

Customer loyalty to performing arts venues

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Customer loyalty to performing arts venues

Between routines and coincidence



Pieter de Rooij

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Doctoral thesis Tilburg University

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Customer loyalty to performing arts venues

Between routines and coincidence

Proefschrift

ter verkrijging van de graad van doctor aan Tilburg University
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in het openbaar te verdedigen
ten overstaan van een door het college voor promoties aangewezen commissie
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Voorwoord

De tijd die je gedurende je leven tot je beschikking hebt, verdeel je volgens mij over een aantal zaken. In een willekeurige volgorde zijn dit: (1) werk of maatschappij, (2) familie en vrienden, (3) je zelf (inclusief je persoonlijke ontwikkeling). Volgens mij gaat het erom dat je in je leven een balans vindt tussen deze drie elementen. Die balans verschuift gedurende je leven naar nieuwe vormen van evenwicht, waarbij je continu nieuwe keuzes moet maken. Het schrijven van een proefschrift is een ideale combinatie van het eerste en het derde element. Je schrijft je proefschrift in opdracht van je werk, maar het is één groot leerproces en daardoor een geweldig genot, tot aan het einde toe. Het leerproces beperkte zich voor mij niet alleen tot persoonlijke kennisvermeerdering op het gebied van consumentengedrag en marketing. Ik heb na mijn studie Vrijtijdwetenschappen, begin jaren negentig, opnieuw veel geleerd over het uitvoeren van academisch onderzoek en het academisch schrijven.

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Breda, januari 2013

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Parktheater Eindhoven, photo Frank van Eersel

Part I

Problem analysis and theoretical framework

Chapter I: Introduction

In the past few decades, customer loyalty and relationship marketing received a great deal of attention, both in the academic world and in the industry. The use of loyalty or relationship marketing strategies may result in customers developing a loyal attitude towards a brand or service provider and displaying repeat purchase behaviour. This may create a loyal and stable customer base and income for a producer or service provider. Also in the performing arts, customer loyalty and relationship marketing received attention (Garbarino and Johnson, 1999; Garber, Muscarella, Bloom, and Spiker, 2000; Hume, 2007; Ngobo, 2005; Petr, 2007; Rentschler, Radbourne, Carr, and Rickard, 2002). The development of customer loyalty in the performing arts differs from the development of customer loyalty in other sectors. The goal of this study is to understand, describe and explain customer loyalty to performing arts venues.

Customer loyalty is context dependent. Therefore, the performing arts industry is outlined in this introduction. In section 1.1, it is argued that the character of performing arts' demand and supply is different from many other industries. Section 1.1 also describes the meso and micro supply side of the performing arts, and some developments in the demand side. In section 1.2, the topic of this dissertation is further introduced. Attention is paid to the increased interest for customer loyalty. Customer loyalty in the performing arts is shortly described, followed by the objective and the relevance of the research. Finally, the structure of the dissertation is addressed.

1.1 The performing arts sector

Customer loyalty is context dependent (Gruen et al., 2000; Holmlund and Törnroos, 1997; Kyle and Mowen, 2005; Palmatier et al., 2006). This implies that various loyalty determinants might have different influences in different contexts or sectors. Therefore, in order to understand and explain customer loyalty, the supply and demand side and specific industry characteristics must be observed as well (Nijssen et al., 2003). In this section, the performing arts sector will be described.

In The Netherlands, the performing arts sector offers more than 66.000 performances annually, attracting 21,5 million visitors. The total employment rate is estimated between 62.000 and 73.000 jobs (Van den Berg et al., 2011). Performing arts are performances including live arts in theatres, concert halls, pop podia, festivals and alternative locations and non-live arts through mass-media such as television, cd or dvd (McCarthy and Jinnett, 2001; Wils and Van Klaveren, 2008; Foekema, 2008). Movie performances are not taken into account, since it is not related to live performances. The production and marketing chain of the performing arts consists of several producers working together with artists / performers delivering the core product (such as theatrical companies or orchestras), suppliers (such as impresarios), distributors (performing arts venues and media such as tv, dvd or internet) and the public. In many cases, distributors and producers are two separate entities working together, whereby performing arts venues fulfil a distribution function to an important degree. There are venues with a primary performing arts function (theatres, concert halls or pop concert venues), facilities with an additional performing arts function (socio-cultural centres, churches or jazz café's), large buildings (such as trade fair halls, sport halls and stadiums)

and other locations (such as city walls, open air festivals) (Langeveld, 2006 and 2009). This study especially focuses on performing arts venues in The Netherlands with a primary performing arts function, such as theatres and concert halls. Currently, these venues are facing several problems, such as severe cutbacks in subsidies and decreasing attention from customers. Loyalty strategies might help performing arts venues to increase visitor numbers and revenue.

In section 1.1.1, it is argued that the character of performing arts' demand and supply is different from many other sectors. This is followed by a description of the situation of the performing arts sector and the developments in this sector. The supply side is described in section 1.1.2, followed by the demand side in section 1.1.3. Finally, in section 1.1.4, some opportunities and constraints to make customers loyal are summarized.

1.1.1 The different character of performing arts' demand and supply

The character of performing arts' demand and supply is different from many other industries. The performing arts have various qualities that are conducive to the different development of customer loyalty. This is caused by two characteristics of the leisure sector in general and by seven characteristics of performing arts in particular. These characteristics are mainly related to the demand side.

Specific characteristics of the leisure sector

1. The relationship between intrinsic motivation, involvement and commitment

Leisure is defined as an 'uncoerced activity undertaken during free time where such activity is something people want to do and, at a personally satisfying level using their abilities and resources, they succeed in doing' (Stebbins, 2005, p. 350). Loyalty in the leisure sector is achieved in part because of the uncoerced character of leisure activities (Stebbins, 2005), which triggers intrinsic motivation in consumers (Csikszentmihalyi, 1990). This intrinsic motivation may lead to involvement or preference in a certain activity, possibly resulting in commitment to the supplier or service provider (Kyle and Mowen, 2005; Kyle et al., 2006a). Customer's commitment may be transformed into behavioural loyalty (Iwasaki and Havitz, 2004). So, apparently there is a relationship between motivation, the involvement of a customer in an activity, customer's commitment to a leisure service provider and behavioural loyalty to this provider.

In chapter 2, consumption motives and involvement in the performing arts are further explored.

2. Time budget

The choice for a certain performing arts venue also depends on the consumer's time budget. In their leisure time, consumers voluntarily commit themselves to a certain type of leisure facility or service, whereas the possibilities for spending leisure time are infinite. If a customer decides to attend the performing arts, it is always at the expense of another leisure activity. Since consumption

of live arts is highly time-intensive, the price of leisure time might play an important role in the demand for the arts (Zieba, 2009) or might even be more influential for some consumers in determining the demand than the ticket price itself (Throsby, 1992). In this respect, it can be said that time is possibly the only real scarce factor in our present-day economy of abundance (Pine and Gilmore, 1999; Poiesz and Van Raaij, 2002). It is interesting to see how, in a sector where consumers are relatively free in their choices in terms of spending time and money, a certain degree of loyalty can still be developed.

Specific characteristics of performing arts' demand and supply

1. Hedonic experiential consumption

Visits to the performing arts are a form of hedonic experiential consumption in which emotions play a key role. 'Hedonic consumption designates those facets of consumer behavior that relate to the multi-sensory, fantasy and emotive aspects of one's experience with products' (Hirschman and Holbrook, 1982, p. 92). Contrary to regular products, the character of the need of visiting is in most cases hedonic rather than functional. This means that customer value is not so much utilitarian, but hedonic in nature (Addis and Holbrook, 2001). Oliver (1999) links love, adoration, and emotions to customer loyalty. 'Love objects provide need and want satisfaction (...) and emotional outcomes, including thrill, excitement, passion, sentiment, contentment and relaxation' (Oliver, 1999, p. 39). These emotions are partially consistent with the motivation of people to visit the performing arts. Satisfying experiential and emotional needs seems to be crucial in delivering customer value and generating customer loyalty (Hume, 2007).

2. Decision-making processes

Decision-making processes with regard to experiential products have specific characteristics (Boorsma, 1998). Firstly, there is an uncertainty in decision-making. Like in other service sectors, the service cannot be observed before the performance takes place. This means that the consumer's perception of quality prior to consumption will have effects on demand (Abbé-Decarroux, 1994). The difference with other sectors is that these perceptions are influenced by brochures and websites with information about the program, compiled by distributors such as theatres, at a moment when sometimes the theatre producer even has not finished preparing the show. Adding the possibility of variation in quality and the uncertainty of some outcomes given the experimental nature of the service, the consumer has to deal with risks and uncertainties in decision-making (Abbé-Decarroux, 1994; Addis and Holbrook, 2001; Hartley, 2007) requiring intuition in decision-making processes from customers (Urrutiaguer, 2004). This implies that consumers with an aversion toward ambiguity and uncertainty will have problems in decision-making (Vermeir, Van Kenhove and Hendrickx, 2002).

The second reason why decision-making processes for experiential products differ from other products, is that information processing is different. Decisions regarding hedonic products are to a great extent based on the symbolic elements rather than their tangible features (Hirschman en Holbrook, 1982). This implies that especially products with a high expressive value for personal

identity are chosen in an affective way and not by extended cognitive information processing (Goossens, 2001). Rules of thumb, first impressions and fantasies are more important or at least equally important compared to logical considerations (Boorsma, 1998). Consumers especially value associations and images rather than product attributes. Information about choice alternatives is exploratively and not systematically obtained. This means that the nature of information and the way it is processed is different from many other sectors.

Thirdly, hedonic choice behaviour is heterogeneous and strongly dependent on the specific situation (Boter, 2005). Decision-making behaviour is dependent on specific opportunities and constraints which will vary over time (Caldwell, 2001). Consumers will be motivated by multiple motives which are not always the same (Pulh et al., 2008). Finally, the desire for hedonic products will also vary over time (Hirschman and Holbrook, 1982).

3. Social symbolic character

Because arts participation is profoundly social (Barton Upright, 2004), consumers will be influenced by others in the decision-making process. Reference groups play a role in influencing consumer's decision to attend performing arts because of the symbolic character of the product (Bouder-Pailler, 1999). The symbolic character of products may contribute to the construction of the identity of subgroups, individuals and brands (Bhattacharya, Rao and Glynn, 1995; Boter, 2005). Products can be linked to status-symbolic experiences (Addis and Holbrook, 2001). For example, for some visitors attending a specific concert is an affirmation of certain values (Kolb, 2001).

4. Individual cultural competences

Hirschman and Holbrook (1982) point out that the consumption of performing arts performances requires a substantial mental activity on the part of the consumer. This means that the cultural skills of the consumer are important. Enjoyment relies on the aesthetic sensibilities of consumers, providing them with a basis for sense making and evaluation (Caldwell, 2001). In other words, consumers' cultural competences will determine the outcome and quality of experiences (Kesner, 2006). This implies there are consumers feeling uncomfortable about trying something new in the arts because they are concerned that they might not understand it, do not know how to respond or feel they might not enjoy it (Arts Council, 2008b).

5. Learning by consuming

Whereas in the case of utilitarian consumption practises, consumption leads to a surfeit of consumption, this is not the case in cultural consumption (Passebois and Aurier, 2004). An increase in a consumer's present consumption will increase her future consumption (Throsby, 1994). According to the theory of learning by consuming or cultivation-of-taste process, consumers discover their true taste through repeated experiences (Brito and Barros, 2005; Teichert and Tajtáková, 2007). This means that artistic appreciation increases with consumption (Cavenago in Hume et al., 2006): Each visit expands the expertise and sharpens visitors' senses and knowledge (Passebois and Aurier,

2004; Dodd et al., 2005) so that visitors become more discriminating in the pleasure they derive from arts consumption (Teichert and Tajtáková, 2007). In other words, experiences generate effects which changes the value of future consumption (Passebois and Aurier, 2004). Therefore, loyalty is a means for consumers to evolve in their knowledge and sensitivity (Passebois and Aurier, 2004). This means that repetitive arts consumption can be seen as a kind of lasting investment in the consumers' knowledge or personality and as an enduring process (Svendsson, 1992) whereby consumers may become devoted arts lovers.

6. Subsidised sector

The subsidised character of the performing arts sector implies two reasons, related to the supply and demand side, why customer loyalty development might be different from other sectors. Firstly, it is a subsidised sector and organizations need to balance several objectives: artistic, educational, social and financial objectives. This implies that the performing arts product cannot be adjusted to meet the customer's needs just like that. Secondly, there is a difference between the development of commitment to public and commercial leisure facilities (Kyle and Mowen, 2005; Kyle et al., 2006a). The customer does not only base his choices on intrinsic rewards, but also considers social responsibility, such as the dissemination of culture.

7. Constrained availability

The performing arts products often have a constrained availability (Hartley, 2007). In The Netherlands, in most cases, performances can only be attended on one particular date (or on a few dates) in a specific venue. Moreover, most products have 'short shelf lives' (Boter, 2005). This means that productions often run for only one year. Therefore, performing arts organisations have to sell their services in time (Boter, 2005).

In conclusion, it can be said that the development of customer loyalty in the performing arts is different from other sectors. Some characteristics of the sector present opportunities for the development of customer loyalty, whereas other characteristics pose constraints.

1.1.2 Supply side

In this description, a distinction is made between two levels: a micro and meso level. A description of the macro level is not provided. This macro level relates to all other leisure options and such a description is not directly related to the objective of this thesis. The meso supply side covers three topics: the production and marketing chain, the diversity in venues and the government policy. Since this study focuses on performing arts venues, the micro supply side gives information of some relevant topics of these venues related to customer loyalty: the marketing focus, the performing arts product, subscription registrations and the role of audience development.

Meso supply side

Production and marketing chain

The production and marketing chain of the performing arts consists of several

- producers: performers such as theatre companies or orchestras¹,
- intermediaries: such as impresarios,
- distributors: performing arts venues (such as theatres and concert halls), and media (such as tv, dvd or internet) and
- the public.

So, performing arts venues fulfil a distribution function to an important degree.

In The Netherlands, the organisations in the performing arts sector are small scale and the sector is horizontally and vertically fragmented (Wils and Van Klaveren, 2008). Because some venues, such as theatres, make agreements with suppliers and producers long before the performances take place, programming is inflexible and the performances are tightly planned, long in advance (Wils and Van Klaveren, 2008). In many cases distributors and producers are two separate entities working together, both having their own financial interests. Performing arts venues and producers use different forms of contracts to cooperate (Langeveld, 2009). Depending on the contract, both organisations might have different advantages in case performances are sold out and ticket revenues increase. On the one extreme, the venues solely receive the ticket revenue. On the other extreme, the producers solely receive the ticket revenue. In most cases, performing arts venues perform the main marketing activities, supported by the performers. This implies that mostly performing arts venues own important customer database details, such as attendance figures. Boorsma (2006) argues that due to the separation of the distribution role and the production role, successful productions in the non-profit performing arts fail to reach their full potential. In practice, in many cases, performing arts venues do not share customer details with suppliers or producers. Moreover, given specific contractual arrangements, performing arts venues realise that in case they invest an additional marketing budget for a specific performance, it is mainly the producer who profits from their investments.

Diversity in venues

Performing arts venues are different in terms of location, profile, size, and level of professionalism (Langeveld, 2006) and in terms of executing business processes such as programming, marketing, sales and ticketing. There are facilities with a primary performing arts function such as theatres, concert halls (mainly classical music) or pop concert venues, facilities with an additional performing arts function (such as socio-cultural centres, churches or jazz café's), large buildings (such as trade fair halls, sport halls and stadiums) and other locations (sometimes temporarily built for specific

¹ In the performing arts sector, the term 'producer' often refers to the entity that is responsible for financing and supervising the making of a performance. In this thesis, the term is mainly used to refer to the performer / artist or group of performers / artists.

purposes) such as city walls, open air festivals or circus (Langeveld, 2006 and 2009). According to a TNS Nipo survey, facilities with a primary performing arts function receive 64% of all visits to performing arts. Facilities with an additional performing arts function receive 11% and halls and stadiums receive 15% of all visits (Foekema, 2008).

The number of venues in The Netherlands cannot easily be estimated. The theatres and concert halls are represented by the VSCD (association of directors of theatres and concert halls) at branch level. VSCD have 158 members (VSCD, 2009). VSCD (2011) roughly estimates that their members receive approximately 12 million performing arts visitors on an annual basis, which is the majority of all visits to performing arts. The total revenue of the members of VSCD is 565 million euro (VSCD, 2011). Pop podia and festivals are represented by the VNPF (Dutch association of pop podia and festivals). VNPF count 87 members (VSCD, 2009). When compared to foreign countries, rough figures show, there are many performing arts venues in The Netherlands (Langeveld, 2009).

This study especially focuses on facilities with a primary performing arts function, such as theatres and concert halls. Facilities such as pop concert venues or facilities with an additional performing arts function are not specifically taken into account. There are various reasons for this choice. Firstly, the academic literature has a strong focus on theatres or concert halls with a primary performing arts function. This knowledge can be used to build a framework around customer loyalty. Secondly, the core product of pop concert venues is different from theatres and concert halls. The main goal of pop podia is to present pop music (Van Dalen et al., 2009). Dance evenings are a main part of their core product. These dance evenings attract 1.1 million paying visitors in The Netherlands, of a total of 2.9 million pop podia visitors (VNPF, 2009). Thirdly, the audience characteristics are different: pop podia attract a (very) young male audience and the visitors are less highly educated compared to theatre visitors (Ranshuysen, 2005). Fourthly, facilities with a primary performing arts function, such as theatres and concert halls, receive the majority of the performing arts visits (VSCD, 2009).

The Dutch theatres and concert halls mostly depend on local subsidies. These venues are either run by local councils or they have been privatised. There are a few commercial theatres such as the Fortis theatres. Wils and Van Klaveren (2008) argue that in The Netherlands, there are too many theatres with limited capacity and facilities. Some of these theatres only serve a limited geographical area. The revenue from the performances cannot cover the high fixed costs which causes a dependency on local municipalities and a lack of means to invest (Wils and Van Klaveren, 2008). Many facilities are bound by a fixed location, which may be a constraint. Puhl et al. (2008) and Petr (2005), for instance, refer to the success of once-only theatre events outside the conventional structures at varying locations. Boorsma (2006) points out the disadvantage of subsidised theatre performances compared to the commercial musical industry in terms of scale size, publicity possibilities and the longer runs of musicals in one location, which means better customer attraction for musical producers. In the subsidised theatres there are especially many small-scale productions and some performances are shown too limited (Wils and Van Klaveren, 2008). According to Boorsma (2006), the consequence of the distribution problem is that subsidised theatres nearly exclusively attract 'early adopters', whereas the musical industry also manages to capture the 'late majority' of customers.

Government policy

To stimulate visits, a subsidy policy of the government for the performing arts has been designed, especially aimed at audience development and reaching a younger and multicultural audience (Kooke, 2007). In the model that underlies this policy, production, distribution and consumption are regarded as separate processes (Boorsma, 1998). This three-track policy means that the government is responsible for creating the preconditions regarding the production of arts, the provinces are in charge of (the coordination of) the dissemination of arts, and the municipalities are responsible for the consumption (programming and maintaining of the venues). In exchange for subsidy, producers and performing arts venues undertake a number of activities that meet artistic, educational, societal and financial objectives. However, there are serious doubts as to whether any form of art has attracted specific new target groups due to the subsidy policy (Abbing, 2009; Kooke, 2007). Dutch SCP-figures show that the audience segments attending performing arts have not changed a lot. The main segments are still the higher educated and autochthonous consumers (Van den Broek et al., 2009). Boorsma (1998) indicates that the subsidy model is more likely to obstruct market processes, rather than to stimulate them. It is precisely through cooperation between performing arts producers and distributors that demand and supply can be aligned. Arts marketing activities may be aimed at changing the behaviour – the preference structures in particular – of specific target groups. Achieving fundamental changes in behaviour requires detailed customer information (Boorsma, 1998). In this process, cooperation between distributors and producers is essential.

The past couple of decades have seen a change in the subsidy policy (Van Boven, 1998). Public appreciation is increasingly considered as a relevant quality criterion (Van Boven, 1998) and the arts organisation should serve a societal goal (Kooke, 2007). Subsidised artists and arts organisations have to take into account market developments and make a greater effort to increase consumer participation through marketing activities (Boorsma, 1998). In the Dutch situation, subsidies for performing arts organisations from local governments have increased in the period from 1996 to 2008. However, the importance of subsidies as a percentage of the sales volume has decreased in this period. Local government funding as a percentage of the turnover volume, for instance, has decreased from 47% in 1996 to 37% in 2009 (VSCD, 2010). Recently, subsidies are decreasing and the expectations are that they will further decrease in the future (Bogaart and Van der Horst, 2011).

Micro supply side

Marketing focus

The attention for marketing in the performing arts has grown from the 1990s onwards (Langeveld, 2006). Lee (2005, p. 153) refers to the 'marketisation of the arts', which implies a more business-like approach and a stronger market focus. The performing arts will have to integrate the needs of the consumers with the creation of artistic values (Kotler and Scheff, 1997), in which a collision may occur between customer values and artistic values (Boorsma, 2006; Joostens, 2012). This collision can be avoided by leaving the core product intact and modifying the secondary product (Lee, 2005; Scheff Bernstein, 2006). Nevertheless, at least in the Dutch situation, performing arts

venues have several problems in attracting audiences. Around 80% the performances are not fully sold out (VSCD, 2010). Many performing arts venues offer the same performances, resulting in little differentiation between the venues (Wils and Van Klaveren, 2008). Furthermore, marketing and programming seem to be separated disciplines. Therefore, it appears that effective strategies to attract new audiences and to keep current customers receive limited attention (Joostens, 2012; Wils and Van Klaveren, 2008). Joostens (2012) stress the importance of close cooperation between marketing and programming, and the contribution of the whole organisation to optimising customer experiences. In the Dutch situation, some theatres still focus too much on promotion instead of executing a marketing policy based on a customer centric approach (Wils and Van Klaveren, 2008). A study of Hume et al. (2006) shows that performing arts managers focus primarily on only a small segment of their customers (the committed 'theatre buffs') and have less attention for the 'entertainment seekers'. They overlook service design elements required for this latter group.

