed.	
E2	Male superiority to females is a reality.	
E3	I recognize those people owning power.	
E4	Title and social status are important.	
E5	I agree that Taoism is a doctrine of inaction.	
E6	I admire the heroic characteristics of males.	
E7	I sympathize with females' sacrifice.	
	Purchase Intent	Garbarino and Johnson (1999), Hellier et al. (2003), Hume and Mort (2010)
PI1	I will recommend this performance to others.	
PI2	I will re-attend this performance.	
PI3	I will purchase a DVD from this performance.	

Source: Authors' own.
Notes: *S* = Satisfaction; *P* = preference; *I* = involvement; *E* = emotion; PI = purchase intent.

(Boateng & Okoe, 2015). In EFA, the items with factor loadings of less than 0.5 and items having high factor loadings of more than 1 are discarded (Bandalos & Finney, 2010; Ferguson & Cox, 1993). Thereafter, confirmatory factor analysis (CFA) and structural equation modelling (SEM) were used in the later phases when the underlying structure had been established on prior empirical and theoretical grounds (Boateng & Okoe, 2015). To pursue a multivariate normal distribution, we deleted observations and a few true outliers. Moreover, for further model investigations and applications, the measures of multivariate skewness and kurtosis of this sample data were obtained from Mardia coefficient (Kankainen, Taskinen, & Oja, 2004; Mardia, 1974; Gao, Mokhtarian & Johnston, 2008). In this study, the Statistical Package for the Social Sciences and Analysis of a Moment Structures (AMOS), version 24 were applied to assess the reliability and construct validity of the factors in the model.

Results

Descriptive Statistics

In all, 799 questionnaires were returned (79.9% survey response rate), of which 671 (84.0%) had complete data. Respondents' ages ranged from 7 to 83 years (μ_{age} = 32.1 years; SD = 0.891). Respondents were predominantly female (75.3%; n = 505), college-educated (44.5%; n = 299) and aged 18–35 years (34.7%; n = 233). Results also revealed that most theatre patrons attended the performance with family members (51.2%; n = 343). Other patrons attended with friends and classmates (34.6%; n = 232), colleagues (5.8%; n = 39) or other fans (3.8%; n = 25). A small proportion of patrons attended the performance by themselves (4.5%; n = 30). Most respondents resided in the same county where the performance took place (68.8%; n = 461). Table 2 summarizes the descriptive statistics related to the sample.

Reliability and Validity of Measures

A Pearson product–moment correlation coefficient was computed to assess the relationship between the patrons' age and repurchase intent. The result showed a negative correlation between the two variables (r = –0.193, n = 671, p < 0.001). There was also a negative correlation between attending the show with the number of family members and repurchase intent (r = –0.255, n = 671, p < 0.001).

The Kaiser–Meyer–Olkin test (KMO) showed a value of 0.831, and the Bartlett test of sphericity was significant (χ^2 = 1513.446, df = 10, p < 0.001). Other fit indices assessed the internal consistency of the scales adopting the three metrics of reliability: Cronbach's alpha (> 0.70), composite reliability (CR > 0.70) and average variance extracted (AVE > 0.50) (Amegbe, Owino, & Kerubo, 2017; Boateng & Okoe, 2015; Fornell & Larcker, 1981). The CR and AVE for each construct were satisfactory: customers' satisfaction (AVE = 0.65; CR = 0.92; α = 0.962), preference (AVE = 0.66; CR = 0.92; α = 0.939), involvement (AVE = 0.60; CR = .82; α = 0.805), emotion (AVE = 0.52; CR = 0.84; α = 0.866) and the purchase intent (AVE = 0.56; CR = 0.79; α = 0.755). The CR values for all constructs were above the suggested threshold of 0.70 (Bacon, Sauer, & Young, 1995). For these constructs, Cronbach's alpha ranged from 0.752 to 0.962, indicating a good internal consistency for all the scales.

