

AN EXPANDED MODEL OF CONSUMER EVALUATIONS OF LIVE MUSICAL PERFORMANCE: ANTECEDENTS AND BEHAVIORAL OUTCOMES

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ABSTRACT

In this paper we test a model of satisfaction with live musical performance. The model redresses the paucity of research in this services area by expanding our understanding of the multiple attributes impacting satisfaction and its behavioral outcomes. It is this emphasis on attributes that provides managerial insights necessary to maximize profitability. The next sections will propose a model of satisfaction with live musical performance using the services literature; developing a more robust model including hyperinvolvement. Behavioral intentions, with respect to both the venue and the band, and consumer spending, in terms of both time and money, are also incorporated into this model. Finally, managerial recommendations are made based on findings and extensions into other service settings are proposed.

Overall satisfaction is conceived as a second-order construct incorporating elements of the musicians, their surroundings, and the social elements engendered by the performance (Minor, et al. 2004). Despite empirical testing by these authors, the factor structure of this construct appears murky as they detected six components, rather than the four hypothesized. The assumption made by Minor and his colleagues (2004) is that these four elements reflect a linear relationship with satisfaction. However, extant literature hints at a more complex pattern of relationships whereby much of the effect of the musician factors and facilities were mediated through social interaction and staging in their effects on overall satisfaction. For instance, we know that the effect of music on store evaluation is fully mediated by affect transfer from music to servicescapes, suggesting a mediated relationship of other factors through staging in their effect on satisfaction (Morin, Dube, and Chabat 2007). Hui, Dube and Chabat (1997) also detected an effect on satisfaction mediated by interactions with providers, suggesting that interactions among patrons, social interaction, might similarly mediate the relation between the other factors and satisfaction. Moreover, components of music have demonstrated both main and interaction effects on consumer evaluations (Bruner, 1990). Thus, both direct and mediated models were evaluated

The fit of the linear model was deficient in both samples, instead supporting a mediated model. An interesting aspect of this was the lack of relationship between staging and satisfaction, as proposed in H_1 , which was instead mediated through social interaction. While not anticipated, since existing studies are fragmented or inconclusive, this makes sense as all elements of the performance are perceived in a group setting and likely spark exchanges of conversation, both verbal and non-verbal, that reflect social interaction. H_3 and H_4 were both supported by positive, significant relationships between hyperinvolvement and satisfaction and between satisfaction and both types of behavioral intentions (to visit the venue again and to see the band again).

An important consideration in this research is its possible application to other contexts. While the factors affecting satisfaction and hyper-involvement might be limited to the musical context, the role of hyper-involvement and satisfaction in behavioral intentions might hold in other situations. For instance, the emotional escape and release experienced by shoppers in certain situations might be an expression of hyper-involvement with the shopping experience (Attaway and Singly 1995). Rook (1987) detected a similar effect in his qualitative study of impulse buying. An empirically interesting question relates to the role of hyper-involvement in consumers' enjoyment of fantasy enclaves, such as Star Trekkers and mountain men (Belk and Costa, 1998; Kozinets, 2001). In fact, many leisure activities and vacation venues, such as Disney World and athletic competition may gain their appeal, at least in part, through generating hyper-involvement. This supposition is based in the evidence cited earlier suggesting the related concept of flow appears an important determinant in consumer motivations toward extreme sports, such as those depicted in Celsi, Rose, and Leigh (1993).

References Available on Request.