Several academics refer to the importance of the shift from a transaction focus to a relationship focus and the application of relationship marketing in the performing arts (Brennan and Brady, 1999; Hayes, 2003; Joostens, 2012; Radbourne, 1999). 'The study of relationship marketing can make a significant contribution to the study of the arts since many arts organisations have distinct relational and transactional customers. Decades of audience studies and surveys of the public suggest that transactional or audience attraction marketing approaches may be ineffectual in broadening customer markets beyond the highly select audiences that attend and support the high culture arts' (Johnson and Garbarino, 2001, p. 75).

The performing arts product

The performing arts sector needs to balance artistic, educational, social and financial objectives. This implies that the product is not only focused on customer's needs like commercial industries might do. 'The purpose of a non-profit arts organization is to expose an artist and his or her message to the widest possible audience, rather than to produce the artist and the message that the largest audience demands' (Kotler and Scheff, 1997, p. 20). This means that the arts product is not a variable in the traditional marketing mix (Boyle, 2007). In this respect, Boorsma (2007) points out the importance of the quantity and nature of the artistic experiences. Some believe that arts organisations need to become customer-centric, in order to produce value for customers within the constraints of the artistic mission (Kotler and Scheff, 1997). Others are of the opinion that it is practically impossible to create an organisational culture that is customer-centric and art-centric at the same time (Boorsma, 2007).

Programming is a primary activity for theatres. Subsidised theatres program a multitude of performers every year. However, only a small part of theatre performances is funded by the national government (VSCD, 2007). This implies there is a certain commodification of cultural offerings (Swaab and Weede, 2007). The performing arts product is strongly related to commercial processes and offered in a mass consumption market. Because many theatres offer the same performances, there is a lack of differentiation between the theatres and a lack of a distinctive profile (Wils and Van Klaveren, 2008). In case venues operate in the same catchment area, this becomes a problem

in attracting audiences. The performing arts sector embraces a great variety of art forms. The performing arts are often divided into following main genres: theatre, dance, music and music theatre. These main genres cover various subgenres such as drama, youth theatre, opera, jazz, cabaret, musical, pop music and symphonic music. Lee (2005) distinguishes between the core product and the secondary product. With regard to the core product (the performance), there are not many differential advantages between theatres. Many theatres offer the same or similar performances. The possibilities for differentiation can mainly be found in the secondary product (Pulh et al. 2008), which consists of accessibility, hospitality and quality of the catering facilities (Lee, 2005). Hume (2008, p. 50) underlines the fact that 'the quality of utilitarian aspects such as peripheral services and delivery may be better predictors of perceived value and repeat purchase'.

The performing arts offer 'a continuous, large supply of new products with often short shelf lives' (Boter, 2005, p. 22). Pulh et al. (2008) also point out the reduced life time of cultural products. Consumers are not always able to orientate themselves properly in this huge and varying supply. Marketeers have to be able to find their customers in a targeted manner and support them in the choice process. There is also a constrained availability: the services are available only at particular times, determined by the organisations and not by the customers (Hartley, 2007). This implies that service providers have to sell their services in time (Boter, 2005), which is hampered by the low marketing budgets in the culture sector. The current programming systems of especially theatres and concert halls (and not pop venues or festivals) are inflexible for customers. Theatres and concert halls stimulate consumers to make advanced bookings. Because consumers want to prevent missing their favourite shows, they buy many tickets well in advance. This lack of flexibility might create a barrier for some customers (Wils and Van Klaveren, 2008). Inflexible subscription structures might not match the desired flexible spending of leisure time well (also see next paragraph). Therefore, recently, a few performing arts venues started renewing their programming schedule and subscription offers in a flexible way (De Rooij and Van Leeuwen, 2011).

Subscription registrations

Some performing arts venues offer customers the possibility of taking out a subscription or to register for a series of performances. From a marketing point of view, subscribers are interesting for a variety of reasons. They are principal contributors producing an enormous lifetime value (Scheff Bernstein, 2006), supposed to fill the seats of the less popular productions (Petr, 2005) and provide money up front to the organisation (Johnson and Garbarino, 2001). Because subscribers are known to the organisation, they are easy to get in touch with (Petr, 2005). From the subscriber base often come people who may volunteer time (as a 'friend' of the performing arts venue) or contribute funds to the organisation (as a 'partner') (Johnson and Garbarino, 2001). The advantages for the subscribers are certainty to visit specific performances given the scarcity of the desired product (Currim et al., 1981), ease in getting tickets and an overview of the entire program when choosing performances (Theater Netwerk Nederland, 1994).

In The Netherlands, some performing arts venues annually lost 20% of their subscriptions in the early nineties (Theater Netwerk Nederland, 1994). It is pointed out that in some countries the number of

subscriber tickets purchased continues to erode (Scheff, 1999; Scheff Bernstein, 2006; Petr, 2007). Figures about theatre subscription numbers in The Netherlands are seldom published. Figures from TNS Nipo (Kramer, 2007) relating to all performing arts (including theatres, pop concert venues and festivals amongst others) show that the number of consumers holding subscriptions is decreasing.

It is the question whether the subscription concept is consistent with cultural practices in an increasingly postmodern world with changing lifestyles, desired flexibility by consumers, and more competition for leisure time activities (Petr, 2007; Scheff Bernstein, 2006; McCarthy, Brooks, Lowell and Zakaras, 2001; Pulh et al., 2008). Consumers have become more spontaneous in choosing their leisure options and in particular younger audiences are less likely to commit themselves months in advance (Scheff Bernstein, 2006). Since some performing arts consumers have an aversion to commitment, the customer's orientation to a relationship plays a role (Petr, 2005). Some consumers may be loyal to a theatre, but reject the principle of a subscription because they refuse to be committed by a contractual relationship. In conclusion, it is argued that the group of subscribers is an important customer segment, but increasingly difficult to maintain.

Audience development

Performing arts venues are involved in audience development. Audience development is aimed at (1) increasing audience numbers, (2) broadening the arts audience base by increasing the range of people who constitute the audience (cultural inclusion), and (3) it strives to enrich customers by deepening their knowledge and interest in performing arts (taste cultivation and audience education) (Scollen, 2008; Hayes and Slater, 2002). Because of the importance of education, many theatres have an educational department. Boorsma (1998) describes that, in a general sense, performing arts visits leave to be desired. In this respect, Boorsma emphasises that it does not involve a *culture* participation problem, but an *arts* participation problem. Clearly Boorsma refers to the distinction frequently made between traditional, high, challenging, complex, specialist or unconventional culture (or arts) on the one hand, and popular, low, common, uncomplicated, general or conventional culture on the other hand (Van Boven, 1998; Van den Broek et al., 2005; De Haan and Knulst, 2000; Van Maanen, 2005). Van Boven (1998) considers modern dance, ballet, drama, puppet theatre, mime, opera and classical music to belong to the first category and cabaret, musical and popular music to the second category.

1.1.3 Demand side

The demand side of the performing arts is discussed below. Developments in the field of leisure and performing arts visits are outlined. Firstly, there is a discussion of some developments in the spending of leisure time related to cultural activities. Secondly, two developments in performing arts attendance are described. Thirdly, it is argued that there is only a small core audience.

Spending of leisure time

The performing arts are confronted with changing consumption patterns. What is relevant in these patterns, is the spending of the time and money budget. In the period from 1975 to 1995, the

Dutch population saw their leisure time decrease (De Haan and Knulst, 2000). The share of the (financial) family budget that can be spent on leisure activities has increased during the period between 1980 and 1996 (De Haan and Knulst, 2000). The performing arts are faced with increased competition in the battle for the consumer's leisure time and the budget the consumer wishes to allocate to this (Fillis, 2002; Janssen, 2005; Pulh et al., 2008). Although consumers participate in many activities, they do not participate much in each activity (De Haan and Knulst, 2000) resulting in a rather transitory leisure pattern also in the cultural domain (Van den Broek and De Haan, 2000). Since the available leisure time is limited and fragmented (Slater, 2007), the consumer desires quick consumption and flexibility (Pulh et al., 2008). Additionally, expectations regarding leisure events are rising, and because consumers are looking for perfect moments, they are less inclined to take risks (Slater, 2007). There is a strong increase in the supply side of leisure possibilities (Van den Broek and De Haan, 2000). In 1995, Dutch adults spent six hours a week in going out (restaurants, sports, culture). Visiting museums and performing arts only formed a very small part of this time: 15 minutes per week (4% of the leisure time going out) (Van den Broek and De Haan, 2000). There is only a marginal difference in leisure time of visitors and non-visitors of cultural organisations. Nevertheless, visitors of cultural organisations have a more diversified pattern of spending their leisure time and their leisure time is spent relatively more outdoors compared to non-visitors (De Haan and Knulst, 2000; Van den Broek et al., 2005). Although spending leisure time on cultural activities is limited, many Dutch consumers attend performing arts at least once a year. Depending on the survey, the estimates range from 53% (Van den Broek et al., 2009) to 62% (Kramer, 2007). In conclusion, it is argued that due to the increased competition in the battle for the consumer's leisure time, it becomes increasingly difficult to make customers loyal to a particular cultural activity.

Developments in performing arts attendance

1. Visits to traditional arts and popular cultural events

In their SCP report, De Haan and Knulst (2000) describe the participation in traditional and popular performing arts in various stages of life. They report that the participation in visiting traditional performing arts throughout the course of life is rather steady, in a range of about 25% to 35%. Participation in popular performing arts is on its top level when people are aged 21 – 25 years (around 45%) and is then gradually decreasing to reach its minimum level of 10% (71 years and older). However, there is only a small group of culture enthusiasts who *regularly* undertakes cultural activities (Nagel, 2001). These cultural participants are higher educated and have parents who also have been actively culturally participating (Nagel, 2001).

De Haan and Knulst conclude in 2000 that the number of Dutch people that attend art and culture events (challenging or traditional culture and uncomplicated or popular culture) has remained unchanged since the late 1970s, or has only slightly increased. The branch organisation VSCD (2010 and 2011) reports that the total number of visitors to the performing arts in The Netherlands has been rising from 2004 to 2008, but have decreased with 7% in 2009 and with 2% in 2010. Taking into account specific genres, there is a differentiated view. The VSCD figures (2011) point out that in the period 2000 – 2010 the visits to popular music increased, visits to drama and opera remained

unchanged, visits to classical music decreased from 2003, but stabilized in 2010, visits to dance remained unchanged from 2004, and visits to musical and cabaret (strongly) increased until 2008, and then show a strong decrease in 2009 and 2010. Despite this decrease in attendance numbers, musical and cabaret are still the most popular genres. Van den Broek et al. (2009) show that in the period 1987 – 2007 visits to pop concerts and cabaret have strongly risen, and visits to drama, ballet and classical music have remained unchanged or slightly decreased (Van den Broek et al., 2009). In general, this implies a steady interest for traditional arts and an increasing interest for popular culture in absolute terms last decades. The relative share of popular culture as part of the total performing arts market has increased, while the relative share of traditional arts has decreased.

The differences in visits to performing arts between consumers with a low and high education have remained constant in the course of time (Nagel and De Haan, 2003). Relatively many lowly educated consumers are not attracted to any form of culture, whether it is a traditional form of culture or not (Van den Broek et al., 2005).

Recent Dutch and foreign studies suggest that younger generations (including the highly educated) decreasingly visit traditional arts events, in favour of all sorts of other forms of culture (De Haan and Knulst, 2000; Janssen, 2005). Compared with the generation born between 1935 and 1944, earlier generations have less interest in popular culture, while most younger generations show a higher interest in this type of culture (Van den Broek et al., 2010). Taken into account visitors to classical music, there is a decrease in attendance of generations born after 1944. Although the relative number of visitors stabilizes from the generation born between 1965 and 1974, this number is divided into halves when compared to the generation born between 1935 and 1944 (Van den Broek et al., 2010). Possible explanations can be found in the changes in society and in the way children are brought up and culturally socialized (De Haan and Knulst, 2000). Past 'formal' society has been replaced by an 'informal' society offering more individual freedom of choice (Abbing, 2009).

Overall, it seems that the number of people feeling attracted to the traditional arts is decreasing (Abbing, 2009). It turns out that the presupposed life-stage effect (the idea that cultural interest is connected with certain stages in life) or the effect of social mobility are not empirically supported (De Haan and Knulst, 2000; Van Eijck et al., 2002). Traditional views of art and cultural boundaries have eroded since the 1950s and have been replaced by more differentiated and less hierarchical patterns of culture consumption (Janssen, 2005; Van den Broek et al., 2009). Culture participants are decreasingly sensitive to the traditional distinction between high and low culture. The former, sharp status differences between cultural expressions have faded and the domain of legitimate culture has come to comprise more and more genres (Janssen, 2005). Many visitors, including the higher educated, both visit traditional and popular performing arts (Van den Broek et al., 2009).

De Haan and Knulst (2000) conclude that the reach of traditional performing arts is actually smaller than may be expected from today's higher levels of education and smaller families. This implies that the reach of the traditional arts is limited. It is only to a small minority of the population, that art plays a key role (De Haan and Knulst, 2000). Given the differences of interest between the generations described earlier, it is likely that the relative interest for traditional performing arts

will further decrease in the future, and the relative interest for popular performing arts will further increase.

2. Social entertainment arena

Arts are becoming more and more like 'commodities', interchangeable with all sorts of other commercial leisure products (Janssen, 2005). Consumers are seeking not only the core show but an entire experience (Hume, 2008). The culture consumer wishes to be stimulated in a multisensory fashion and is looking for entertainment (Kolb, 2001), 'edutainment' (Pulh et al. 2008) or for a 'learning-orientated entertainment experience' (Slater, 2007, p. 152). Studies by Hume et al. (2007, p. 142) show that a majority of the respondents 'defined the performing arts as an entertainment service rather than an artistic service and tended towards a lower level of enduring involvement. (...) These consumers raised the issues that the performing arts were just one player in the leisure entertainment market and value and equity were stronger drivers of choice for consumption and repurchase intention than artistic content and emotional outcomes'. Performing arts service offerings should not be restricted to the venue alone: consumers emphasize the importance of services in pre-arrival and departure stages (Hume et al, 2006). So, it appears that the secondary product is becoming increasingly important. In addition, customers perceive services in the performing arts as interactive instead of a 'low contact self-service' (Hume et al., 2007). Apparently, the performing arts are competing in a complex entertainment arena (Hume, 2008). Since consumption can be viewed as a way of defining oneself and of connecting with others within a broader social system (Hartley, 2007), social experience is of major importance in the performing arts (Pulh et al., 2008; Van Boven, 1998). The majority of the Dutch consumers (97%) attend the performing arts with one or more relatives or friends (Foekema, 2008). Pulh et al. (2008) argue that the cultural consumer is possibly seeking a shared or social experience rather than an individual aesthetic or intellectual experience. The consumer wants to play an active part in this experience. Offers can be presented in such a way that it allows for genuine audience interaction (Pulh et al., 2008) and co-creation. Evidently, some consumers regard theatres as a social entertainment arena where co-creation takes place.

Small core audience

Studies by TNS Nipo (Kramer, 2007; Foekema, 2008) of the Dutch population identified non-attenders and attenders of performing arts (of all categories including theatres, pop concert venues and festivals amongst others). The segment of non-attenders consists of consumers who are not interested (16% of the Dutch population) and consumers who are interested (22%) in the performing arts (Foekema, 2008). The 'interested non-attenders' is an interesting group since they are ready to receive marketing appeals to change their behaviour (Huntington, 2007). The segmentation of attenders is based on visit frequency. It appears that 33% of the Dutch population visit the performing arts one or two times a year, 20% pay a visit to the performing arts three to five times a year and 9% attend six times or more (Kramer, 2007). Taken a closer look at the performing arts attenders, figures show that 53% of these attenders, visit the performing arts one or two times a year, 32% attend three to five times a year and 15% attend six times or more (Kramer, 2007). These figures of performing arts attenders roughly match the division in England (Arts Council England, 2007).

De Haan and Knulst (2000) report that in terms of visits to plays, classical music performances, ballet and cabaret, the Dutch population often visit performances incidentally. In The Netherlands, there are relatively many incidental visitors and relatively few frequent visitors. The proportion is approximately 5 : 1. This means that some 20 % of the visitors (of the above-mentioned artistic genres) attend a performance at least once every three months and 80 % of these visitors attend a performance one to three times every year (De Haan and Knulst, 2000). Analysis of customer databases of theatres across several countries has shown a common pattern of distribution of attenders and attendances referred to as the 50:35:15 rule (see figure 1.1; a variant of the 80 / 20 rule) (Tomlinson and Roberts, 2006). This implies that 15% of the attenders buy 50% of the tickets, 35% of the attenders buy 35% of the tickets and 50% of the attenders buy 15% of the tickets. These figures match with the TNS Nipo figures mentioned before. It can be concluded, that there is a huge group of customers, the incidental spectators, which forms about 50% of all attenders and buy approximately one or two tickets each year. A group of interested participants forms about 35% of all attenders and buy approximately three to five tickets each year. Finally, there is a group referred to as the core audience which is approximately 15% of all attenders, which buys about six tickets or more. This group is a small minority of the Dutch population and buys approximately 50% of all performing arts tickets.

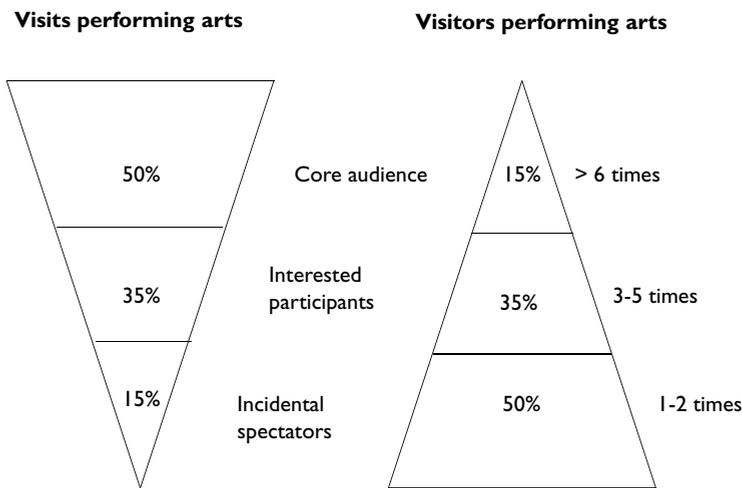


Figure 1.1: The relationship between the visits and visitors of performing arts²

1.1.4 Conclusions

In order to understand and explain customer loyalty, and to give recommendations to theatre managers how to increase customer loyalty, specific industry characteristics must be observed. In this chapter, the supply and demand side of the performing arts sector have been described, and it is argued why this is different from many other sectors. The performing arts sector poses some opportunities and constraints to make customers loyal.

² This is a rough indication, based upon limited information.

Opportunities

For many consumers, attending performing arts is a pleasurable way of spending their leisure time. Because consumers make uncoerced choices in their leisure time, some intrinsically motivated consumers may become involved with attending performing arts, and may show commitment to a specific venue. Attending performing arts is not only pleasurable, it also contributes to the construction of individual's identity. For some visitors it may be an affirmation of certain values. Therefore, it seems that it is relatively easy for a performing arts venue to attract (highly) involved customers.

Constraints

The system in which performing arts venues in The Netherlands, and possibly elsewhere, operate, poses several constraints. Performing arts venues have to balance several goals: artistic, educational, societal and financial. Governments expect performing arts organisations to pursue audience development strategies, directed to broaden the audience base. However, these strategies do not seem to be successful. It seems to be rather difficult to attract non-attenders. Young people's attention for traditional culture has decreased. It is not easy to introduce them to traditional culture. There is only a small core audience which seems to be really interested in the performing arts product. Whereas, as stated before, it seems to be relatively easy to attract (high) involved customers, it seems to be rather difficult to attract low involved customers. This becomes even more difficult, because the production and distribution role of performing arts organisations is separated: even if producers and distributors are cooperating, sometimes they have different interests. These issues complicate having a customer-centric approach. Therefore, performing arts marketing efforts fail to reach their full potential.

Taking into account individual organisations, some subsidized performing arts organisations still focus too much on promotion instead of executing a marketing policy based on a customer-centric approach. Moreover, it seems that the strategies of the organisational departments marketing and programming are not always integrated. Finally, many venues are offering a multitude of annual new products with a short lifespan and with a limited availability, complicating their marketing efforts, and thereby their chances to increase customer loyalty.

Overall attendance figures have decreased in recent years. Nowadays, performing arts organisations partially find themselves operating in an entertainment arena, whereby consumers have infinite leisure choices.

These problems show it is not easy in the current circumstances to attract new customers and to keep current customers. In the next chapter, customer loyalty in the performing arts is explored.

1.2 Introduction customer loyalty in the performing arts

In previous section, the supply and demand side of the performing arts industry have been described. In this section, customer loyalty in the performing arts is further introduced. Firstly, attention is paid to the increased interest for customer loyalty. Secondly, customer loyalty in the performing arts is shortly addressed. The main topics of this dissertation are described. Thirdly, the objective and the relevance of the research are addressed. Finally, the structure of the dissertation is described.