Ultimately, the results of CFA indicated that the scales for satisfaction, preference, involvement, emotion and the purchase intent were all one-dimensional. The convergent validity using the items factor loading, CR and AVE values were evaluated by following suggestions from the previous studies (Boateng & Okoe, 2015; Hair, Ringle, & Sarsted, 2013; Hume & Mort, 2008). All the factor loadings were above

Table 2. Demographic and Theatre Patrons' Characteristics

Variable	Category	Frequency (*n*)	%
Age	17 and under	186	27.7
	18–35	233	34.7
	36–51	180	28.8
	52–69	64	5.1
	70 and over	7	0.8
Gender	Male	166	24.7
	Female	505	75.3
Education	Illiterate	6	0.9
	Primary school	47	7.0
	High school	180	38.5
	College/bachelor	299	44.5
	Postgraduate	61	9.1
Occupation	Student	265	39.5
	Public entity	140	20.9
	Business	76	11.3
	House keeper	52	7.8
	Blue collar	52	7.8
	Miscellaneous	85	12.6
Monthly income (US$)	350 and less	6	0.9
	351–1,000	47	7.0
	1,001–1,700	180	38.5
	1,701–2,500	299	44.5
	2,501 and above	61	9.1
Companion relations	Family	344	51.2
	Friends/classmates	232	34.6
	Colleagues	39	5.8
	Self	30	4.5
	Other fans	25	3.8
Price paid (US$)	10 and less	261	38.9
	11–30	225	33.5
	31–50	156	23.2
	50 and above	29	4.3

Source: Authors' own.

0.60 and there was no cross-loadings, while all the Cronbach's alphas met the acceptable 0.70 threshold. This means that measurement model has achieved convergent validity and discriminant validity by following the guidelines by Boateng and Okoe (2015). Additionally, the CR and AVE values are acceptable to warrant further analysis. Table 3 shows the CR and AVE from the CFA model.

Upon the completion of CFA, SEM techniques were used to estimate the degree to which a hypothesized model fits the data (Bacon et al., 1995; Hellier et al., 2003; Hoyle, 1995). The same criteria used in the CFA were applied to test the structural model. It followed the assessment of data-model fit, indices and cut-off values for improving multivariate normality in SEM, as the methodologists suggested (Bandalos & Finney, 2010; Mueller & Hancock, 2010; Schreiber, Nora, Stage, Barlow, & King, 2006; Williams & Hazer, 1986).

Table 3. Composite Reliability (CR) and the Average Variance Extracted (AVE) by Confirmatory Factor Analysis

Constructs	CR	AVE
Satisfaction	0.92	0.65
Preference	0.92	0.66
Involvement	0.82	0.6
Emotions	0.84	0.52
Purchase intent	0.79	0.56

Source: Authors' own.

The result of the SEM analysis did not suggest that arts patrons' satisfaction had a direct and positive effect on their repurchase intentions ($\beta = -0.62$, $t = -1.374$, $p = 0.169$). The two-tailed p-value suggested rejecting the null hypothesis of no difference; as such, H1 was not supported. In contrast, the analysis showed that there exists a direct and positive relationship between preference and satisfaction, involvement and satisfaction, and induced emotions and satisfaction, respectively. These results provided very strongly support for H2 ($\beta = 0.34$, $t = 8.143$, $p < 0.001$), H3 ($\beta = 0.36$, $t = 12.179$, $p < 0.001$) and H4 ($\beta = 0.20$, $t = 4.044$, $p < 0.001$). In addition, the model showed that both preference and involvement have a positive effect on the repurchase intent. These results provided very strongly support for H5 ($\beta = 0.80$, $t = 12.179$, $p < .001$) and H6 ($\beta = 0.35$, $t = 4.942$, $p < 0.001$). However, there was no evidence to indicate a direct and positive relationship between emotions and purchase intent ($\beta = 0.07$, $t = 1.444$, $p = 0.419$). The two-tailed p-value suggests rejecting the null hypothesis of no difference. Thus, H7 was not supported. Table 4 shows the coefficients for the paths that comprise the hypothesized structural model.

There are no agreed-upon guidelines for what constitutes acceptable model fit, but a few researchers have proposed a non-technical discussion of fit indices that has some empirical support (Hu & Bentler, 1999; Ockey & Choi, 2015; Sharma, Mukherjee, Kumar, & Dillon, 2005). For good fit, they suggest that the root-mean-square-error-of-approximation (RMSEA) values should be close to 0.6 or below. Values of 0.08 and 0.10 would, respectively, indicate 'reasonable fit' and 'unacceptable fit' to the data. In addition, the comparative fit index (CFI)/Tucker–Lewis index (TLI) values should be close to 0.95 or above.