1.2.1 Increased attention for customer loyalty

Against the background of major changes in the marketing environment, both the academic world and industry have been focusing attention on customer loyalty for several decades now. First of all, markets are rapidly changing (Kotler et al., 2002). It is an environment characterised by growing competition, a high product quality and a lack of differential advantage (Whyte, 2002). In addition, some consumers have an egocentric attitude, are price-conscious and are looking for instant satisfaction (Bennett and Rundle-Thiele, 2005). As a result, it is argued that consumers have become less loyal to brands that have become familiar to them (Bennett and Rundle-Thiele, 2005). Secondly, the attention for customer satisfaction and quality did not produce the desired economic advantages that companies expected (Fredericks et al., 2001). As it turned out, organisations need to know more about other relevant determinants of consumer behaviour such as customer loyalty, if they want to make the most of their customers' spending potential (Oliver, 1999; Coyles and Gokey, 2005). Back and Parks (2003, p. 431) demonstrate the importance of the customer's attitudinal loyalty: 'Satisfied customers did not actually repurchase unless they were attitudinally brand loyal'. It can be argued, that there is a difference between satisfaction with a specific exchange and attitude. Transaction-specific satisfaction or transactional satisfaction is a necessary but insufficient condition for establishing relationships. Attitude relates to the general evaluation of satisfaction based on various experiences with a supplier (Blackwell et al., 1999), or to satisfaction with the relationship (Palmatier et al., 2006), or to cumulative satisfaction (Anderson, Fornell and Lehman, 1994). The need to affiliate with other consumers in a group and the emotional connection with a brand, might also outweigh the need for transactional satisfaction (Hartley, 2007). Thirdly, markets (Oliver, 1999; Whyte, 2002) and media (Duffy, 1998) are fragmented. The costs of acquiring new customers have risen steeply (Whyte, 2002), and it is less expensive to keep current customers than to acquire new customers (Reichheld, 1996). These developments resulted into customer loyalty receiving a great deal of attention in the academic world as well as in the industry.

There is discussion about what customer loyalty precisely means and confusion about the factors that contribute to the development of customer loyalty (Morais et al., 2006). It is a complex concept of which there are many definitions and determinants. The confusion is caused by a number of factors. Rather than an isolated phenomenon, customer loyalty is embedded in various antecedent processes. Customer loyalty is a dynamic process, characterised by a multitude of factors influencing each other either directly or indirectly (Blackwell et al., 1999). Consequently, little is known about how customer loyalty develops (Morais et al., 2004). Morais et al. (2006) point out the multidimensional complexity of the customer-supplier relationship. Customers do not have a

one-dimensional view of the supplier: many different actors play a role in the creation of customer loyalty. The possible influence of the ties that customers have with other customers of the supplier makes achieving customer loyalty even more complex.

1.2.2 Customer loyalty in the performing arts

In this study, attitudinal and behavioural loyalty are distinguished. Attitudinal loyalty consists of two components: affective loyalty (or commitment) and conative loyalty. Affective loyalty refers to an affective attachment to a person or an organization. Conative loyalty is related to the desire to maintain the relationship with an organization or person. Behavioural loyalty refers to several behavioural outcomes, of which attendance frequency is an important indicator.

The development of loyalty in the performing arts is different from the development of loyalty in other sectors (see section 1.1). As discussed before, this study especially focuses on facilities with a primary performing arts function, such as theatres and concert halls. The study concentrates on four topics:

1. The nature of customer loyalty in the performing arts

Relationships are complex phenomena, ranging across various dimensions and taking many forms (Fournier, 1998). This is particularly valid for the performing arts: Customers may be loyal to the performing arts as a leisure activity, a performing arts venue as a provider of performing arts (venue loyalty), a festival, a genre or a specific performer. Moreover, loyalty to a venue can occur through a variety of means: there are various loyalty indicators such as buying individual tickets, subscriptions or being a friend or member of a theatre. The meanings of all these various forms of connections vary across theatres. In this way, customer loyalty in the performing arts is more complex than in many other service industries (Hayes and Slater, 2002).

2. Development patterns of customer loyalty

Although several studies paid attention to customer loyalty in the performing arts, they did not describe the development patterns of customer loyalty from a customer's perspective. Some studies only examined the influence of determinants in a single point of time. This implies there is limited information about relationship dynamics over time. However, knowledge about this subject seems to be relevant. Firstly, because relationships are ever-changing phenomena that continuously require adjustments to the service offering (Bell et al., 2005). Secondly, the determinants influencing relationship maintenance differ from those which influence relationship development (Verhoef, 2003; Ngobo, 2005). Therefore, it is interesting to understand temporal dynamics in the relationship between a customer and an organisation (Reinartz and Kumar, 2003). In other words, how does customer loyalty in the performing arts develop and which patterns can be distinguished?

3. *Consumption motives*

Knowledge about consumption motives is crucial to create customer loyalty, because this knowledge can be used to create customer value. Consumers have different bundles of motives, at different times, for attending performing arts. However, the conceptualization of consumption motives in the performing arts is fragmented and incomplete (Swanson et al., 2008), and empirical research exploring consumption motives for participating in the performing arts and getting involved with the performing arts is rather scarce (McCarthy and Jinnett, 2001; Swanson et al., 2007 and 2008).

4. *Explaining customer loyalty to performing arts venues*

Many factors influence customer loyalty. Several studies in the performing arts paid attention to the relationship between various determinants and customer loyalty. These studies mainly focused on the influence of the single performing arts organisation (such as satisfaction with the performing arts product) on customer loyalty (Garbarino and Johnson, 1999; Garber et al., 2000; Ngobo, 2005; Petr, 2007). These studies show mixed results about the influence of satisfaction with the performing arts product on customer loyalty. Some studies point out there is a positive influence, other studies suggest there is no influence of satisfaction with the product on customer loyalty. Moreover, some personal factors (such as involvement), interpersonal factors (such as social influences) and factors related to the competition, lack attention. An integrative model, based on a holistic perspective, needs to be developed to provide a better understanding of the role which various determinants play in developing customer loyalty.

In this study, a mixed method approach is applied: a qualitative and a quantitative study have been carried out. Based on a literature survey, semi-structured interviews with guests of a performing arts venue have been held. These interviews formed the basis of the quantitative study, using a questionnaire which has been distributed to guests of three venues. This means that during the research project, it was possible to learn from earlier parts of the study. Moreover, triangulation took place, whereby the different research methods gave additional insights, providing a varied picture of reality.

1.2.3 Objectives of the research

It is difficult to attract non-attenders who are less involved with the performing arts and to broaden the audience base. The decline in subsidies only expands this problem. It seems to be easier to try to keep current, involved customers. However, performing arts marketing efforts fail to reach their full potential. The production and distribution role of performing arts organisations are separated. Moreover, some performing arts organisations do not have a customer-centric approach. Given the increased competition for consumers' leisure time and budget, such an approach seems to be necessary. Last few years, attendance figures have decreased. Based on this context, it is relevant to understand and explain customer loyalty.

The research has five objectives:

- a. to describe and understand the nature of customer loyalty to performing arts venues
- b. to describe and understand the development of customer loyalty to performing arts venues
- c. to describe and understand consumption motives in the performing arts
- d. to create an integrative model and to explain customer loyalty to performing arts venues
- e. to give managerial recommendations to increase customer loyalty.

Research efforts are aimed at the consumer market, not the business market³.

1.2.4 Relevance of the research

The academic relevance of the research is that it firstly will provide an insight into the nature of customer loyalty in the performing arts. The nature of customer loyalty is addressed by a holistic perception of the relationship between a customer and a performing arts venue. This implies that the study not only focuses on the core relationship between a customer and a venue, but also takes into account the role of multiple entities influencing this relationship, such as attending performing arts as an activity, competitive performing arts venues, the role of performances / performers, and social influences. Secondly, the study describes customer loyalty development patterns, based on in-depth interviews. This relates to the gap of knowledge in understanding consumer behaviour in the performing arts over time (Hayes and Slater, 2002). Thirdly, this study contributes to increase the knowledge of consumption motives in the performing arts. Research in this field is limited (McCarthy and Jinnett, 2001; Swanson et al., 2008). The authors who have studied consumption motives, have no common understanding in categorizing, conceptualising and operationalizing these consumption motives. The current literature it is fragmented and incomplete (Swanson et al., 2008). Fourthly, this study contributes to the development of explanatory models to provide a better understanding of customer loyalty in the performing arts (Hume, 2007, and 2008; Swanson et. al, 2007). Currently, there is a lack of attention for the influence of some factors on customer loyalty, such as involvement and social influences. Moreover, little is known about interrelationships of determinants of customer loyalty (Hume and Mort, 2008b).

The societal relevance consists of a contribution to the further professionalisation of the performing arts and a contribution to the policy of increasing visitor numbers in the performing arts. The problems described in section 1.1.4, show it is not easy to attract non-attenders who are not really involved with performing arts. It seems there are chances to keep current customers who are (partially) involved with the performing arts. However, while subsidies and dependency on the government are decreasing, the performing arts need to become increasingly market- and customer-oriented in its outlook. What's more, the performing arts are faced with more competition in the battle for the consumer's leisure time and money. At this moment, performing arts marketing

³ A performing arts venue has relationships with different partners, which might be referred to as customers: suppliers (like performers), internal partners (staff), lateral partners (funding bodies, sponsors, media) and buyer partners (like consumers or companies which buy tickets for their staff) (Conway and Whitelock, 2004). This study focuses on the consumer market of the buyer partners and not on the business market.

efforts fail to reach their full potential. Based on this context, it is relevant to implement strategies, in a targeted manner, to increase customer loyalty.

1.2.5 Structure of dissertation

This dissertation consists of three parts: (1) the problem analysis and the theoretical framework, (2) the empirical research, and (3) concluding observations.

Part I continues with chapter 2. In this chapter, the subject of customer loyalty in the performing arts is discussed based on a literature survey. The concept of customer loyalty is defined, and the nature of customer loyalty in the performing arts is explored. This is followed by an outline of the determinants of customer loyalty in the performing arts and by a description of loyalty development patterns and loyalty segments. At the end of chapter 2, a theoretical framework is presented. A short overview of empirical studies into customer loyalty in the performing arts is provided. Finally, four research gaps are presented.

In part 2, the empirical research is described. A qualitative and a quantitative study will be discussed. This triangulated approach will give a wider range of reality. In chapter 3, the results of the qualitative study will be discussed. Based on the literature survey in chapter 2, semi-structured interviews with guests of a performing arts venue have been held. The focus of chapter 3 is on understanding and describing customer loyalty. Attention is paid to four topics: (a) the nature of customer loyalty, (b) the relationship between various determinants and customer loyalty, (c) customer loyalty development from a customer's perspective, and (d) the consumption motives of customers. Based on these qualitative results, attention is paid to explaining customer loyalty in chapter 4. In this chapter, a quantitative study is discussed, mainly focusing on measuring the influence of various determinants on affective, conative and behavioural loyalty. Some elements of the nature of customer loyalty are described as well.

Finally, in part 3 (chapter 5), the results and each objective of the study are discussed and the conclusions are presented. In this chapter, some management implications and issues for further research are also described.

Table 1.1 gives an overview of the relationships between the objectives, the research methods and the chapters of this dissertation.

Table 1.1*Overview of objectives, research methods and chapters*

Research objective	Method	Chapter
Nature of customer loyalty	Literature survey Qualitative research Quantitative research	2, 3, 4, 5
Development of customer loyalty	Literature survey Qualitative research	2, 3, 5
Consumption motives	Literature survey Qualitative research	2, 3, 5
Creating an integrative model and explaining customer loyalty	Literature survey Qualitative research Quantitative research	2, 3, 4, 5
Managerial recommendations to increase customer loyalty		5

Chapter 2: Customer loyalty in the performing arts

In previous chapter, the performing arts sector is described. In this chapter, customer loyalty in the performing arts is described, based on a literature survey.

A study of Scheff (1999) shows that many subscribers have been subscribing for five years or more and that many single-ticket buyers have been attending for five years or more. This means that in many cases arts attendance will be a re-attendance and many visitors are regular patrons of performing arts (Colbert et al., 1998). Given this relation between arts attendance and customer loyalty in the performing arts, it is interesting to describe the literature related to both subjects.

In section 2.1, several issues related to customer loyalty are outlined: the advantages of customer loyalty are discussed, customer loyalty is defined, and a loyalty typology is provided. These issues are related to customer loyalty in general, and not specifically to the performing arts sector. The study concentrates on four topics, which all receive attention in this literature survey. In section 2.2, *the nature of customer loyalty* in the performing arts is explored. Since one of the objectives of the research is to explain customer loyalty, an outline of the *determinants of customer loyalty* in the performing arts is provided in section 2.3. In section 2.3.2, *the consumption motives* are explored. Another topic of this study is the *development of customer loyalty*. In section 2.4, a description of loyalty development patterns is provided, and in section 2.5, customer loyalty segments are described. Finally, conclusions are drawn in section 2.6. In this section, a theoretical framework, an overview of empirical studies, and research gaps are provided.

2.1 Customer loyalty

In this section, firstly the advantages of customer loyalty are described. Why is it interesting for organisations to have loyal customers? Secondly, customer loyalty is defined and several perspectives of different academics are discussed. Thirdly, a loyalty typology is described.

The advantages of loyalty

Customer loyalty includes several advantages for companies and for customers. Regarding the advantages for companies, it should be noted that loyalty behaviour can manifest itself in various forms. In their purchase and decision process, customers pay less attention to alternatives (Dick and Basu, 1994; Morais et al., 2006). They undertake fewer attempts to look for other products (Baloglu, 2002). Loyal customers are less receptive to negative information about a certain product (Uncles et al., 2003) and they are resistant to counterpersuasion (Dick and Basu, 1994). Loyal behaviour is also characterised by repeat purchases (Tideswell and Fredline, 2004; Bennett and Rundle-Thiele, 2005). In addition, the sales of complementary products and services may increase (Baloglu, 2002). It also turns out that loyal customers spend longer periods of time at the place where the service is consumed (Baloglu, 2002; Tideswell and Fredline, 2004). They will also be inclined towards flexibility in terms of time of consumption and, if necessary, change that time in the event of limited availability of the service (Tideswell and Fredline, 2004). Therefore, loyalty might lead to a smoothing of demand

over the course of the year (Passebois and Aurier, 2004). Loyal customers will generate word-of-mouth promotion (Baloglu, 2002; Tideswell and Fredline, 2004) in which customers communicate their positive experiences to others (Morais et al., 2004) and possibly even explicitly recommend the product (Bennett and Rundle-Thiele, 2005). In addition, these customers are prepared to help the company passively (Baloglu, 2002), give advice actively (Bennett and Rundle-Thiele, 2005) and are prepared to solve problems (Tideswell en Fredline, 2004). It is possible that loyal customers are less price-sensitive (Tideswell en Fredline, 2004). A remark is in place here. This is because Dowling and Uncles (1997) posit that the perceived product value most likely stimulates behavioural loyalty and decreases price sensitivity and that attitudinal loyalty plays a less significant role in this respect.

Customers can also have advantages when they start a relationship with a company and show loyal behaviour. Examples of these advantages include increasing trust, risk reduction, social advantages, and customized offers or a special treatment (Zeithaml and Bitner, 2003; Morgan and Hunt, 1994).

Definition of customer loyalty

The first definitions of customer loyalty were based on behaviour. The customer's attitude was added later (Day, 1969; Dick and Basu, 1994). Oliver (1999, p. 34) defines loyalty as a 'deeply held commitment to re-buy or repatronize a preferred product or service consistently in the future, thereby causing repetitive same brand or same-brand-set purchasing, despite situational influences and marketing efforts having the potential to cause switching behavior'. Several authors emphasize the relative character of attitude dimensions (Dick and Basu, 1994; Olsen, 2002). Relative attitude is defined as the degree to which a customer's evaluation of one product dominates that of other alternatives (Olsen, 2002). It is likely to provide a stronger indication of loyal behaviour than the attitude determined in isolation (Dick and Basu, 1994). It is argued that also loyalty behaviour could be measured using this relative perspective, thus taken into account buying behaviour of other products.

Some researchers argue that attitudinal loyalty consists of cognitive, affective and conative components. For example, Oliver (1999) considers loyalty as a process and describes how attitudinal loyalty is characterised by four stages of development: cognitive, affective, conative and action. By using these attitude components, Oliver posits that attitudinal loyalty is a successive process in which clients first become loyal at a cognitive level (knowing), then at an affective level (feeling), subsequently at a conative level (willing), and in the end at an action level (readiness to act and overcoming obstacles). In some studies attitudinal loyalty is measured using the first three levels (Back and Parks, 2003; Evanschitzky and Wunderlich, 2006; Kyle and Mowen, 2005).

Other researchers conceptualize attitudinal loyalty consisting of affective and conative components, and thereby neglect the cognitive part. For example, Ball et al. (2004) define attitudinal loyalty as a positive affect towards the continuance of the relationship. According to Park (1996) attitudinal loyalty is a psychological attachment caused by an individuals' desire to continue a relation through affective attachment and identification. Bennett et al. (2007) argue that attitudinal loyalty consists of commitment to a brand and the intention to repurchase the brand. In various studies, only the

affective and conative levels are taken into account when measuring attitudinal loyalty, and the cognitive aspects are not taken into consideration (Ball et al., 2004; Bennet et al., 2007; Gundlach et al., 1995; Park, 1996).

In some studies commitment is regarded as the attitudinal component of loyalty (Kyle et al., 2004 and 2006a). In this study, this perspective is refined. It is argued that attitudinal loyalty consists of an affective component (commitment) and a conative component (intentions to repurchase). The cognitive component is deliberately neglected in describing attitudinal loyalty. The reason for this is that one could wonder what it means: cognitive loyal? Cognitive loyalty represents loyalty to information such as features and price (Oliver, 1999) or thoughts about the attitude object (Back and Parks, 2003). It is based on brand's performance aspects and levels (Oliver, 1999), but it is not related to the meaning of commitment or attachment. Cognitive loyalty is considered the weakest kind of loyalty (Evanschitzky and Wunderlich, 2006). Oliver recognizes the vulnerabilities of his loyalty model and considers cognitive loyalty as a kind of 'phantom loyalty' (Oliver, 1999, p. 37). Therefore, the cognitive level is considered as an antecedent of attitudinal loyalty, rather than a part of this concept. This implies that attitudinal loyalty consists of affective and conative levels. In this study, attitudinal loyalty is defined as a commitment to an organization or a person and a desire to maintain the relationship with that organization or person. Conative loyalty is defined as a desire to maintain the relationship with an organization or person.

There is no universal agreement on the definition of commitment. Moorman et al. (in Morgan and Hunt, 1994) define commitment as 'an enduring desire to maintain a valued relationship'. Verhoef (2001) argues that commitment is closely related to customer's feelings of connectedness and loyalty to a supplier. Morgan and Hunt (1994) define relationship commitment as an important relationship which is worth working on to ensure it can be maintained. These definitions focus on the value or importance of a relationship and the desire to maintain this relationship. However, these definitions do not go into detail about the basis of commitment. Taken into account this basis, different forms of commitment can be distinguished: affective commitment (psychological bonds based on favorable feelings), normative commitment (based on moral obligation and duty), continuance commitment (based on perceived high switching costs and lack of alternatives), and calculative commitment (based on self-interest) (Gruen et al, 2000; Johnson et al. 2008). Since this study focuses on consumer behaviour in the performing arts, which is a form of uncoerced, hedonic, experiential consumption in which emotions play a key role (Hirschman and Holbrook, 1982; Stebbins, 2005), situated in a competitive environment, and where switching costs are expected to be low, we will focus on affective commitment. The concept of affective commitment is to some extent comparable to the concept of attitudinal loyalty, as is explained below. There is also no agreement about the definition of affective commitment. Sometimes researchers also refer to psychological commitment or attitudinal commitment to define similar concepts. According to Gruen et al. (2000) and Johnson et al. (2008) affective commitment is a psychological bond to an organisation based on favorable feelings. According to Iwasaki and Havitz (2004) psychological commitment represents people's attitude toward a brand, such as their resistance to change their preferences toward the brand. Pritchard et al. (1999) relate commitment to the attitudes of attachment to a brand. They consider reluctance to change as the primary evidence of commitment. According to Gundlach et al. (1995)

attitudinal commitment is an affective attachment to the goals and values of an organization. This means that affective commitment can be related to the affective component of an attitude. In this study, commitment or affective loyalty is defined as an affective attachment to a person or an organization.

In conclusion, attitudinal and behavioural loyalty are distinguished. Attitudinal loyalty consists of two components: affective loyalty (or commitment) and conative loyalty.

Loyalty typology

Based on high and low attitudinal loyalty and high and low behavioural loyalty, a conceptual framework consisting of four loyalty segments can be constructed (Dick and Basu, 1994) (see figure 2.1).

Behavioural loyalty	high	Spurious loyalty	True loyalty
	low	Low loyalty	Latent loyalty
		low	high
		Attitudinal loyalty	

Figure 2.1: Loyalty typology (adapted from Dick en Basu, 1994)

Four segments can be distinguished in this model. Firstly, there is a 'low loyalty' segment which consists of customers with low levels of attitudinal and behavioural loyalty. Customers in the 'latent loyalty' segment are highly attitudinal loyal but show a low level of behavioural loyalty. Several reasons can explain this behaviour. Barriers can exist such as pricing or distribution strategies which prevent customers to re-buy products frequently (Pritchard and Howard, 1997). Some customers might search for a wider variety of products (Dick and Basu, 1994) or might have limited resources to increase their patronage (Baloglu, 2002). Apparently, contingency factors are equally if not more influential than attitudes in determining loyal behaviour (Dick and Basu, 1994). Another segment consists of customers showing 'spurious loyalty' whereby low attitudinal loyalty is accompanied by a high level of behavioural loyalty. Despite not being committed, consumers make frequent purchases. A number of factors might determine this combination of customers' attitude and behaviour: habitual buying, financial incentives, convenience, lack of alternatives, factors relating to the individual customers' situation (Baloglu, 2002), perceived switching costs, apathy, incompetence or ignorance (Eiriz and Wilson, 2006), little differentiation among brands in a low involvement category or social influences (Dick and Basu, 1994). Finally, customers can show 'true loyalty' by being highly attitudinal loyal in combination with showing high levels of behavioural loyalty. These customers are committed to the product and almost always patronize a particular company or brand.

2.2 The nature of customer loyalty in the performing arts

One of the objectives of this study is to describe and understand the nature of customer loyalty to performing arts venues. In the first chapter, the nature of customer loyalty has been addressed shortly. In this section, the nature of customer loyalty in the performing arts is further explored. Firstly, attitudinal and behavioural loyalty in the performing arts is discussed. This is followed by an overview of possibilities to become loyal to different entities, and a description of polygamous loyalty.

Attitudinal loyalty in the performing arts

In the first chapter, it has been argued that as a result of uncoerced choices a consumer can become intrinsically motivated and subsequently get involved with a certain leisure activity. Consumer's involvement may lead to a kind of commitment to the service provider of this leisure activity (Kyle et al., 2006a). Several studies show that some customers are involved with and committed to the performing arts (Andreasen, 1991; Garbarino and Johnson, 1999; Garber et al. 2000; Hartley, 2007). In section 2.4, a few attitudinal development patterns are illustrated.

Behavioural loyalty in the performing arts

Since there are various loyalty indicators, behavioural loyalty can be expressed in different ways.

Firstly, consumers can buy individual tickets, become a subscriber (or season-ticket holder), member, friend, partner or donor. The meaning of these different forms of relations vary across theatres. Theatres have different conditions to become for example a subscriber or a friend, and theatre's offer in return will also vary. Moreover, different customer groups display different loyalty behaviours. For instance single-ticket buyers can be regular customers (Colbert et al., 1998) who may attend the performing arts as regularly as subscribers (Garber et al., 2000; Kolb, 2000) or some single-ticket buyers might even attend more performances than subscribers or friends. Some subscribers are attracted by the certainties of a subscription, while other consumers, even connoisseurs, might feel repelled by these certainties (Theater Netwerk Nederland, 1994). Perhaps they are not willing to commit themselves to one theatre, but prefer attending different theatres to fulfil their needs. This implies that subscribers are not necessarily more committed to the performing arts than single-ticket buyers.

Secondly, attendance frequency may be a loyalty indicator. There seems to be a positive relationship between attendance frequency and customer loyalty. The more often the customer attends the arts organisation, the higher the intentions for positive word-of-mouth communications, re-attendance, subscriptions and donations (Davis and Swanson (2009). Prior experience with the organisation has a positive relationship with commitment (Johnson et al., 2008). On the contrary, Ngobo (2005) shows that attendance frequency is not related to the likelihood of maintaining the relationship or migration. Although some researchers show that attendance frequency may be a determinant of customer loyalty, in this study, attendance frequency is regarded as a part of behavioural loyalty.

Thirdly, the relationship duration may be a loyalty indicator. There seems to be a positive relationship between attendance frequency and customer loyalty (Ngobo, 2005; Noppen, 2009; Davis and Swanson, 2009). Theatre goers that have been attending the theatre for some time are likely to maintain the relationship, and they are also less likely to migrate downward (Ngobo, 2005). The longer the customer has visited an arts organisation, the higher the intentions for positive word-of-mouth communications, re-attendance, subscriptions and donations (Davis and Swanson, 2009). Although some researchers treat relationship duration as a determinant of customer loyalty, in this study, relationship duration is regarded as a component of behavioural loyalty.

In section 2.4, a few behavioural development patterns are illustrated, and in section 2.5 behavioural loyalty is described according various market segments.

Multiple entity loyalty

Customers may express loyalty to different entities in the performing arts. They may be loyal to several producing and distributing entities. From the producing perspective, customers may be loyal to or involved with the performing arts as a leisure activity (general level), a genre (domain-specific level) or a performer, group of performers or performance (brand-specific level). Moreover, they may be loyal to several distributors providing performing arts:

- facilities with a primary performing arts function at a fixed location, such as theatres and concert venues
- facilities with a secondary performing arts function such as socio-cultural facilities
- large buildings such as trade fair halls and stadiums
- temporary (open air) festivals
- electronic media such as tv, radio, dvd or internet.

In other words, consumers may express multiple entity loyalty. This becomes even more complicated in the performing arts because distinguishing involvement (on a general or domain-specific level) and commitment (brand-specific) is confusing (Pritchard et al., 1999). Moreover, it is interesting to know who 'owns' the relationship with the customer (Palmatier et al., 2007; Eggert, 2009)? Is the performer, group of performers or performance leading in customer choices? In other words, does the customer first choose a performance or a performer and only then consider a venue? Or, is the venue leading in customer choices: does the customer first consider a specific venue and only then makes a choice between performances of this venue? In this respect, Hume et al. (2006) refer to venue loyalty, performer loyalty, and genre loyalty, but they do not further investigate these issues. The discussion 'who owns the relationship' is influenced by the fact that, in the Dutch situation, it is mainly the venue that gathers customer data and communicates with customers.

The literature mainly focuses on customer loyalty towards the theatre as an organisation distributing performing arts. A study by Kolb (2001) however, also shows customer loyalty to a specific genre and performers. Kolb (2001) demonstrates that many non-subscribing visitors of a particular orchestra, also visited other orchestras as well. Apparently, these visitors choose not to subscribe at that particular organization, but visited other orchestras as well, thereby possibly expressing a loyalty to the genre of orchestra.

Polygamous loyalty

It is assumed that many customers are not loyal to only one theatre but visit more theatres (Kotler and Scheff, 1997). Consumers may look for variety and novelty, acquiring new and original experiences (Boorsma, 1998; Roose and Waeye, 2003). This consumption motive may contribute to polygamous loyalty since consumers may wish to attend other venues as well. Many subscribers do not seem to make a long-term commitment to support a specific theatre but rather make a separate decision each year (Ryans and Weinberg, 1978).

Different performing arts genres are considered to be substitutes for each other (Andreasen, 1991), suggesting many customers are not loyal to only one genre, but attend several different genres. Based on customer database analysis, Boter (2005) suggests that consumers' interest in specific genres is determined by consumers' sensory modality dominance (auditory or visual) and complexity of genres. Visitors who like for example modern dance are quite likely to prefer ballet as well. A study by Teichert and Tajtáková (2007) shows strong cross-over effects of consumption experiences between ballet and opera. Sophisticated knowledge about one genre supports the positive assessment of the other genre, with growing intentions to visit. This implies that there is not only polygamous loyalty to venues, but also to genres. It might be that consumers are loyal to a category of genres.

In conclusion, involvement with the performing arts and loyalty to one organisation implies 'multiple loyalties'. This especially holds true for a group characterised as 'culture vultures', for which attending performing arts is an important leisure activity (Hayes and Slater, 2002). A programme of a single organisation is unlikely to satisfy their needs. Therefore, they will visit alternative theatres.

2.3 Determinants of customer loyalty in the performing arts

One of the goals of this study is to explain customer loyalty to performing arts venues. Cultural consumption is by nature a dynamic and complex phenomenon (Passebois and Aurier, 2004; Swanson et al. 2007). The consumption system associated with attending performing arts is a complex model. Many factors affect the actual choice of an arts product. There is no single important factor which determines one's cultural taste (Virtanen, 2005). This implies that customer loyalty in the performing arts is embedded in a matrix of antecedent processes complicated by contextual differences (Hume, 2007).

The determinants of customer loyalty can be divided into four groups: (a) customer perception of the marketing instruments of the company, (b) intrapersonal factors, (c) external factors related to the supply side, and (d) interpersonal factors. In this section, this division will be taken into account to specify the determinants of customer loyalty in the performing arts and to evaluate their importance. Which determinants really affect customer loyalty? At the end of each section, conclusions are drawn. Based on section 2.3, a customer loyalty framework will be introduced in section 2.6.1, representing the main determinants of customer loyalty. These main determinants will be part of the qualitative study in chapter 3.

2.3.1 Customer perception of the marketing instruments of the company

In many studies various determinants related to the customer perception of the performing arts organisation are discussed. In this section, following items will be described: satisfaction in general, the primary and secondary product, price, communication, and the service availability.

Satisfaction in general

Satisfaction can be seen as customer's judgment that the consumption of a service provides a pleasurable level of fulfilment of one's needs and goals (Oliver, 1999). According to Andreasen and Belk (1981) positive past experiences have the greatest influence on future attendance. However, Holbrook and Hirschman (1982, p. 138) put the importance of customer satisfaction into perspective: 'though satisfaction certainly constitutes one important experiential component – the stream of associations that occur during consumption (imagery, daydreams, emotions) may be equally important experiential aspects of consumer behaviour'. Ngobo (2005) also puts the importance of satisfaction into perspective: the service experience primarily influences the repeat purchase decision and does not prevent customers from migrating downward.

It appears to be important to distinguish several customer segments. Overall satisfaction has no significant influence on future intentions for high relational customers (Garbarino and Johnson, 1999). The future intentions of the *regular subscribers* are determined by trust and commitment rather than overall satisfaction. On the other hand, overall satisfaction determines future intentions of *single-ticket buyers and occasional subscribers* (Johnson and Garbarino, 2001).

Primary product

The primary product consists of the performance and venues' programming choices. The performance is the basic reason for the venue to be in the market (Hume and Mort, 2008b). Many authors point out the great importance of the performance as a determinant of customer loyalty. Firstly, it plays an important role in the decision-making process. The quality of the production is an important aspect for single-ticket buyers and subscribers to consider visiting a theatre (Colbert et al., 1998). Interest in a specific production, repertoire or performer is by far the most important reason for a single-ticket buyer to purchase a ticket (Scheff, 1999). Moreover, the reputation of the performer is a decisive attribute of subscription intention (Currim et al., 1981). Secondly, the performance is an important attribute when evaluating the service quality (Davis and Swanson, 2009). Thirdly, the performance seems to play an important role in the development of customer loyalty. Johnson and Garbarino (2001) found that, amongst other elements, the lack of quality of the performance prevented single-ticket buyers or occasional subscribers from becoming regular subscribers.

Not only the performance itself, but also programming choices fulfil an important role. In a survey of short-term lapsed subscribers it was found that one of the main reasons for dropping subscriptions were programming choices by the venue (Kotler and Scheff, 1997). In a study by Scheff (1999) respondents who were attending fewer performances than in the past or who were once subscribers

and at the time of the survey were not, were asked for reasons for this change. One of the main reasons was dissatisfaction with programs offered.

Secondary product

The secondary product also seems to be an important determinant of customer loyalty. Hume (2008, p. 50) suggest that 'while subjective and experiential aspects of the product are important drivers of consumption, and while emotion is an important measure of a good show, the quality of utilitarian aspects such as peripheral services and delivery may be better predictors of perceived value, satisfaction and repurchase'. The idea is that many consumers do not return because of emotional outcomes or the show but because of a perceived successful execution of the entire experience (Hume, 2007).

The secondary product consists of several elements, such as staff, seating, accessibility, ease of ordering tickets, theatre facility, subscription systems, additional services, and complaint handling.

Staff

The quality of the employees (in terms of politeness, responsiveness, helpfulness, assurance, knowledge, and attentiveness) is an important attribute when evaluating the service quality (Davis and Swanson, 2009; Hume et al., 2006). A study by Davis and Swanson (2009) shows that there are no differences between members or non-members of the theatre in ranking the importance of staff.

Seating

Various authors point out the relevance of priority seating, preferred seating (seat location) and the comfort of seating. The importance of priority seating is explained by the risk of scarcity: some customers want to be ensured to have tickets for specific performers (Currim et al., 1981). Priority seating is a main reason to purchase a subscription (Ryans and Weinberg, 1978). It is a relevant subscription attribute, although its importance is ranked much lower than other attributes (Currim et al., 1981). Preferred seating (seat location) is an important attribute when evaluating the service quality (Davis and Swanson, 2009). Preferred seating seems to play a minor role in the development of customer loyalty (Scheff, 1999). A study of Colbert et al. (1998) shows that single-ticket buyers choose seats from amongst the best available at the time of purchase, while subscribers want to be ensured to obtain good seats. The comfort of seating is also important when evaluating the service quality (Davis and Swanson, 2009).

Accessibility

Since pre-arrival stages are part of the overall service offering defined by customers (Hume et al. 2006), accessibility is an issue which might affect customer loyalty. According to Johnson and Garbarino (2001) dissatisfaction with the difficulty of reaching the theatre was a major reason for preventing single-ticket buyers or occasional subscribers from becoming regular subscribers. A

study of Andreasen (1991) shows that problems associated with travel (too far to go, transportation, traffic, parking problems) is one the five main barriers for attending more performing art events. Other authors point out its relevance is relatively smaller. In a study by Scheff (1999) inconvenient location of performances played a minor role in attending fewer performances than in the past or in stopping subscriptions. Also Petr (2007) shows that distance to the venue played a minor role for not subscribing at the venue.

Ease of ordering tickets

According to a study by Ryans and Weinberg (1978) the ease of ordering tickets appeared to be of lesser importance as a reason to purchase a subscription.

Theatre facility

Johnson and Garbarino (2001) found that dissatisfaction with the theatre facility amongst other reasons prevented single-ticket buyers or occasional subscribers from becoming regular subscribers.

Subscription systems

In chapter I, it has been described that some consumers want to be flexible in their consumption patterns. In a study by Scheff (1999) the preference to select own programmes played a major role in attending fewer performances than in the past or stopping subscriptions. On the other hand, Petr (2007) shows that the need to pre-book too early in the season played a minor role for not subscribing at the theatre.

Additional services

A study of Hume et al. (2006) shows that complimentary extra's such as refreshments or additional programs were a 'satisfier' (a factor that when improved have a positive effect on performance perception and repurchase). According to Davis and Swanson (2009) the availability of pre-show activities was on average not really important when evaluating the service quality. It is likely that some customer groups are attracted by additional programs and other groups are not.

Complaint handling

Divett et al. (2003) explored the relation between complaint handling and customer loyalty in the performing arts. Their research shows that enhancing perceived approachability and responsiveness did not increase customer loyalty, but prevented subscribers from becoming less loyal.

Price

The relevance of price and price discounts is heavily discussed in the literature. Many authors point out the importance of price as a determinant of customer loyalty. Firstly, price is an

important subscription attribute (Currim et al., 1981) and high prices of performing arts tickets are the main reason for visitors not to attend the performing arts in The Netherlands (Meijjer, 2007; Foekema, 2008). In a study by Colbert et al. (1998), price is cited as a reason not to attend the theatre more often by consumers with a low income. Secondly, prices play an important role in customer loyalty development. The cost of subscription plays a major role in preventing single-ticket buyers or occasional subscribers from becoming regular subscribers (Johnson and Garbarino, 2001). In a study by Scheff (1999), one of the main reasons of attending fewer performances or stopping subscriptions, was that consumers were unwilling or unable to pay ticket prices.

A study by Andreasen (1991) shows that costs are one of the five main barriers to attending more performing art events. Especially those consumers with children at home, are much more likely to mention cost as a barrier. However, further analysis of the perceived barrier of cost revealed, that cost was less important for the non-attenders. This suggests that costs seem less an inhibitor for this group than one might expect. This idea is supported by Scheff Bernstein (2006). She argues that some claim that although ticket price is commonly assumed to be a primary barrier, research shows that this factor ranks relatively low among both attenders and non-attenders. According to Scheff Bernstein (2006) most non-attenders would not attend, even if the tickets were half price. A study of Reddy et al. (1998) also puts the importance of prices into perspective: ticket prices do not have a significant relationship with attendance nor with the longevity of Broadway shows.

Not only the price itself, but also price elasticity and price discounts are discussed. Although most authors who have measured consumer demand for the performing arts point out that it is relatively insensitive to price (Felton, 1992; Colbert et al., 1998), some studies show that the demand is elastic (Lévy-Garboua and Montmarquette, 1996; Schimmelpfennig, 1997). Price-insensitivity is explained by the perception of price as an indicator of value and by the ticket price only representing a small proportion of overall costs of attending (Willis and Snowball, 2009).

Price discounts are not a major reason for subscribing (Ryans and Weinberg, 1978). It is expected that small variations in ticket price have little effect on ticket sales, whereas heavy discounts do serve to motivate more frequent ticket purchases and to sell more subscriptions (Scheff Bernstein, 2006). There is a difference between consumers according the level of their income. Low-income groups value price discounts higher than high-income groups (Currim et al., 1981). Low-income subscribers and low-income single-ticket buyers are more reluctant to accept price increases, while the opposite is true for subscribers and single-ticket buyers with a high income level (Colbert et al., 1998).

In conclusion, it is argued that prices play a role in customer loyalty in the performing arts. Although some non-attenders would not attend regardless of ticket prices, prices and price discounts will have its effect on repeat purchases of other consumer groups, especially low-income groups (Colbert et al., 1998). Therefore, it is expected that the effect of pricing on customer loyalty is dependent on consumer's interest in the performing arts and on his / her income.

Communication

As described in chapter 1, choice processes with regard to experiential products have specific characteristics (Boorsma, 1998). The service cannot be observed before the consumption takes place. Given the experimental nature of the service and the uncertainty of some outcomes, the consumer has to deal with risks and uncertainties in decision-making (Abbé-Decarroux, 1994; Addis and Holbrook, 2001; Hartley, 2007) requiring intuition in decision-making processes from customers (Urrutiaguer, 2004). Performing arts products are chosen in an affective way and not by extended cognitive information processing (Goossens, 2001). Moreover, there is a constrained availability of the services (Hartley, 2007) and a continuous, large supply of new products (Boter, 2005). Given this situation, information provision becomes very important in decision-making processes. The information should not only be good in terms of quality, but it should also be timely. Finally, information provision is not only important in the decision-making process, but given the complexity of some performances, also in interpreting and in understanding the performance. This is the reason why many performing arts organizations provide workshops or information sessions prior to the performance.

Because it is difficult for some consumers to get a clear view of the supply of performances, they find it hard to choose from this abundance (Wils and Van Klaveren, 2008). For quite some customers the information is unsatisfactory, many performers are unknown and they miss proper reviews (Theater Netwerk Nederland, 1994; Petr, 2007). First-time visitors or repeat visitors who do not frequently attend the performing arts (referred to as incidental spectators), lack - apart from their lower involvement and the existence of a latent consumption problem - specific cultural skills to make a proper selection. They are likely to rely on non-analytical inferences in evaluating differences between arts and they are assumed to organize their knowledge in the cultural domain around only a few attributes (Teichert and Tajtáková, 2007). Therefore, the information provided is overwhelming and some of them can't see the wood for the trees (Theater Netwerk Nederland, 1994). They find the current information difficult to handle (Theater Netwerk Nederland, 1994). This problem is strengthened because the information needs to be processed in an associative way using imaginative power (Boorsma, 1998). As a result, some of these customers cannot make a decision and stay home or choose an alternative leisure option (Theater Netwerk Nederland, 1994). Because incidental spectators have a 'latent consumption problem' (Boorsma, 1998), a pre-selection of specific performances would help them to make their choice (Theater Netwerk Nederland, 1994). The core audience is culturally involved, culturally skilled and experiences less problems in making their choices. Because the core audience has a 'manifest consumption problem', providing them with information sources such as brochures, websites or reviews enables most of them to make their choices.

A study of Petr (2007) shows that the lack of advance information played a minor role for not subscribing at the venue. An experiment of Glass and Stevens (2005) suggests that information sessions prior to the performance do not significantly impact on the tendency to interpret the performance. However, in their experiment some extraneous variables (such as the background of consumers participating in the information sessions) were not taken into account. Their experiment

shows that a lack of understanding the art piece contributed largely to an unenjoyable experience. Therefore, information sessions might effect the level of interpretation of consumers who are less familiar with specific art forms.

In conclusion, it is argued that proper information provision doesn't make the single-ticket buyer to get a subscription, but it can make him / her to re-attend the venue or it can provide means to better interpret the performance.

Service availability

In chapter 1, it is pointed out that the constrained availability of the services influences customer loyalty. Performing arts services have short shelf lives, they are only available at particular times and sometimes they are sold out. Scheff (1999) found that the reason that performances were sold out on preferred dates, was one of the reason why respondents were attending fewer performances than in the past or stopped their subscriptions. Almost 30% of Dutch non-attenders interested in performing arts, refer to 'sold out' as a reason not to attend performing arts (Foekema, 2008). Therefore, service availability influences customer loyalty (Van den Broek, 2008). The service availability does not only refer to the actual situation of services being available or not, but also to customer (mis)perception of service availability ('I guess this artist will be sold out'). The availability of services becomes even more interesting because little is known about multiple entity loyalty in the performing arts. Who owns the relationship with the customer? In case the performer or performance is leading, it is likely that some customers might easily turn to another venue, when tickets are not available at their venue of first choice.