The degree to which the model fits the data using the chi-square value (χ^2), RMSEA, CFI, TLI and goodness of fit index (GFI) was reported. All items were above the suggested cut-off values and had

Table 4. Maximum Likelihood Standardized Loading, Standardized Estimate (SE) and *t*-Values for the Hypothesized Structural Model

Hypothesis	Hypothesis Relationship	Beta	SE	*t*-Value	Hypothesis
H1	Satisfaction ⟶ Repurchase intention	−0.62	0.045	−1.374	Not supported
H2	Satisfaction ⟶ Preference	0.34	0.042	8.143	Supported
H3	Satisfaction ⟶ Involvement	0.36	0.066	12.179	Supported
H4	Satisfaction ⟶ Emotions	0.20	0.048	4.044	Supported
H5	Preference ⟶ Repurchase intention	0.80	0.066	12.179	Supported
H6	Involvement ⟶ Repurchase intention	0.35	0.070	4.942	Supported
H7	Emotions ⟶ Repurchase intention	−0.07	0.047	1.444	Not supported

Source: Authors' own.
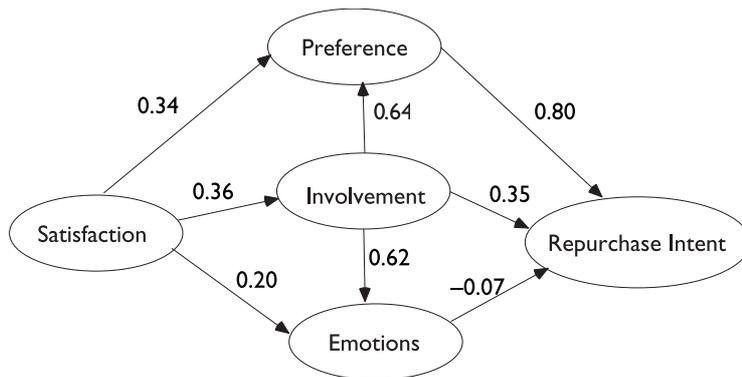
Figure 2. The Extended Conceptual Model for the Relationship between Variables and Repurchase Intent by AMOS

Source: Authors' own.

acceptable factor loadings (all ps < 0.001). As expected, the extended model showed a better model fit in the interpretation of the results. This was confirmed by the individual model indices (χ^2 = 636.41, df = 222, GFI = 0.90; CFI = 0.95, TLI = 0.95, RMSEA = 0.06) compared with the original model (χ^2 = 985.82, df = 223, GFI = 0.85, CFI = 0.90, TLI = 0.83, RMSEA = 0.08). A total of four independent variables are correlated while two paths could be added to improve the fit of model. For instance, the single-headed arrows represent linear dependencies leading from involvement to emotion (β = 0.62, t = 9.799, p < 0.001), and from involvement to preference (β = 0.64, t = 12.154, p < 0.001). Figure 2 depicts the extended conceptual model for the relationship between the four variables and repurchase intent by AMOS.

Discussion

This survey addressed the intrapersonal and interpersonal factors related to repurchase intent. The result of overall interpersonal and intrapersonal factors did not exert direct influence on predicting the repurchase intent, except for age and number of companions. Additionally, the original assumption regarding repurchase intent supported the fact that patrons' satisfaction played an important role in directly influencing their purchase intention (Ball et al., 2004; Gustafsson et al., 2005; Haverila, 2011; Hellier et al., 2003; Hume & Mort, 2010). However, the current results showed that patrons' satisfaction could not be used to predict the repurchase intent. The relationship between patrons' satisfaction and repeat purchase was not as straightforward as initially theorized.