Conclusions

In this section, many determinants have been described related to the customer perception of the marketing instruments of the company or of the relationship with the company. Satisfaction with the primary and secondary product appears to be important. It has been argued that the quality of the performance and programming choices of a venue is probably the most important attribute for customers to visit performing arts again. Service availability also seems to play an important role. It has also been argued that satisfaction with several aspects of the secondary product plays an important role: staff, seating, accessibility and the theatre facility. In addition there are factors related to the secondary product, which play a minor role, such as the ease of ordering tickets and additional services. It should be stated however, that the relative importance of these aspects of the secondary product is difficult to determine. Since in some studies only average scores are presented and these scores are not related to segmented customer groups, it is possible that certain aspects score relatively low on average, but are highly important for specific customer groups.

The relevance of price and price discounts has also been described. Finally, the importance of the quality and timeliness of information provision has been argued. It is remarkable that there is only limited academic research available into this area. The information which is available, is gathered only as a side product of research and not as the primary concern of the researcher.

2.3.2 Intrapersonal factors

In many studies various aspects related to customer characteristics and individual circumstances are discussed because they influence customer loyalty. In this section, the following items will be described: motivation, cultural involvement, availability and flexibility of (spending) time, certainty factor, cultural competence, and various socio-demographic and geographic variables.

Motivation

One of the objectives described in the first chapter is to describe and understand consumption motives in the performing arts. In this section, different consumption motives will be distinguished and related to customer loyalty. Motives influence the way in which experiences are defined (Hume et al., 2006). Therefore, it is important to understand motivations, so performing arts organisations can design appropriate programs and increase loyalty. In this section, eight consumption motives in the performing arts will be discussed.

Motivation is the mental disposition to aim at specific behaviour (Franzen, 2008), and in the performing arts 'the desire to participate' (Wiggins, in Stokmans, 2005). It is a trigger that leads somebody to act on a salient need (Slater, 2007). Motivation is supposed to have a strong effect on customer loyalty in the leisure sector. The uncoerced character of leisure activities triggers intrinsic motivation in consumers, which may lead to involvement with a certain activity, possibly resulting in commitment to the service provider (Csikszentmihalyi, 1990; Kyle et al., 2006a).

A study of Petr (2007) shows that the main reason for occasional visitors not to subscribe was the low level of consumption: the visitors were not willing to attend the minimal number of shows required to make the subscription financially viable. Ngobo (2005) argues that the relationship between the service experience and relationship enhancement is moderated by consumer's motivation to attend the theatre. A study of Andreasen (1991) shows that lack of motivation is one of the five main barriers for attending more performing art events. Andreasen finds no relationship between the lack of motivation and the stages of the performing arts adoption model, suggesting that lack of motivation plays the same role for non-interested non-attenders and committed attenders. This implies, in line with Ngobo's findings (2005), that also committed attenders lack the motivation to attend more performances. Obviously, even this group has a kind of saturation level.

People have different bundles of motives at different times for engaging in the same leisure activity. The behaviour of an individual in a given situation may require a consideration of many motives, often interacting with each other (Caldwell, 2001). Some authors argue that research into motivations of visitors of performing arts (McCarthy and Jinnett, 2001; Swanson et al., 2008) or in a broader cultural area such as museums (Slater, 2007) is limited.

Consumers may be intrinsically or extrinsically motivated (Bouder-Pailler, 1999; Roose and Waegel, 2003). Intrinsically motivated consumers have primarily either a specific or a general interest for a kind of artistry such as a genre, performer or performance (culture-core). They visit the performing

arts for its own sake (Bouder-Pailler, 1999). Extrinsically motivated consumers want to satisfy a specific aim that lies beyond the actual performing arts product (Bouder-Pailler, 1999). Their motivation is not primarily related to artistry (culture-peripheral) (Roose and Waege, 2003). These consumers have primarily an interest in performing arts related to the social environment of the performing arts, such as going an evening out with family or friends (Roose and Waege, 2003).

Specific consumption motives in the performing arts

Several authors have distinguished specific motivations for the performing arts. Caldwell (2001) refers to affective stimulation (aesthetic appreciation, enjoyment), intellectual enrichment (making sense of something, expanding knowledge), transcendence (experiencing extraordinary states of being), reduction (recuperation, escapism), communion (unity, friendship/family bonds, celebrity attachment) and distinction (uniqueness, self-determination, superiority, social comparison). Boter (2005) distinguishes aesthetic stimulation, fun and enjoyment, excitement, need for stories and empathy. Swanson, Davis and Zhao (2008) refer to aesthetics, education, escape, recreation, self-esteem enhancement and social interaction. Roose (2007) distinguishes five different functions: emotional, escapist, cognitive, moral and mimetic functions (including renewing, original and provocative). Boorsma (1998) mentions five value or need categories: idealistic, emotional or hedonistic, personal development, social, variety. Bouder-Pailler (1999) distinguishes three main goals: social hedonism, intellectual enrichment and arousal of emotions. Research by Johnson and Garbarino (2001) suggests two goal orientations: enrichment (including educational and emotional experience) and leisure (entertainment, relaxation, social goals). This is in line with the distinction between high culture and leisure made by Hume (2008).

It should be noted that there is no common understanding in the current literature of categorizing, conceptualising and operationalising consumption motives in the performing arts: it is fragmented and incomplete (Swanson et al, 2008). Based on a literature survey, following different consumption motives are distinguished: (1) aesthetics, (2) cognitive stimulation, (3) reduction, (4) transcendence, (5) bonding, (6) distinction, (7) entertainment and (8) variety and novelty (Boorsma, 1998; Boter, 2005; Bouder-Pailler, 1999; Caldwell, 2001; Kushner and King, 1994; Holbrook, 2005; Passebois and Aurier, 2004; Swanson et al., 2008). These distinct motives resemble the motives found in the literature survey. They will be used in this study, and are described below.

1. Aesthetics

Aesthetics is defined as an immediate experiential pleasure or enjoyment in terms of beauty, evoked by works of art by which senses are stimulated (Kushner and King, 1994; Passebois and Aurier, 2004; Caldwell, 2001; Swanson et al., 2008). Aesthetics have always been viewed as fundamental to cultural consumption (Pulh et al., 2008). A few studies refer to the importance of aesthetics for consumers. Experiences of aesthetics ranked high in a Dutch TNS Nipo survey (Kramer, 2007). A study by Swanson and Davis (2008) shows that the greater the motivation for aesthetics, the more times and the more number of years the customer attended the theatre. Furthermore, subscribers had significantly higher levels of motivation for aesthetics compared to non-subscribers. Hezemans

and Jansen (2008) point out that aesthetics is the most important consumption motive in their study. Above all, it has a significant positive effect on attitudinal loyalty to a theatre. In conclusion, it seems that aesthetics have a positive influence on customer loyalty.

2. *Cognitive stimulation*

Cognitive stimulation relates to individuals' knowledge enrichment (Caldwell, 2001; Boudier-Pailler, 1999). It is one of the goals of theatre audience development (Hayes and Slater, 2002). Consumers searching for artistic challenges and experiences need to be informed about the vision of the producers (Boorsma, 1998) which is why many theatres nowadays facilitate workshops and discussions. Studies report mixed ideas about the importance of this intellectual enrichment. Cognitive expectations of theatre visitors ranked lowest for incidental spectators, active participants and the core public, compared to other expectations such as emotional, escapist, normative and mimetic in a study by Roose and Waeye (2003). Intellectual enrichment also ranked low in a survey by TNS Nipo (Kramer, 2007). Visitors only slightly experienced that they had been 'given food for thought' by the theatre producer. Van Boven (1998), on the other hand, refers to research by KPMG where 28% of the respondents mentioned 'information and education' as the most important motive for visiting arts. In a study by Garber et al. (2000, p. 62) many customers agreed with the statement 'I attend the symphony in order to grow culturally'. However, this statement ranked lower than other statements (such as statements related to affective stimulation). Johnson and Garbarino (2001) found that regular subscribers had higher levels of enrichment goals than occasional subscribers and individual ticket buyers. Swanson et al. (2008) show that the greater the educational motivation, the more times the respondent attended a performance. Moreover, subscribers showed higher levels of this kind of motivation, compared to non-subscribers. A study by Hezemans and Jansen (2008) illustrates that cognitive stimulation is not an important consumption motive compared to other motives. Nevertheless, it has a positive effect on the attitudinal loyalty to performing arts venues in their study. De Roest and Van den Broek (2008) show that cognitive stimulation is more important for higher involved customers. In conclusion, it seems that cognitive stimulation has a positive influence on customer loyalty.

3. *Reduction*

Reduction relates to feelings of recuperation, escaping from day-to-day life, finding tranquillity and recovering energy and strength (Caldwell, 2001; Swanson et al., 2008). In general, this motive is very important for performing arts visitors. In the TNS Nipo survey (Kramer, 2007) relaxation was the most important experience consumers noted after visiting performing arts. Some studies refer to the importance of reduction, especially for single-ticket buyers. Garber et al. (2000) describe differences between single-ticket buyers. They found customers in a segment who valued convenience and amenities highly and who focused broadly on the entire evening's experience. Johnson and Garbarino (2001) also point out that for single-ticket buyers or occasional subscribers, satisfaction with the entire evening out is an important determinant of repurchase. Escapism was found to be the most important expectation of two segments in a study by Roose and Waeye (2003): consumers visiting the theatre once a year and consumers visiting 2 – 9 times ranked escapism highest. Although it

also played a relatively important role for those who visited the theatre 10 times or more, escapism scored significantly lower for this group compared to the other groups. A study by Swanson et al. (2008) points out that reduction is not only important for single-ticket buyers, but also for the core audience. They show that there are no significant differences for escapism when taken into account the number of times, and the number of years the customer attended the theatre, nor taken into account the division between subscribers and non-subscribers. Reduction is also an important motive in a study by Hezemans and Jansen (2008). However, it has no effect on attitudinal loyalty to a theatre. A study by De Roest and Van den Broek (2008) shows that reduction is less important for higher involved customers. In conclusion, it is not clear whether reduction has an effect on customer loyalty.

4. Transcendence

Transcendence can be related to a spiritual experience allowing the consumer to break loose and to rise in this world, experiencing extraordinary states of being, and being uplifted (Caldwell, 2001; Passebois and Aurier, 2004). A spiritual or transcendental experience may include intense emotions and feelings to the arts, the inner life and to other people (Heintzmann and Mannell, 2003). There is a lack of studies which relate this consumption motive to customer loyalty.

5. Bonding

Bonding refers to collectively sharing experiences, creating a community, being related or attached to other people including famous performers, or social hedonism (Bouder-Pailler, 1999; Caldwell, 2001; Kushner and King, 1994). It is assumed that some cultural consumers are seeking a shared and social experience rather than an individual, aesthetic experience (Pulh et al., 2008). KPMG research shows that almost all respondents mention social motives as a second reason for visiting arts (Van Boven, 1998). In the TNS Nipo survey (Kramer, 2007) visitors' associations of 'familiarity' and 'belonging together' appeared to be important as well. Customers' positive experience of a comfortable social atmosphere is confirmed in the study by Garber et al. (2000). Swanson et al. (2008) shows that there are no significant differences for the need for social interaction when taken into account the number of times, and the number of years the customer attended the theatre, nor taken into account the division between subscribers and non-subscribers. Therefore, it seems that bonding is an important consumption motive, but that there are no differences between lowly or highly loyal customers.

6. Distinction

Distinction (or social discrimination, status) is related to means of distinguishing oneself, making favourable impressions, and demonstrating membership with a particular social group (Caldwell, 2001; Holbrook, 2005; Passebois and Aurier, 2004). Attenders of theatres are generally well-educated and high-income earners. Although some non-attenders of performing arts have the perception that theatre going is an elitist activity where only select people are welcome (Scollen, 2008), it is the question whether attenders have that same feeling. It is possible that they are searching for status by gathering cultural capital. Their need for distinction and self-esteem could be fulfilled by identifying

themselves with a specific activity, organisation (Swanson, 2007) or specific group (Glynn et al, 1996; Boorsma, 1998). A study by Swanson and Davis (2008) shows that the greater the motivation for self-esteem enhancement, the more times and the more number of years the customer attended the theatre. Furthermore, subscribers had significantly higher levels of motivation for self-esteem enhancement compared to non-subscribers. In a study by Hezemans and Jansen (2008), distinction is not an important consumption motive. It also has no effect on customers' attitudinal loyalty to a performing arts venue. In the survey by TNS Nipo (Kramer, 2007) where consumers were asked for associations of their last visit to performing arts, no associations with distinction were made. However, it is possible that consumers have such a motive, but due to social desirability they do not express these feelings. The irrelevance of distinction could also be placed in the perspective of what has been written in section 2.2 about current decreasing consumers' interest in visiting conventional high-culture events. Traditional views of art and cultural boundaries have eroded since the 1950s and have been replaced by more differentiated and less hierarchical patterns of culture production and culture consumption (Janssen, 2005). Therefore, culture participants are decreasingly sensitive to the traditional distinction between high and low culture (Janssen, 2005). It is possible that the consumption motive of distinction is related to high culture and that it is more important for older generations than it is for younger generations. At the same time, it is still possible that these younger generations visit performing arts because these services can symbolize their self-image. In conclusion, it is not clear whether distinction has an effect on customer loyalty.

7. Entertainment

Entertainment refers to pleasure, enjoyment, to have a good time and to be amused (Bouder-Pailler, 1999; Swanson et al., 2008). The transfer of cultural practices to mass audiences has brought a switch of knowledge to the pursuit of emotion (Pulh et al., 2008). Nowadays, many consumers look for 'edutainment' (Pulh et al., 2008) or learning-orientated entertainment experiences (Slater, 2007). A study by Hume et al. (2007, p. 142) shows that the majority of the respondents 'defined the performing arts as an entertainment service rather than an artistic service'. In the symphony audience study by Garber et al. (2000) enjoyment ranked highest compared to other attitudinal statements. Van Boven (1998) refers to research by KPMG where 45% of the respondents mentioned 'amusement and recreation' as the most important motive for visiting arts. A study by Swanson and Davis (2008) shows that the greater the motivation for enjoyment and recreation, the more times and the more number of years the customer attended the theatre. Furthermore, subscribers had significantly higher levels of motivation for enjoyment and recreation compared to non-subscribers. It should be noted, that the operationalisation of Swanson and Davis (2008) is different from the understanding in this dissertation, because in this study the recreational consumption motive is related to feelings of reduction. In conclusion, it is not clear whether the motive of entertainment has an effect on customer loyalty.

8. Variety and novelty

Variety and novelty entails acquiring new and original experiences (Boorsma, 1998; Roose and Waege, 2003). A study by Roose and Waege (2003) shows that this motive ranked highest in

importance for the core public when compared to other motives. This study also shows that there is an increase of importance when taken into account the number of visits: the more customer visits, the more important the motive. In conclusion, it seems that the consumption motive of variety and novelty has a positive influence on customer loyalty. However, this motive may also contribute to polygamous loyalty since consumers may wish to attend other venues as well.

Cultural involvement

Involvement and commitment are closely related concepts. As discussed before, intrinsic motivation may lead to involvement with a certain activity, possibly resulting in commitment to the service provider. Kyle and Mowen (2005) describe commitment to a specific leisure service as a product of a developmental process where individuals become involved with leisure activities and, over time, develop preferences for specific leisure services and facilities. Commitment has been conceptualised as a key linking variable between leisure involvement and behavioural loyalty (Iwasaki and Havitz, 2004)⁴. These relationships are described in figure 2.2.

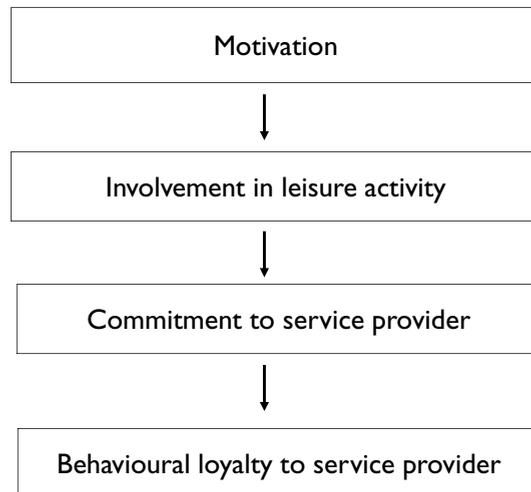


Figure 2.2: Relationship between motivation, involvement, commitment and behavioural loyalty

Havitz and Dimanche (1997, p. 246) define involvement as an ‘unobservable state of motivation, arousal or interest toward a recreational activity or associated product’. In other words, it is a person’s interest in a specific activity (Decloe, Kaczynski and Havitz, 2009). In section 2.1, commitment is defined as an affective attachment to a person or an organization. Involvement can be measured at a product-level and commitment is brand-specific (Pritchard et al., 1999). In other words, the difference between involvement and commitment is, that consumers may be involved

⁴ Recently ‘customer engagement’ has received attention in the marketing literature. Customer engagement is a behavioural manifestation (e.g., word-of-mouth communications, co-creation) directed to a brand or a firm which goes beyond concrete purchases (Verhoef et al., 2010).

with for example a leisure activity (such as attending performing arts), and they may be committed to the provider of that activity (such as a specific performing arts venue).

Most authors refer to involvement as an attitudinal concept. However, 'involvement has a similar referent in the notion of loyalty. (...). In sum, both involvement and loyalty have been defined as including attitudinal and behavioral elements' (Kim, Scott and Crompton, 1997, p. 321). This implies that there is a distinction between attitudinal involvement and behavioural involvement (Kim et al., 1997; Scott and Scott Shafer, 2001; Lee and Scott, 2004; Kyle, Greafe, Manning and Bacon , 2004). Stone (1984, in Kim et al., 1997, p. 321) defines behavioural involvement as 'time and or intensity of effort expended in pursuing a particular activity.'

Two types of attitudinal involvement have been identified: situational involvement and enduring involvement (Havitz and Mannell, 2005; Decloe et al., 2009). Situational involvement refers to temporary feelings of involvement evoked by a certain situation and is seen to be different depending on that situation. Enduring involvement reflects ongoing feelings or concerns that a consumer brings into a situation and is considered to be reasonably stable (Havitz and Mannell, 2005; Decloe et al., 2009). Enduring involvement can be considered as a customer characteristic and less influencing situation-specific behaviour. The focus in this study is enduring involvement.

Enduring involvement comprises four dimensions (based on McIntyre and Pigram (1992) and Laurent and Kapferer (1985) in Park, 1996; Kyle and Chick, 2002; Iwasaki and Havitz, 2004; Kyle and Mowen, 2005; Lee, Scott and Kim, 2008; Kyle et al., 2006b; Kyle et al., 2007):

- a. attraction: perceived importance or interest in activities and enjoyment, pleasure or hedonic value derived from participation
- b. centrality: the extent to which the activity is central to individual and social life
- c. self-expression, sign or symbolic character: the way individuals want to present themselves to others or unspoken statements that a specific leisure participation conveys about an individual
- d. social bonding: reflecting the social ties that bound the individual to an activity; these social ties often reflect the meaning people derive from specific leisure experiences.

These dimensions express personal relevance. Although the scale of Kapferer and Laurent (1993) also include risk probability and risk consequences as dimensions of enduring involvement, several researchers argue that these elements play a greater role in non-leisure contexts and that the four dimensions receive strongest support in the leisure literature (Kim, Scott and Crompton, 1997; Kyle and Chick, 2002; Iwasaki and Havitz, 2004; Havitz and Mannell, 2005; Kyle and Mowen, 2005; Kyle et al. 2006b; Kyle et al., 2007).

A study of Iwasaki and Havitz (2004) shows that enduring leisure involvement affects commitment which, in its turn, affects behavioural loyalty. In their study, involvement does not directly influence behavioural loyalty. 'The formation of high involvement in a leisure activity seems to be a key precondition for becoming a committed user of a leisure agency and supporter of that agency' (Iwasaki and Havitz, 2004, p. 65). This implies that although not all highly involved leisure activity participants become behaviourally loyal to a brand, enduring involvement seems to be a precondition

for becoming attitudinally and behaviourally loyal (Iwasaki and Havitz, 2004). Thanks to an emotional commitment to and identification with the service provider, individuals who feel closely involved are inclined to continue their participation. Also Kyle et al. (2006a) observe a clear relationship between involvement (with an activity) and commitment (to a service provider who facilitates the activity). The better the service provider facilitates the desired leisure experiences, the higher the degree of commitment will be.

Leisure involvement reflects people's beliefs about their leisure participation (Iwasaki and Havitz, 2004). It is induced by a specific stimulus and it has the power to influence behaviour.

Cultural involvement refers to people's beliefs about cultural participation and the degree to which a person devotes him or herself to a cultural activity (based on Kyle and Chick, 2002; Iwasaki and Havitz, 2004). It is an unobservable state of motivation, arousal or interest towards cultural activities (based on Havitz and Dimanche, 1997). Culturally involved customers are (continuously) interested in information about culture, even when they do not have to make or evaluate a cultural consumption decision (Boorsma, 1998). Consumers having interests reflecting an arts-centred leisure lifestyle are more likely to attend performing arts in the future compared to consumers with other lifestyles (Andreasen and Belk, 1980). Involvement also plays an important role in the Dutch situation: 'Having no interest' in performing arts and preferring to do other things is a main reason for Dutch visitors not to attend the performing arts (Meijjer et al., 2007; Foekema 2008). There is considerable attention for the concept of involvement in the leisure literature. However, it seems that this attention is rather scarce in the cultural sector.

Availability and flexibility of (spending) time

The relevance of the availability of time and of the flexibility in time scheduling is heavily discussed in the literature. Kotler and Scheff (1997) refer to 'time' as one of the main reasons for dropping subscriptions. A study by Scheff (1999) shows that main reasons for respondents to attend fewer performances than in the past or for dropping subscriptions was less discretionary time. Lack of time was also found to be preventing single-ticket buyers or occasional subscribers from becoming regular subscribers (Johnson and Garbarino, 2001). This is confirmed in a study of Petr (2007), showing lack of time as one of the reasons for occasional visitors not to subscribe. Lack of time is also a main reason for Dutch visitors not to attend the performing arts (Meijjer et al., 2007). According to the Arts Council (2007) lack of time is a constraint for those that participate occasionally (but would like to do so more often) and for those who relatively infrequently attend the arts. Colbert et al. (1998) show that subscribers and single tickets buyers with a high income level tend to single out lack of time as a reason not to attend the theatre more often.

Flexibility in time scheduling is another issue discussed in the literature. It has been argued that currently (especially young) consumers want to spend their time in a flexible way (McCarthy et al., 2001; Pulh, 2008; Rentschler et al., 2002; Scheff Bernstein, 2006). A study by Scheff (1999) shows that one of the main reasons for respondents to attend fewer performances than in the past or for dropping subscriptions was the difficulty in scheduling. Colbert et al. (1998) argues that for single-ticket buyers purchasing decisions are influenced by factors such as day of the week. Apparently, it is

important that arts attendance fits in their spending of time. Flexibility in time scheduling is related to the individual time conception or appraisal of time. Some people are 'planners' and they organise their visits and booking well in advance (Tomlinson and Roberts, 2006). The more an individual is able to plan his time, the more frequently he subscribes (Petr, 2005). Colbert et al. (1998) found that the single-ticket buyers' decision to attend the theatre on a given evening tends to be spontaneous.

While many authors point out the relevance of time as a determinant of customer loyalty, it should be put into perspective. As stated in the first chapter, the difference between leisure time available to the core audience and incidental spectators is marginal (De Haan and Knulst, 2000). Nevertheless, because incidental spectators are not committed to the organisation they often refer to a lack of time as a reason of non-attendance (Johnson and Garbarino, 1999). Since the reasons people give for their lack of cultural consumption tend to be *a posteriori* rationalizations rather than actual barriers (Davies and Prentice, 1995 in Petr, 2007), it is assumed that lack of time might not be the real reason in many cases. This assumption is strengthened by research indicating that the positive effect of a larger time budget on cultural participation is only marginal and often not significant (Stokmans, 2005). A study by Andreasen (1991) shows that, although lack of time was one of the five main barriers to attending more performing art events, this applies to consumers in all stages of the performing arts adoption model, varying from the uninterested non-attender to the committed attender. Apparently, lack of time does not explain the position in the adoption model.

In conclusion, it can be argued that it is likely that non-attenders or incidental spectators do not wish to express their limited cultural involvement with the performing arts as a reason for a lack of attendance, but rather refer to time as an excuse. It is expected that lack of time is often not the real barrier. Lack of attendance is likely to be a consequence of priorities they make in spending their leisure time based on limited intrinsic motivation for and limited involvement with the performing arts.

Certainty factor

The certainty factor plays a dual role: it represents (1) perceived risks and (2) perceived opportunities. Perceived risk is a subjective expectation of a loss (Sweeney et al., 1999) or consumer's anticipation of uncertainties and adverse consequences of buying a product or service (Dowling and Staelin, 1994; Johnson et al., 2008). The certainty factor not only represents perceived risks, but it includes perceived chances or opportunities as well. Some consumers might be looking how to avoid uncertainties, others might be interested to find some certainties. In this respect, perceived opportunities can be regarded as customer perceptions of certainties and advantageous consequences of buying a product or service.

1. Perceived risks

Performing arts consumers can perceive two kinds of uncertainties. The first type of uncertainty is the outcome or performance of the service. Since the performing arts service cannot be observed before the consumption takes place and because of the experimental nature of the service, some

outcomes can be variable and uncertain (Abbé-Decarroux, 1994). These uncertainties can be part of the attraction for some consumers, but can also put other consumers off (The Arts Council, 2008b). Uncertainty about the outcomes of the service is labelled as performance risk (Sweeney et al., 1999), functional risk (Colbert, 1999) or psychological risk (The Arts Council, 2008b). It is also related to time risk since the performance can be a waste of time (Sweeney et al., 1999). These risks can be reduced by an extensive information search or by being more loyal and gaining experience (Macintosh, 2002; Willis and Snowball, 2009).

The second type of uncertainty relates to using tickets which have been bought in advance. This situation refers to the lack of flexibility, which was found to prevent single-ticket buyers or occasional subscribers from becoming regular subscribers (Johnson and Garbarino, 2001). These customers are captive in a lack of flexibility. This lack of flexibility might lead to a decision not to buy a subscription or a ticket well in advance. Uncertainty about using tickets bought in advance is labelled as an economic risk (Colbert, 1999) or financial risk (Johnson et al., 2008).

2. Perceived opportunities

Consumers may perceive three kinds of opportunities or certainties. Firstly, one of the major reasons for purchasing a subscription is to be more certain to attend (Ryans and Weinberg, 1978). Apparently, some customers need a level of personal discipline to encourage them to attend regularly (Boyle, 2007; Theater Netwerk Nederland, 1994). For these customers, a subscription is a self-motivation tool. Secondly, customers purchase a subscription because they have priority in choosing seats (Ryans and Weinberg, 1978). Apparently, these customers want to be certain to have the best seats available and to have the first choice in choosing a seat location. Thirdly, another major reason for purchasing a subscription is to have a guaranteed ticket, thereby expressing the need to limit the effect of possible negative situational influences (Ryans and Weinberg, 1978). Due to the risk of scarcity (Petr, 2005) and possibilities of priority seating, these culturally involved customers are inclined to make their bookings in advance. These committed customers want to have a guaranteed ticket and a good seat (Ryans and Weinberg, 1978) and they are willing to express a form of pre-commitment.

Cultural competence

In the first chapter, it is pointed out that cultural competence is influencing performing arts attendance. Cultural competence is the perceptual and cognitive capacity and resource (or skill) to interpret cultural symbols and to enjoy cultural activities (Stokmans, 2005; Kesner, 2006). Cultural competence is determined by two characteristics: (1) intellectual ability or capacity and, (2) acquired cultural knowledge and skills (Kraaykamp and Dijkstra, 1999; Ganzeboom, 1984, in Stokmans, 2005). The intellectual and cognitive ability facilitates complex information processing. It is assumed that individuals who are culturally competent will prefer more complex cultural activities (Stokmans, 2005). As stated in chapter 1, each visit expands the expertise and sharpens visitors' senses (Passebois and Aurier, 2004) so cultural competence is increasing. This implies that cultural competence is not only a determinant, but also a consequence of customer loyalty.

Several empirical studies show that acquired knowledge and intellectual ability contribute to the development of customer loyalty in the performing arts. Taken into account acquired knowledge, Andreasen and Belk (1980) point out that childhood exposure to the performing arts has a strong effect on future attendance. This is confirmed by a study by Andreasen (1991). The results of this study show that there is an increase in childhood socialisation as one moves through the performing arts adoption process. Also Bamossy (1982) shows the positive relationship between childhood socialisation and performing arts attendance. His study shows that a variety of childhood art activities and exposures to the arts contributes to a more active adult art patron. Bamossy (1982) also demonstrates that parental interest in the arts is a much stronger indicator of their children's performing arts season ticket holding behaviour than other childhood socialisation measures and several socio-demographic variables.

In general, children can be exposed to the performing arts by their parents and by their school. Kracman (1996) shows that children who had school-based arts instruction, and especially children who had arts lessons outside of school, attended opera, ballet or classical music significantly more often than children who had no instruction. A study by Nagel (2001) indicates that the influence of parents in getting acquainted with culture is larger than the influence of arts education on school. Taken into account the intellectual abilities, Nagel (2001) shows that a higher level of education increases the chance of getting acquainted with culture. Despite this positive influence, the cultural socialisation of the parental environment is a more important determinant than education (Verhoeff and Ganzeboom, 1991; De Haan and Knulst, 2000; Kolb, 2001). It is assumed, that customers attending traditional arts, attended their first performances at an early age together with their family (Kolb, 2001; Garber, 2000). It is also assumed, that the core audience in the (performing) arts had parents who were also active cultural participants, and that this segment is higher educated than the incidental spectators (Nagel, 2001; Roose and Waegel, 2003).

In conclusion, it is argued that the empirical studies related to cultural competence in the performing arts, have mainly focused on the contribution of cultural socialisation of parents and school on performing arts attendance. These studies did not measure current cultural competences.

Socio-demographic and geographic variables

Age and family life cycle influence customer loyalty. Some authors point out that subscribers are generally older than non-subscribers (Colbert et al., 1998; Petr, 2005), older people are more loyal to the theatre than others (Van den Broek, 2008) and retired people are more likely to purchase a subscription than individual tickets (Colbert et al., 1998). However, a study of Andreasen (1991) shows that consumers aged 65 and older are less active. Consumers with children under six are also less active (Andreasen, 1991). A study of Scheff (1999) shows that one of the reasons respondents who were attending fewer performances than in the past or who were once subscribers and at the time of the survey were not, was the presence of small children in the household. Young singles (under 35 years) and people aged between 35 and 64 with no children at home are the most likely to attend multiple events (Andreasen, 1991). A study by Colbert et al. (1998) shows that few subscribers are under the age of thirty. The results suggest that, for example, young singles are likely

to be regular single-ticket buyers. The results also show that there are relatively more couples in the subscriber group.

Women are relatively more involved with the performing arts. They are relatively more interested in further attendance (Andreasen, 1991) and there are relatively more women than men in the category of subscribers than in that of the category of single-ticket buyers (Colbert et al., 1998).

There are relatively more people with full-time jobs in the subscriber group (Colbert et al., 1998). Moving through the performing arts adoption process, consumers are increasingly likely to be in managerial or professional occupations (Andreasen, 1991).

Income also influences customer loyalty. The disinterested consumers have significantly lower incomes compared to other groups (Andreasen, 1991). A study of Colbert et al. (1998) shows that the income level of subscribers is higher than that of single-ticket buyers. This means that loyal customers have higher incomes than non-loyal customers. A reasonable level of discretionary income seems to be a necessary precondition to developing an interest in attending multiple performances (Andreasen, 1991).

A higher level of education is positively correlated with future attendance and moving forward in the performing arts adoption process (Andreasen and Belk, 1980; Andreasen, 1991).

The residence location measured in terms of driving time is also one of the determinants of customer loyalty (Currim et al. 1981). The closer the customer is living to a theatre, the more likely he will visit this theatre (Verhoeff and Ganzeboom, 1991), buy the season ticket (Petr, 2005) or the more likely he will be loyal (Van den Broek, 2008). According to Andreasen (1991), place of residence is an important variable since living in a metropolitan area creates a strong interest in attending more performing arts events.

A study of Andreasen (1991) shows that personal barriers (such as feeling uncomfortable, having no one to go to the theatre, having babysitter problems, having fear of crime) are one of the five main barriers for attending more performing art events. Habitual buying behaviour also influences customer loyalty (Van den Broek, 2008). Consumers with a habit to visit a specific theatre, show a higher customer loyalty to that theatre.

Conclusions

In this chapter, various customer characteristics and individual circumstances have been described that are determinants of customer loyalty. The most important determinants are motivation, cultural involvement, the 'certainty factor', and cultural competence. Several socio-demographic variables (such as age, family life-cycle, gender, income, and education) and a geographic variable (driving time from residence location) also influence customer loyalty.

2.3.3 External factors related to the supply side

Various studies discuss environmental factors influencing the relationship between an individual and a performing arts venue. In this section, following items will be described: performance / performer influence and reviews.

Performance / performer influence

As discussed in section 2.2, consumers may be loyal to different entities in the performing arts. The question who owns the relationship with the customer in the performing arts, still has to be answered. Are customers loyal to specific performances or performers, or are they loyal to venues? In case customers are very interested to see a specific performance, or if they are fan of a specific performer, this will influence customers' loyalty to a venue. Moreover, it is not clear if consumers first decide to visit a specific venue and then select a performance or performer(s) from venue's selection, or if they first decide to select a performance or performer(s) and then select a venue which offers this performance. In other words, is the choice initially performance or performer based, or is it theatre based? It seems reasonable that consumer preferences for specific performances or performers will influence decision-making processes. Therefore, the performance or performers influence customers' loyalty to venues. The performance / performer influence is defined as the relationship between choosing a specific performance or performer and choosing a specific venue as part of customers' decision-making process.

Reviews

There is some discussion about the relevance of reviews (in newspapers or on the internet) on customer attendance and on customer loyalty. Reddy et al. (1998) show that theatre critics' reviews had a significant impact on attendance and longevity of Broadway shows. Colbert et al. (1998) note that among the decision variables, reviews of the play have a great influence on single-ticket buyers' decision to see a given play. However, other researchers point out the importance of reviews is limited. In a study of Petr (2007), lack of advance information about the show and especially reviews of it, was one of the minor reasons which made occasional visitors become reluctant to subscribe. In a study by Aalders (in Boorsma and Van Maanen, 2003), the importance of reviews as an information source was rated low, not only on average but also taken into account various subgroups. Boorsma and Van Maanen (2003) confirm this limited importance: although 19% of the respondents uses newspaper reviews, only for 7% of the respondents the reviews (as one of the sources of information) have been decisive for buying. They explain this relative limited importance by the production and consumption system of performing arts in The Netherlands: performers travel from venue to venue on a daily basis, many tickets are ordered at the start of the season, and many visitors only read the reviews in their regional newspapers after the performance has taken place.

Conclusions

In this section, some external factors related to the supply side as determinants of customer loyalty have been described. The performance / performer influence seem to play an important role in developing customer loyalty to venues.

2.3.4 Interpersonal factors

Social influences

There is a strong influence of social identification or affiliation in spending leisure time (Cunningham and Kwon, 2003). Arts participation is mainly social (Barton Upright, 2004). Consumers will be influenced by others in the decision-making and in the consumption process. In this section, the decision-making process will be discussed first, followed by the consumption process.

The decision-making process

Because the consumer has to deal with uncertainties in decision-making (Abbé-Decarroux, 1994), it is likely the consumer will discuss future attendance with potential companions in order to validate his own opinion (Denebetti, 2003). Especially married men and women have great influence on each other in terms of arts attendance (Barton Upright, 2004). Men are much more likely to attend performances if their wives are interested as well, while women are much more likely to attend a theatre without companionship of their husbands. 'The influence of women on husband's arts participation exceeds the influence of husband's on their wives' behavior' (Barton Upright, 2004, p.142).

In the decision-making process, a distinction can be made between the short-term (or direct) social influence on the concrete selection of specific performances and the long-term normative influence. Beatty and Talpade (1994) distinguish two stages in the selection of performances: the initiation stage, and the search / decision stage. Apart from the direct influence on the selection of performances, there is a normative influence of social groups. Reference groups play a role in influencing the consumer's decision to attend performing arts because of the symbolic character of the product (Bouder-Pailler, 1999). When group members discuss their performing arts experiences, they communicate impressions to others which may be used for future reference. Consumers may conform to these reference groups. This influence might not be limited to the short term only, but might affect beliefs on the long term as well (Crompton, 1981). This is reflected in the RAND participation model, where not only personal beliefs about arts participation, but also perceptions of social norms about arts participation play a role in determining attitudes towards arts participation (Mc Carthy and Jinnat, 2001). These norms are also referred to as subjective norms and influence decision-making. Subjective norms refer to the perceived social pressure (beliefs or expectations a person has from significant others) to engage or not to engage in a particular activity (Ajzen, 1991; Cunningham and Kwon, 2003; Miesen, 2003). What is the likelihood that important others approve or disapprove performing specific behaviour (Ajzen, 1991)? Two factors determine

the subjective norm (Ajzen and Fishbein, 1980 in Lam and Hsu, 2006). Firstly, it is influenced by individual's normative beliefs about what others who are most important think he/she should do. Secondly, it is determined by the extent of motivation to which the individual wants to comply with what referents think. This means that decision-making is based on the opinions of people important to the individual and on perceived social pressure (Lam and Hsu, 2006). This means that the cultural involvement of consumer's reference groups influence individual decision-making. Reference groups may have a positive influence on performing arts attitudes. Other social groups may have a negative influence. Some consumers have the perception that theatre going is an elitist activity (Scollen, 2008). They feel uncomfortable or out of place at performing arts events (Scheff Bernstein, 2006; Arts Council England, 2008a), they are afraid they might be looked down on by other audience members (Arts Council England, 2008b), and thus they feel being not welcome (Huntington, 2007).

The consumption process

Social influences are not only important in the decision-making process, they also play a relevant role in the consumption process, because this process is strongly influenced by social interaction (Caldwell, 2001). Theatre is a form of communication not only between the performers and the audience but also among audience members (Kolb, 2001). Attending performing arts is a form of collective consumption (Kushner and King, 1994), which is not separated from the rest of the consumer's world, but which is embedded: the experience is closely related to consumers' feelings and relationships with others (Addis and Holbrook, 2001). This means that the presence of others is not extraneous to the actual experience, but experiences are shared and others play a part in cognitively and emotionally shaping the visit (Crompton, 1981; Denebetti, 2003). Although audience members do not define the performance, their response may detract or enhance the performance (Swanson et al., 2007).

In the (post)-consumption process, individuals may feel emotional support: bonding, sharing experiences, stimulating additional perspectives, discussing and reminiscing experiences afterwards. These experiences may form the basis of a new decision-making process. Research shows that congruence of opinions between a customer and a companion enhances the enjoyment of shared hedonic experiences (Raghunathan and Corfman, 2006).

The social character of arts participation implies that social bonds can be developed among customers. Because social ties and friendships bind people together, strong inter-customer relationships are crucial in keeping customers (Campbell et al., 2006; Morais et al., 2006). Communities are expected to be an important factor in creating customer loyalty (Bonnemaizon et al., 2007; Morais et al., 2006; Oliver, 1999). Because the performing arts offer good possibilities for creating communities, it might be an important tool for performing arts organisations. A community can be defined as a group of people with a common interest in a specific product or service, creating a parallel social universe and actively seeking an opportunity to share experiences (Bonnemaizon et al., 2007; Levy and Hassay, 2005; Muniz and Schau, 2005). Communities are not geographically restricted and can also exist in virtual space (Muniz and O'Guinn, 2001). They have a strong 'consciousness of kind': an intrinsic connection between members expressing a shared knowing of belonging (Muniz and

O'Guinn, 2001). Communities offer several advantages for customers, such as the formation of interpersonal relationships with like-minded people providing a feeling of belonging (Mc Alexander et al. 2002; Rosenbaum et al. 2005). They also offer the possibility to purchase products with trusted sources of knowledge of others (Foux, 2005; Mc Alexander et al. 2002). Communities also offer advantages for companies, such as reducing the constraints in participating and increasing the costs of switching (Morais, 2006).

Research shows that only 3% of the Dutch population visits a performing arts performance alone (Foekema, 2008). A study by Andreasen (1991) confirms the relevance of social influences: respondents who expressed interest in attending the performing arts more often, but are not doing so, referred to as having no one to go with.

Conclusions

In this section, the importance of the role of social influences on customer loyalty is described. Given the expected relevance for specific customer groups to be part of a community and given the opportunities for performing arts organisations to form communities, facilitating communities is a relevant determinant to be taken into account as well. There is only limited research available on the area of social influences and communities in the performing arts.

2.3.5 Lack of attention for some determinants

In section 2.3.1 – 2.3.4, a description of several studies related to the determinants of customer loyalty in the performing arts is provided. It can be argued that many determinants have been investigated in various studies. However, there remain some determinants which have lacked attention.

The effect of customisation of services has not been investigated. Customisation is expected to be relevant in the development of customer loyalty in the performing arts. It can also be implemented as a loyalty strategy. Customisation could be used within providing information and additional services (Ball et al., 2004; Tideswell en Fredline, 2004). Performing art venues could for example provide interested customers a preliminary talk before the performance starts or a discussion afterwards.

There is not much attention for the concepts of mutual investments and co-creation. Cultural consumption can be viewed as a form of joint production since the product is defined through its interaction with customers (Puhl et al., 2008). Because one of the trends in the performing arts is spectator's need to be actively involved (Puhl et al., 2008), it is expected that the concepts of mutual investments (Morais et al., 2004) and co-creation (Boswijk and Peelen, 2008) are relevant determinants to be taken into account. Co-creation is a distinct form of collaboration between a provider and a customer, resulting in a unique value achieved through dialogical interaction (Ballantyne, 2008). Customers should be given access to the product or service (Boswijk and Peelen, 2008). They should be able to select which part of the service or experience they want to be actively involved with (Payne et al., 2008). The performing arts can give the consumer a chance to play an

active role in experiencing the arts product. It offers various possibilities to follow this strategy because it allows genuine audience interaction. Customers can either participate in the construction of the offer or they can create their own experiences.

Several intrapersonal factors related to customer loyalty in other industries did not receive attention in the literature of performing arts: the desired degree of variety, the habit, the need to conform, tolerance for risks (Uncles et al., 2003), task definition (e.g., intent to select or shop for a specific purchase or intent to obtain information about a specific purchase prior to the purchase). Given the importance of 'variety-, novelty or arousal-seeking' (Holbrook and Hirschman, 1982), it is likely that the desired degree of variety has its influence on customer loyalty. Moreover, given the situation that the consumer has to deal with risks and uncertainties in decision-making (Abbé-Decarroux, 1994), his tolerance for risk, his need for novelty and arousal-seeking, and his task definition regarding information search is likely to influence customer loyalty. These issues can be linked with 'the certainty factor' discussed before.

Regarding the external factors related to the supply side, it can be concluded that there has been not much attention for the attractiveness of the competition (Ball et al., 2004) including the use of media such as radio, cd, television or internet. Given the increased competition in the battle for consumers' leisure time (De Haan and Knulst, 2000) and the technical possibilities on internet for the arts (Puhl et al., 2008), it is likely this will influence customer loyalty.