This study extended the original models by indicating that patrons' satisfaction is associated with featured preference, attitude involvement and induced emotion (Andreasen, 1987; Duncan & Moriarty, 1998). A modified model is supported by the sample data, indicating that patrons' preference, involvement and emotion. All of them showed a direct effect on patrons' satisfaction and repeat purchase intent from the folklore arts organizations. To be consistent with previous studies (e.g., Troilo et al., 2014), the proven connections of patrons' preferences and involvement can both be the predictors of the repurchase intent. However, it is important to note that induced emotion was not found to have a positive effect on the repurchase intent (t = −1.44, p = 0.149). The possible explanations are: (a) the emergence and development of this folklore performance is conditioned by Chinese culture. Therefore, the unique performance of traditional arts and its service are inherently experiential and contingent on the provision

of sensory information for Taiwanese audiences. (b) Arts patrons' desire and emotions affect their message processing and relational commitment, which reflected on their repeat purchase intent. It is well noted that some features portrayed in scenarios and thus, induced negative emotions had a negative impact on the repurchase intent. The arts patrons' emotion was aroused by traditional characters portrayed in a tragic reincarnation repertoire that had a negative effect on the repurchase intent. In contrast, emphasis on skilled screenwriters, familiarity with the actors and belongingness to the performing arts troupe had positive and direct effects on the repurchase intent. Therefore, arts marketers and folklore art producers should tactically identify these elements that influence patrons' responses to this sensory information to improve their inherently experiential offerings.

Our findings may have several implications for profit-oriented and non-profit performing arts organizations. The results are useful for arts managers seeking to understand patrons for several reasons. First, considering the statistical significance of the path coefficients, the analyses show that the patrons' involvement directly influences their intention to repurchase. Three factors of involvement act as triggers of repurchase intent: patrons' enjoyment of the shows, their familiarity with the actors and their self-perceived identity as fans.

Second, this study offers a critical insight into how consumers' preferences can inform the services rendered, thereby improving the marketing efforts and increasing revenues. The results indicated that patrons' preferences were closely linked to the repurchase intent by demonstrating the importance of patrons' likes and dislikes to create competitive advantages in the performing arts. Managers can highlight these triggers to induce intent to repurchase or re-attend performing arts performances. Third, no evidence suggests that patrons' satisfaction is directly related to the repurchase intent. The evidence produced by this study can prompt performing arts managers to reconsider the role of individual satisfaction in his/her decision-making process.

Future Research Directions and Limitations

The results of this article have several theoretical and managerial implications. In terms of the former, this article has extended the current model by refining satisfaction to show the relationship between patrons' preferences, involvement and emotions with the performance. This is particularly important due to the extensive number of potential features that can be embedded in a live musical performance. An understanding of the nature of relationship as a predictor of repurchase for re-attendance in the realm of the performing arts should be highlighted. Essentially, exploring other dimensions of customers' satisfaction and factors that influence the consumption of art performances further contribute to our knowledge of satisfaction.

This study proposes awareness of the increasingly participatory culture, which can be a useful tool in explaining success of engaging audiences for understanding the feminist performing arts studies. Next to the emergence of a participatory and regional media culture and ongoing global migration patterns, the growth of female-oriented media must also be attributed to global market forces that have stimulated the proliferation of relatively small-scale, special-interest ventures targeting a wide variety of niche audiences.

The purpose of this study was to examine consumers' experiences related to the performing arts. Interestingly, the SEM shows different mediational relationships than those predicted in the literature. One such example is the relationship between customers' satisfaction and purchase intent. Results of the SEM analysis show no direct path from customers' satisfaction to purchase intent. Instead, this relationship is mediated by preferences, involvement and emotion. Customers' satisfaction can manifest as a function of three different factors: feature preferences, involvement and emotions induced.

This study limited its focus to a particular type of audience of performance artists within one particular culture, which would appear to stereotype the very act of categorizing female participants and the performance of women in Asia. However, the argument mainly focuses on the shift of performing arts towards a more female-engaged and participatory relationship between theatrical characters and play audiences, which constitutes a new humanism in research on performing arts, communication sciences and art marketing.

Another limitation is that the empirically derived structure of arts patrons' emotions was constrained by the original pool of specific emotions considered. A comprehensive representation of the emotional experience of live performances should be captured for further research. Furthermore, the exclusive reliance on patrons' self-reported response is another limitation. The limited ability of this type of measure to capture the richness of real attitudes and emotions has been noted. Therefore, further interesting measures should investigate art managers' experiences to effectively explore the possible effects of communication strategies on theatre patrons' decision-making in the performing arts.

Focusing on attitudes and emotions with performances and performers, general attitude and emotion were assessed to ensure validity and reliability of data related to arts patrons in folklore musical performances. In light of the results presented here, it might be reasonable to include other measures as latent variables, representing different aspects of executive functioning in future arts management studies.

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