Conclusion

In this section, it has been argued that several determinants, which have not been studied, may have important consequences for customer loyalty. Some of these factors can be linked with determinants which have been previously discussed:

- Customisation can be related to satisfaction with (customisation of) additional services and information provision.
- The desired degree of variety, novelty and arousal seeking can be combined with 'the certainty factor' and with consumption motives.
- Customer's tolerance for risks and task definition regarding information search can be combined with 'the certainty factor'.

Possibilities for co-creation are added to the elements of the secondary product. Competitors of performing arts providers, including media such as internet and other leisure providers, are added to the environmental factors.

2.4 Involvement and loyalty development patterns

One of the objectives of this study is to describe and understand the development of customer loyalty to performing arts venues. In previous section, determinants of customer loyalty were described. Since relationships are process phenomena evolving over a series of interactions (Fournier, 1998), the question remains how customer loyalty in the performing arts develops. Which patterns can be

distinguished? In this section, various development patterns are described. Since involvement (with an activity such as attending performing arts or specific genres) and loyalty (to an object such as a performing arts venue) are related concepts, attention will be paid to both elements.

As described before, involvement and loyalty can be developed in an attitudinal and behavioural way to various entities, such as involvement with the performing arts as a leisure activity, involvement with a genre, or loyalty to a venue or a performer. In the literature, different models of involvement and loyalty development patterns in the performing arts are described, which are related to some of these entities.

Attitudinal involvement development patterns

Involvement with the performing arts develops over time. In this section, two attitudinal involvement development patterns will be described.

1. Kolb (2001) illustrates an attitudinal involvement development pattern: a theoretical continuum of audience members according to different levels of involvement. 'Consumers' have varied tastes and attend a few performances randomly. 'Fans' become attached to particular stars and attend more frequently. 'Cultists' are highly specialised in their selection of stars and have a desire to participate with others in activities focused on their interests. 'Enthusiasts' have moved their focus from particular stars to a general appreciation and become subscribers. 'Petty producers' become so involved that they start to produce their own amateur versions.

2. A three-step model of attitude forming toward traditional arts is developed and tested by Teichert and Tajtáková (2007). In the model perceptions related to traditional or challenging arts play a central role. The model consists of three phases: (1) phase of initial prejudices, (2) reliance on public view, (3) build own opinion. In the first phase, consumers are expected to have general or unspecific associations to describe the cultural product, often combined with negative prejudices. In the second phase, the early users rely on the public view or on critics in the media. In the third phase, consumers have gained expertise and in-depth knowledge based on a sequence of past experiences. The study of Teichert and Tajtáková (2007) showed that consumers' future intentions to visit ballet and opera again, increases with degree of sophistication of association.

Mixed attitudinal and behavioural involvement development pattern

According to Andreasen (1987), arts attendance is a development process by which individuals progress from a lack of interest to eventually becoming an interested participant. Becoming a performing arts attender is a matter of attitude and behaviour. For some consumers involvement started early in life, for others at a later stage and for some people involvement has never grown.

In his study, Andreasen (1991) describes and tests a performing arts adoption process model of growing interest and attendance which involves a transition in six stages: (I) disinterested non-attender, (II) interested non-attender, (III) trial (attending an event for the first time), (IV) positive

evaluation (interested in further attendance), (V) adoption (attending many events) and (VI) confirmation (interested in attending many more events). Andreasen (1991) describes it as an idealized progression, not expecting individuals progressing neatly through all these stages. Andreasen (1987) points out that one should realize that it is an incremental process, moving individuals a step at a time, implying that consumers gradually become arts attenders. In his study, Andreasen (1991) finds support for his six-stage adoption process.

The respondents were divided into one of the six stages based on interest and attendance of the last twelve months. Almost 50% of the respondents were in the first stage. Around 30% of the respondents were in the last four stages indicating they have at least visited one event. The respondents in the first stage appeared to be very different from other respondents. There were significant differences representing a chasm between the two groups. The disinterested consumers have different life-styles in their leisure and work pursuits compared to the other consumers. They have significantly lower incomes compared to other groups and they are less active, including work, engagement in leisure activities and attending the arts. 'Encouraging them to attend would not be merely a matter of changing the kinds of activities in which they engage, but of changing their overall level of activity' (Andreasen, 1991, p. 24).

Movement from stage II to stage VI is influenced by early childhood socialisation, residence in metropolitan areas, family life cycle, education, and some lifestyle measures. Andreasen (1991) also identified key characteristics that distinguish respondents at a particular stage from those respondents at the immediately preceding stage. Moving to the trial stage (III) is positively associated with attending college and a willingness to spend leisure time out of the home. Consumers who move to the trial stage but show no interest in further attendances are likely to engage in other activities. Developing an interest for further attendances (stage IV) is a matter of parental encouragement (as part of childhood socialisation) and having sufficient discretionary income. Art consumption using other media (such as radio, television or records) increases dramatically at stage IV. Having children under 6 discourages interest for more attendances. Reaching the adoption stage (V) is also associated with parental encouragement. Movement to the confirmation stage (VI) is related to early arts classes in school (as part of childhood socialisation). Furthermore, women and residents in metropolitan areas have a long-term involvement with the arts.

Behavioural loyalty development patterns

Previously, some involvement development patterns have been described. Various authors also refer to behavioural loyalty development patterns. Rentschler et al. (2002) describe the loyalty ladder, starting with prospect, single ticket purchase, repeat customer, subscriber, member or donor and advocate. Slater (2003) refers to a loyalty ladder starting with a first time visitor, attender, repeat visitor, friend, ambassador, donor and sponsor.

It has long been assumed that the entry pattern of subscribers can be divided into distinct stages: (1) starting as a single-ticket buyer, then (2) purchasing tickets to several performances in a season, and finally (3) becoming a season-ticket buyer or subscriber (Ryans and Weinberg, 1978). This three-

step route was tested by Ryans and Weinberg (1978). They found three basic patterns and one miscellaneous pattern:

- continual subscribers (32%): subscribers for at least five seasons;
- gradual subscribers (31% of respondents): followed the pattern of no attendance to some attendance, followed by a subscription during the previous five years and thus followed the three-step route;
- sudden subscribers (21%): subscribed without any attendance at the theatre in the previous five-year period;
- miscellaneous pattern (16%).

Petr (2005) states that precipitating events such as changes in income or marital status may contribute to the existence of the sudden subscriber pattern.

Kawashima (2000) and Slater (2003) assume that the extent to which people follow theoretical behavioural progression models is questionable. Following this assumption, progression is not always sequential or linear. Consumers may move up or down the pyramid depending on various factors (Slater, 2003). This means that the loyalty ladder or pyramid model should be seen without an assumption on one-way progression (Kawashima, 2000). This is confirmed by a study by Scheff (1999) which shows that many single-ticket buyers have been subscribers in past (ranging from 25% to 78% of all single-ticket buyers) indicating a high level of defection from subscriber status. Scheff (1999) assumes that many people prefer single ticket purchase and do not develop into subscribers over time. This implies that migration patterns are important to recognise. This is confirmed by research in other industries (Verhoef, 2003). 'Improving the management of migration as a whole (...) can have as much as ten times more value than preventing defections alone' (Coyles and Gokey, 2002, p. 101).

In this section, various involvement and loyalty development patterns have been discussed. The involvement patterns were related to visiting the performing arts as a leisure activity, while the loyalty patterns were related to attending specific performing arts venues.

2.5 Customer segments and customer loyalty

In previous section, different development patterns have been presented, sometimes referring to customer segments. This section explores the views of several researchers on customer segmentation further. Different customer segments are distinguished and described. This description provides information to improve our understanding of the development of customer loyalty to performing arts venues (the second research objective in section 1.2.3).

Various variables are used to distinguish customer segments:

1. Subscription: Several studies discuss differences between single-ticket buyers and subscribers (Boyle, 2007; Garbarino and Johnson, 1999; Kolb, 2001; Scheff, 1999).
2. Membership of foundation: Davis and Swanson (2009) add this variable to the first dimension and distinguish members, subscribers and single-ticket buyers.

3. Preferences: Garber et al. (2000) distinguish two segments of single-ticket buyers: (a) Customers with a high art appreciation and who value the concerts for its intrinsic cultural aspects, and (b) customers who value convenience and amenities highly.
4. Arts professionalism and experience or competencies: Becker (in Roose and Waege, 2003) distinguish the core public (or inner circle), the interested audience and (ex-) students of arts education and Theater Netwerk Nederland (1994) distinguish a group 'connoisseurs'.
5. Frequency of attendance: Roose and Waege (2003) distinguish three groups: (a) incidental spectators (1 visit), (b) interested participants (2 – 9 visits), and (c) the core public (10 visits or more a year).
6. Interest combined with frequency of attendance: As described in paragraph 2.4, Andreasen (1991) distinguishes customer segments such as disinterested non-attenders, interested non-attenders and several groups of attenders (based on frequency of attendance).

In conclusion, there is no common understanding in the literature in segmenting performing arts visitors. The choice for a specific variable seems to be partly related to the local context. In The Netherlands for example, not every theatre has subscriptions, members or friends. Moreover, as described in paragraph 2.2, the meaning of the different forms of relations (such as subscribers, members or friends) vary across theatres and customers in a specific relational group display different loyalty behaviours. Single-ticket buyers might attend more performances than subscribers, members or friends. Therefore, these variables do not always reflect behavioural loyalty in a uniform way and are less interesting to be applied. In the segmentation described below, attendance frequency is applied to segment customers. This dimension clearly reflects behavioural loyalty. Moreover, one of the objectives of this study is to give managerial recommendations to increase customer loyalty. Since performing arts venues record attendance figures in their customer database, it might be interesting to give recommendations for certain segments distinguished by attendance frequency. The variables preferences, arts professionalism or interest will not be used as the main distinction between the segments, but will be applied to describe the segments. The segments are described below.

The incidental spectators

The incidental spectators ('transients') are occasional visitors only buying one or two theatre tickets in a (few) year(s) (Tomlinson and Roberts; 2006; Kramer, 2007). However, many would like to visit performing arts more often (Theater Netwerk Nederland, 1994; Arts Council England, 2007). They are more extrinsically motivated (Roose and Waege, 2003) and the secondary product plays a major role for them (Garber, 2000). Reduction and communion are assumed to be important consumption motives. Their focus is on the entire evening out (Garber, 2000; Roose and Waege, 2003; Meijjer et al. 2007) and on entertainment (Hume et al., 2006). Therefore, satisfaction with the facility, location, quality of the performance (Johnson and Garbarino, 2001) and secondary product is important, especially for them. Relaxation expectations are more important for them than for the core audience. The utilitarian aspects and peripheral services are very important in their re-purchase decision. They are expected to be less culturally skilled and rely on the public view or on critics in the media (Teichert and Tajtáková, 2007). They use prices as a signal of quality because of the

uncertainties in decision-making processes (Reddy et al., 1998). They are probably only situationally involved (Boorsma, 1998) or less involved (Hume et al., 2006) and less culturally competent than the core audience. Some claim they are not committed to the arts organization (Johnson and Garbarino, 2001), others claim they are receptive for a form of commitment (Theater Netwerk Nederland, 1994). Since they are likely to be less involved, they are less prepared to schedule the programs compared to the intrinsically motivated consumers. Their desire to participate is relatively low. Presumably, incidental spectators hold less favourable attitudes towards the cultural domain. It is assumed, that in their consumption process there is a latent (or product initiated) consumption problem (Boorsma, 1998) and they will not really actively search for interesting performances. Their consumption decisions will in many cases rely on simple heuristics and they will make their decisions based on well-known artists or recommendations (Boorsma, 1998). It appears they prefer conventional arts and popular performers instead of unconventional arts (Theater Netwerk Nederland, 1994). Furthermore, they prefer performing arts which are known to them or well known in general (Roose, 2007). Because they are likely to attend more popular activities (Arts Council England, 2008) and to be engaged in other leisure activities (Andreasen, 1991), the competitive environment of the performing arts organisation is probably leisure and entertainment. Nevertheless, they are quite likely to attend the theatre in the future and to be engaged in positive word-of-mouth communication (Davis and Swanson, 2009). The incidental spectators are younger and less highly educated than the core audience or interested participants (Roose and Waege, 2003). The spending of their leisure time is slightly less diversified compared to the core audience (De Haan and Knulst, 2000). The incidental spectators consist of around 50% of all performing arts visitors (Tomlinson and Roberts; 2006; Kramer, 2007) and account for only 15% of the tickets.

The interested participants

The interested participants are buying three to five single tickets on average every year (Tomlinson and Roberts; 2006; Kramer, 2007). Consumers in this group can be intrinsically and extrinsically motivated (Roose and Waege, 2003). It is assumed that they sometimes buy a subscription and that they sometimes buy single tickets. Since the distinctions between the incidental spectators, interested participants and the core audience are expected to be subtle and customers in the three customer segments are not completely different visitors (Roose and Waege, 2003), consumers in this segment could have some characteristics of the core audience and of the incidental spectators. The interested participants consist of around 35% of all performing arts visitors and account for 35% of the tickets (Tomlinson and Roberts; 2006).

The core audience

The core audience has an intrinsic motivation for the primary product (Garber, 2000; Roose and Waege, 2003). They are involved with attending performing arts (Andreasen, 1991; Boorsma, 1998) and committed to a performing arts venue (Garbarino and Johnson, 1999). They like to choose for cultural activities in their leisure time for which they create time to participate. Because they are more intrinsically motivated and follow theatre's programming (Roose and Waege, 2003), satisfaction with programming plays an important role, especially for them. Although all customers find quality of a

performance important, it appears that the core audience finds this quality slightly more important than the new customers (Meijer et al., 2008). The core audience has visited the theatre often and have had many positive experiences. They have trust in the organisation (Garbarino and Johnson, 1999). Because their high involvement reduces the need for transactional satisfaction (Hume, 2007), it is likely that relational satisfaction is more important for them. In case of dissatisfaction, it is assumed that they will not immediately end the relation, but they will actively inform the organisation about their feelings. These customers are assumed to be steady subscribers or connoisseurs who are frequent single tickets buyers who do not like to commit themselves many months in advance. They are 'theatre lovers' (Roose and Waege, 2003) and have high intentions of visiting the theatre again (Teichert and Tajtáková, 2007), and to be engaged in positive word-of-mouth communication (Davis and Swanson, 2009). Because they are likely to have in-depth knowledge about genres, stemming from own personal experiences (Teichert and Tajtáková, 2007), they are culturally competent. It is expected, that some customers from the core audience are professionals, amateurs or students from arts schools, performing arts themselves (Becker, 1984, in Roose and Waege, 2003). It is likely that early childhood socialisation (such as parental encouragement and early arts classes in school) have contributed to their high commitment (Andreasen, 1991). Knowledge related expectations are important for them (Teichert and Tajtáková, 2007), meaning that intellectual enrichment is an important consumption motive (Johnson and Garbarino, 2001). They are relatively more interested in traditional art forms such as classical music, opera and ballet (Andreasen, 1991). The competitive environment of the theatre is formed by other cultural organisations (Garber, 2000). It is assumed that in their consumption process, there is a 'manifest' (or consumer initiated) consumption problem, and that they will actively search for interesting performances. There is probably a high level of elaboration in their consumption decisions (Boorsma, 1998). The core audience is older and higher educated than the incidental spectators (Roose and Waege, 2003; Nagel, 2001). Although the difference in leisure time between the core audience and incidental spectators is marginal, the core audience has a slightly more diversified pattern of spending their leisure time, and their leisure time is also spent relatively more out of the house compared to incidental spectators (De Haan and Knulst, 2000). Their art consumption using other media is probably higher (Andreasen, 1991). The core audience consists of 15% - 20% of all performing arts visitors (Tomlinson and Roberts; 2006; De Haan and Knulst, 2000; Kramer, 2007) and account for 50% of the tickets.

2.6 Conclusions

In the foregoing, the concept and the determinants of customer loyalty in the performing arts have been described. One of the objectives of this thesis is to create an integrative model and to explain customer loyalty to performing arts venues. Although several models exist, Hume (2008, p. 51) notes that 'Much work has been done on the theory of repurchase intention and the antecedents constructs. However, no research has attempted to organize all constructs in a single model and test it in this context'. In section 2.6.1, a theoretical customer loyalty framework covering these determinants will be introduced. The relationships between these determinants and customer loyalty will be explained on a theoretical level. This theoretical loyalty framework will be used as a basis for the qualitative study in chapter 3, and to introduce a customer loyalty model in chapter 4, which is tested empirically in a quantitative study. In section 2.6.2, a short review of empirical

studies is provided, relating the determinants to the theoretical framework. Finally, several research gaps are distinguished in section 2.6.3.

2.6.1 Customer loyalty framework

A few theoretical and empirical customer loyalty models for the performing arts exist. Hume (2008) describes a theoretical model for repurchase intentions in the performing arts. In this model, the independent variables quality of the core and secondary product are related to the mediating variables emotion, value, satisfaction, and finally to the dependent variable repurchase intentions. Furthermore, there are a few empirical models related to customer loyalty in the performing arts. Garbarino and Johnson (1999) relate the independent variables actor satisfaction, actor familiarity, play attitudes and theatre attitudes, to the mediating variables satisfaction, trust, and commitment and also to the dependent variable future (attendance) intentions. Johnson et al. (2008) examine the directionality of influences between satisfaction, prior experience, perceived risk, and commitment. Ngobo (2005) relates the independent variables service experiences, pricing policy, and relationship-specific variables to the dependent variable migration intentions. Swanson et al. (2007) investigate the relationships between the independent variable consumption motives, the mediating variables trust, and satisfaction, and the dependent variables word-of-mouth communications and supportive behavioural intentions. Although several models exist, there is a need for an integrative model, testing all main determinants (Hume, 2008).

Customer loyalty is context dependent (Gruen et al., 2000; Holmlund and Törnroos, 1997; Kyle and Mowen, 2005; Palmatier et al., 2006). This means that not only the relationship between an individual consumer and an organisation must be taken into account for mapping underlying customer loyalty mechanisms. The supply side and specific industry characteristics must be observed as well (Nijssen et al., 2003). This is in line with Giddens' theory of structuration. According to this theory, the basic domain in social sciences is the study of social practices (Verbeek, 2009). Social practices are activities shared by people and situated in time-space and they have a dual focus: it is a configuration of actors (consumers) and structures consisting of objects or resources (Reckwitz, 2002a; Verbeek, 2009). These actors and structures are interconnected to each other and influence social practices (Reckwitz, 2002b). Therefore, social practices can only be explained by paying attention to both elements (Verbeek, 2009). In other words, the social practices orientation grasps the conditions of consumer action. This implies that social practices need to be analysed from the demand and the supply side. However, the focus of this study is customer loyalty. This is related to an individualistic point of view related to one organisation and not to the entire demand and supply side. This implies that in our study, the central focus of analysis is individual's loyalty to one organisation. Therefore, the *intrapersonal* characteristics should also be taken into account. Since social others play an important role in loyalty development in the performing arts, attention should also be paid to *interpersonal* factors. This relates to the Fishbein and Ajzen's Attitude-Behaviour Model in which subjective norms are integrated. Finally, whereas in Giddens' theory of structuration the entire supply receives the attention, in this study, the supply of one specific organisation should certainly be studied. Therefore, customer loyalty should be studied from a micro, meso and macro level (see figure 2.3). This perspective leaves the duality of social practices intact (demand and supply), and

reflects the essence of customer loyalty. Therefore, this perspective relates to a social practice from an individualistic point of view by integrating theories of social and psychological sciences.

Customer loyalty is divided into affective, conative and behavioural loyalty (see section 2.1). The social practice itself (theatre visit) is not integrated in the model. Customer loyalty is regarded as a consequence of social practices or consumption junctions. In this study, the focus is on this consequence, and on various determinants of this consequence. The micro level takes into account micro elements of both sides which are directly related to customer loyalty. This micro level refers to intrapersonal factors and to one type of organisation (micro supply). In other words, this micro level studies the relationships between the individual consumer and an organisation. This relationship is influenced by external factors represented at a meso and macro level. The meso level refers to interpersonal factors (meso demand) and to other organisations in the field of performing arts (meso supply). The macro level refers to general developments in the macro demand side, such as trends and demographics. It also involves all other competitors, including other leisure options, at the macro supply side.

This implies there are micro, meso and macro areas of analysis divided into a demand and supply side. All these areas are interconnected with each other and determine individual's loyalty. This means that loyalty is not the sum of all elements, nor can it be reduced to the dynamics of each separate area. Loyalty can only be understood as a result of the interaction of all areas, offering an integrative perspective. This means that the current framework is a simplified approach of complicated customer loyalty processes in the performing arts.

The concepts in the framework are based on the consumer behaviour literature in the performing arts and upon loyalty research in the marketing and leisure area. More specifically, it builds further on the notions of the importance of satisfaction with services and the quality of services (Anderson and Mittal, 2000; Zeithaml et al., 1996), the theory of planned behaviour (Ajzen, 1991), intrapersonal factors (Iwasaki and Havitz, 2004; Kyle and Mowen, 2005), and the nature of customer loyalty (Palmatier et al., 2007).

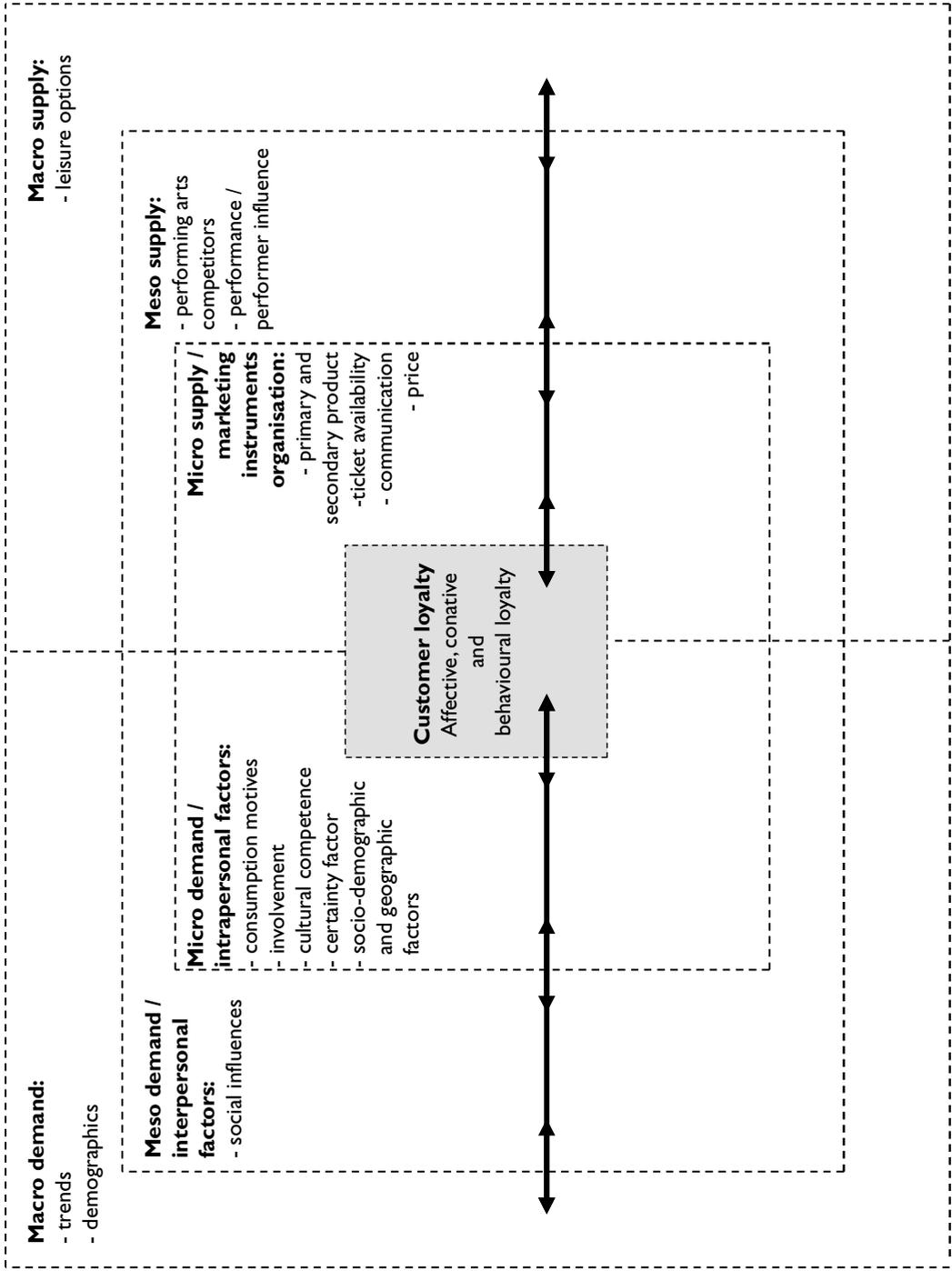


Figure 2.3: Theoretical framework: Customer loyalty framework for performing arts venues

Based on section 2.3, it is argued that following determinants are the major determinants for customer loyalty to performing arts venues:

- a. Micro supply (customer perception of the marketing instruments of the company):
 - primary product (performances, programming choices of a distributor)
 - secondary product (staff, seating, accessibility, the facility, facilitation of customer communities⁵, (customization of) additional services, possibilities for co-creation)
 - ticket availability
 - communication (including quality and customisation)
 - price
- b. Micro demand (intrapersonal factors):
 - consumption motives
 - involvement
 - cultural competence
 - certainty factor
 - socio-demographic and geographic factors
- c. Meso supply (external factors related to the meso supply side):
 - competitors including other media
 - performance / performer influence.
- d. Meso demand (interpersonal factors):
 - social influences.

The framework will be used in a qualitative study (chapter 3), and in a quantitative study in order to create an integrative model, testing all main determinants (chapter 4).

2.6.2 Overview of empirical studies

In the previous century, performing arts audience research focused on general audience characteristics (such as demographics) and on issues of attendance and non-attendance (Garbarino and Johnson, 1999). These studies correspond with the transactional marketing approach and provide information for offensive marketing initiatives in order to attract non-users. The studies by Ryans and Weinberg (1978) and by Andreasen (1991) were the exception. At the turn of the millennium, the transaction focus shifted to a relationship focus and the application of relationship marketing. At that time, some studies focused on identifying and profiling distinct audience subsets for segmentation purposes (Garber et al., 2000). Groups of customers who shared different levels of involvement (Kolb, 2001) or relational bonds (Garbarino and Johnson, 1999) were distinguished and described. Determinants influencing subscribers and single-ticket buyers were identified. At the same time, motivations of customers received some attention (Johnson and Garbarino, 2001; Roose and Waege, 2003; Boyle, 2007).

⁵ In origin, customer's social ties with other customers (Morais, 2006) are part of the interpersonal factors (see section 2.1). In case customers bond with each other, without being intervened by a theatre, these social ties would need to be categorized under 'interpersonal factors'. However, it can be argued that facilitating a community and strengthening these social ties, becomes part of the customer perception of the company, since theatres then play an active role.

Table 2.1:*Overview of the empirical studies related to customer loyalty in the performing arts*

Study	Research method	Context	Determinants	Attitudinal loyalty	Behavioural loyalty
Andreasen (1991)	Customer survey	Survey representative of US population	Micro demand Meso supply Macro supply		Attendance
Arnold and Tapp (2003)	Arts organisations survey	arts organisations			Sales, fundraising, season-ticket revenues
Boyle (2007)	Customer survey	orchestra	Micro demand		Single-ticket buyers and subscribers
Colbert et al. (1998)	Customer survey	theatre	Micro supply Micro demand		Single-ticket buyers and subscribers
Currim (1981)	Customer survey	University Arts Program	Micro supply Micro demand		Subscribers
Davis and Swanson (2009)	Customer survey	theatre	Micro supply Micro demand	Conative	Members, single-ticket buyers, subscribers, number of attendances, number of years of attendance
Divett, Cretenden, Henderson (2003)	Customer experiment	theatre		Affective	Amount of money spent, number of tickets, types of subscription
Garbarino en Johnson (1999 and 2001)	Customer survey	theatre	Micro supply Micro demand	Affective, conative	Single-ticket buyers and subscribers
Garber, Muscarella, Bloom, Spiker (2000)	Customer survey	orchestra	Micro supply Micro demand	Affective, conative	Number of tickets
Hume et al. (2007) and Hume (2008)	Interviews with customers	theatre	Micro supply Micro demand	Conative	
Johnson, Sivadas and Garbarino (2008)	Customer survey	theatre	Micro supply Micro demand	Affective	
Kolb (2001)	Customer survey	orchestra	Micro demand		Single-ticket buyers and subscribers, number of attendances
Ngobo (2005)	Customer survey	theatre	Micro supply Micro demand	Conative	Single-ticket buyers and subscribers
Petr (2007)	Customer survey	theatre	Micro supply Micro demand		Single-ticket buyers
Roose and Waage (2003)	Customer survey	theatre	Micro demand		Number of attendances
Ryans, Weinberg (1978)	Customer survey	theatre	Micro demand	Conative	Single-ticket buyers and subscribers, contribution
Scheff (1999)	Customer survey	theatres	Micro supply Micro demand	Conative	Single-ticket buyers and subscribers
Swanson et al. (2007)	Customer survey	theatre	Micro supply Micro demand	Conative	
Swanson et al. (2008)	Customer survey	theatre	Micro demand		Single-ticket buyers and subscribers
Smith DeHesus (1995)	Customer survey	theatre	Micro supply Micro demand	Conative	Single-ticket buyers and subscribers
Teichert and Tajčáková (2007)	Customer survey	students	Micro demand	Conative	Past experiences

Table 2.1 presents an overview of empirical studies related to customer loyalty in the performing arts. This overview allows us to reflect on academic research on this theme, by taking different perspectives:

1. Determinants of customer loyalty

From the customer loyalty framework perspective, attention in the performing arts has been focused on the micro level (also see section 2.3.5). The relationship between the micro supply and customer intentions (Garbarino and Johnson, 1999; Garber et al., 2000; Ngobo, 2005; Hume et al. 2007) or - to a minor extent - customer behaviour (Scheff, 1999; Weinberg, 1978) has been examined. Attention has also been paid to the relationship between the micro demand and customer intentions (Johnson and Garbarino, 1999; Garber et al., 2000; Ngobo, 1999) and customer behaviour (Boyle, 2007; Scheff, 1999; Weinberg, 1978). It appears there is only very few attention for the meso and macro level.

2. Research methods

From a methodological perspective, most studies used a customer survey as a research method. Only few studies applied a qualitative method, such as interviews (Hume et al., 2007).

3. Customer loyalty

Many studies describe relationships between components of customer loyalty. However, only few studies describe the relationships between all three main components: affective loyalty, conative loyalty and behavioural loyalty (Johnson and Garbarino, 1999; Garber et al., 2000).

2.6.3 Research gaps

Various elements of the customer loyalty framework received limited research attention. Based on the analysis of customer loyalty and relationship marketing in general, and in the performing arts in particular, the following research gaps in the literature have been identified. All research gaps are related to the objectives in section 1.2.3.

The first research gap refers to the nature of customer loyalty to performing arts venues. As described before, most studies focus on customers of one particular venue. Only few studies paid attention to polygamous loyalty. Since the meaning of customer loyalty is a function of other loyalties in the portfolio of relationships, it should be considered at an aggregate level with a holistic point of view (Fournier, 1998; Morais et al, 2006). 'At present there is a lack of detailed research in the arts sector about the behavioural and attitudinal loyalty of attending audiences beyond an organizational level. A bigger picture needs to be painted to better understand audience participation across venues and art forms' (Hayes and Slater, 2002, p. 16). Furthermore, the question remains to be unanswered to what kind of entities consumers are loyal (Pritchard, 1999). Therefore, it is important to distinguish different entities in customer loyalty research (Palmatier, Scheer, and Steenkamp, 2007). Who "owns" the relationship with the customer: the producer or the distributor (Eggert, 2009)? In a performing arts context, Hume et al. (2006) argue that specific research is needed into the role of the venue and the role of the performance / performer as a driver of repurchase.

Therefore, attention has to be paid to the nature of customer loyalty in the performing arts. In chapter 3 and 4 this issue is addressed.

The second research gap relates to the importance of migration patterns (Coyles and Gokey, 2005). Attention has to be paid to the dynamic character of the development of the relationship between the performing arts venue and the customer (Fournier, 1998; Morais et al., 2004; Athanasopoulou, 2009). It is interesting to study the relationship between several determinants influencing migration (Scott and Scott Shafer, 2001). What kind of customer loyalty patterns exist? Why might some customers progress from incidental spectator, to interested participant and become a member of the core audience? (Kuentzel and Heberlein, 2006). 'Additional qualitative and quantitative research is needed to more fully understand individual motivations and behaviour of typological groups over time' (Hayes and Slater, 2002, p. 16). In chapter 3, attention will be paid to this subject.

The third research gap relates to consumption motives. Motives influence the way a performing arts attendance is experienced. In case performing arts venues understand consumption motives, they can design appropriate customer experiences and loyalty strategies in order to increase customer loyalty. Consumers have different bundles of motives, at different times, for attending performing arts. Some authors argue that research into motivations of visitors of performing arts (McCarthy and Jinnett, 2001; Swanson et al., 2007 and 2008) or in a broader cultural area such as museums (Slater, 2007) is limited. The authors who have studied consumption motives and experiences, have no common understanding in categorizing, conceptualising and operationalizing these consumption motives: the current literature it is fragmented and incomplete (Swanson et al., 2008). Therefore, there is a need to describe and understand consumption motives. These consumption motives will be discussed in chapter 3.

The fourth research gap relates to modelling determinants of customer loyalty in an integrative way (Han et al., 2008) in the performing arts sector (Hume, 2008) based on knowledge of specific market characteristics. Customer loyalty is a dynamic process in which many factors influence each other directly and indirectly (Blackwell et al., 1999). Compared to other sectors, customer loyalty in the performing arts is even more complicated, given the various qualities described in chapter 1. Some researchers point out that research into understanding the rate and reasons of return in the performing arts is sporadic (Hume et al., 2007). Table 2.1 however, shows an overview of the attention for determinants of customer loyalty and displays some considerable attention for several determinants. Nevertheless, some determinants related to customer loyalty in the performing arts are underexplored. There is a lack of attention for some elements of the micro demand, such as involvement and the certainty factor. Above all, there is a lack of attention for the meso and macro demand and supply side. This relates to the scarce attention for the influence of environmental factors on customer loyalty in leisure settings in general (Iwasaki and Havitz, 2004). Explanatory models employing multiple constructs need to be developed to provide a better understanding of customer loyalty in the performing arts (Hume, 2007, and 2008; Hume and Mort, 2008b; Swanson et al., 2007). This means there is a need for an integrative model based on a holistic perspective. Hume (2008) emphasizes that a large empirical study should be carried out to test the pathways

between all constructs. Which determinants have the strongest influence on customer loyalty? Moreover, little is known about interrelationships of determinants of customer loyalty (Hume and Mort, 2008b). The determinants of customer loyalty to performing arts venues will be discussed in chapter 3 and 4.

In chapter 5, the results of the qualitative and quantitative study will be integrated and all research gaps will be discussed.



Theaters Tilburg, photo Hanneke Wetzer

Part 2

Empirical research

Chapter 3: Understanding customer loyalty

3.1 Introduction

In previous chapters, the literature related to customer loyalty in the performing arts has been surveyed. A customer loyalty framework for performing arts venues has been introduced in chapter 2. The findings of the literature survey are based on international research. In this chapter, these findings are related to customers in The Netherlands. In section 2.5, three customer segments have been described: incidental spectators, interested participants, and the core audience. In this chapter, these groups are distinguished based on a database of a Dutch theatre. The database is used to select respondents for interviews.

This research relates to four objectives introduced in section 1.2.3. The objective is to understand the nature of customer loyalty, the role of customer loyalty determinants, the development of customer loyalty, and the consumption motives in the performing arts, in order to find strategies to increase customer loyalty of incidental spectators, interested participants and the core audience. This research relates to the first, second, and third research gap described in section 2.6.3. It also gives valuable information for the construction of a customer loyalty model (research gap 4). This model will be tested in chapter 4.

Investigating the three segments will give insights into the differences in the nature of customer loyalty between these segments and into the role of several determinants. Why are some customers more loyal than others? Insights into the development of customer loyalty will give information about development patterns and the relevance of underlying determinants. Investigating the consumption motives will provide insights for creating added value. These insights might provide information for loyalty strategies to be directed at incidental spectators, interested participants, and the core audience. Finally, this study will provide information on determinants influencing customer loyalty, which can be used in the quantitative study (chapter 4).

3.2 Research question

How can customer loyalty in the performing arts of incidental spectators, interested participants and the core audience of a performing arts venue be understood?

1. What is the nature of customer loyalty?
2. How may customer loyalty determinants be related to customer loyalty?
3. How did customer loyalty develop from a customer's perspective and how have determinants contributed to the development of customer loyalty?
4. What are the consumption motives of customers related to the different kinds of value the performing arts can offer and how are these related to customer loyalty?

3.3 Research method

3.3.1 Research design

As described in chapter 2, most research methods focus on customer surveys. A qualitative approach is interesting to apply because of the complexity of the development of customer loyalty (Bryman and Bell, 2007; Miles and Huberman, 1994). Because of this complexity, the development of customer loyalty can only be understood in the light of participant's experiences of the entire consumption process (Caldwell, 2001; Hume et al, 2007). A qualitative approach offers the ability to take an interesting holistic perspective (Evers, 2007; Miles and Huberman, 1994). It provides an opportunity to understand attitudes and behaviour in a particular context and to get insights into the meaning respondents give to their environment (Bryman and Bell, 2007; Evers, 2007; Wester and Peters, 2004). As discussed in chapter 2, especially this meso environment seems to be relevant and yet neglected in research. A qualitative approach also offers the opportunity to understand customer loyalty as a developmental process (Bryman and Bell, 2007). The emphasis is on people's 'lived experience' (Miles and Huberman, 1994). Furthermore, it provides a rich description, detailed answers, necessary differentiations and fresh insights (Bryman and Bell, 2007; Evers, 2007; Miles and Huberman, 1994). One can precisely see which events led to which consequences because the influences of the local context are taken into account (Miles and Huberman, 1994). In sum, it provides opportunities to understand how and why customers are loyal and to discover in which situations customer loyalty can be increased. Moreover, it generates information to create a customer loyalty model and to develop concepts and questions for the quantitative survey. The study has an exploratory character.

Semi-structured in-depth interviews were held with incidental spectators, interested participants, and the core audience. Interviews with these segments give insights into the differences of the role of determinants in influencing customer loyalty between customer segments. During the interviews a topic list was used (see appendix I). The interviewer used open questions. Because in this study data of several respondents are collected at a single point in time, it has a cross-sectional research design (Bryman and Bell, 2007).

A part of the study has a retrospective character because we want to understand participation over time and respondents have to recall the past (Snelgrove and Havitz, 2010). Respondents were asked to describe their visits to performing arts in the past, so customer loyalty could be related to certain life course events. In other words, past loyalty behaviour was reconstructed in the interviews. This retrospective approach provides the opportunity to describe loyalty development patterns.

Two specific research techniques were applied in this study:

I. A critical incident method (Bryman and Bell, 2007)

The critical incident method was applied in three ways. Firstly, participants were asked to describe particular performing art visits in order to build a picture of events that might contribute to

customer loyalty. These descriptions contained information about different phases of the decision-making and consumption process, which were related to several determinants of customer loyalty. Secondly, participants were asked to describe their most extraordinary experience they went through. Thirdly, they described a situation whereby they were interested to attend a theatre performance, but finally, due to various possible reasons, they did not attend. The critical incident method provides an opportunity to develop an understanding of the sequence of events and significance for the respondent. Moreover, this method makes it possible to deepen several customer loyalty determinants in a more natural way, apart from discussing determinants in an isolated context.

2. An association technique (Malhotra, 2004).

The respondents received eight cards with the description of eight consumption motives (see chapter 2 and appendix 1). They were asked to put these cards in order of importance and to elaborate what these motives meant for them.

3.3.2 Data collection

The participants were customers of the organisation 'Theaters Tilburg', located in the south of The Netherlands. Theaters Tilburg has a theatre, a concert hall, a smaller studio in which performances can take place, an art cinema, a design cafe and a restaurant. Annually Theaters Tilburg program 350 performances resulting in around 150.000 visits. Because Theaters Tilburg has a theatre and a concert hall, they provide performances in a wide range of genres. Taken into account visiting numbers, it is the main performing arts venue of Tilburg. Other venues providing performing arts in Tilburg are 'De Nieuwe Vorst', 'Theater Zaal 16', 'Midi Theater Tilburg' and '013'. In addition, several annual performing arts festivals take place in Tilburg. The presence of these competitors made this study interesting because it allows us to understand customer loyalty in a competitive environment. The theatre offers no subscriptions (like many other Dutch theatres), therefore only individual tickets are sold. The choice to choose for customers of Theaters Tilburg also implies that the research design has some case-study elements, because the results of the research are particularly related to this theatre.

Customer database details from Theaters Tilburg were received, and the customer database was divided into three groups: incidental spectators, interested participants and the core audience. The first group of customers attended Theaters Tilburg once or twice in the 2008 - 2009 season (incidental spectators). The second group attended the theatre three to five times (interested participants) and the third group attended the theatre six times or more (core audience). The decision to apply these numbers of frequency of visit, was based on international database research in the performing arts by Tomlinson and Roberts (2006) and on figures of the Dutch performing arts market from research agency TNS NIPO (Kramer, 2007). Tomlinson and Roberts (2006) describe the 50 – 35 – 15 rule as an alternative for the 80 - 20 rule: 50% of the customers of a performing arts venue, visit 15% of the performances, 35% of the customers attend 35% of the performances, and 15% of the customers visit 50% of the performances (see figure 1.1). TNS NIPO figures (Kramer, 2007) show

that 50% of the Dutch population visit a performing arts performance once or twice a year, 32% pays a visit three to five times and 18% attend six performances or more. These Dutch market research figures roughly match with the international database research figures of Tomlinson and Roberts (2006). Database figures of Theaters Tilburg however, do not really match on first sight with these figures: 73% of the customers visit 1 or 2 performances, 16% visit three to five performances and 11% visit Theaters Tilburg six times or more. This difference might be partly explained because theatres do not capture all details of their customers. In case someone accompanies a person who bought a ticket, he/she is not registered. Because 96% of the consumers visiting performing arts in The Netherlands, attend performances with family, friends or acquaintances, the database of Theaters Tilburg is likely to lack several customer details. Moreover, some customers move to another address or use different e-mail addresses to order their tickets. Therefore, it is likely that some customers who are registered as attending once or twice, in reality have attended more performances. This implies that in reality, for example the 73% figure of customers attending once or twice, should be reduced, and that the 16% figure of customers attending three to five times should be increased. It is acknowledged, that the division of one and two visits, three to five visits and six visits or more is arbitrary, but the belief is that this choice meets the objectives of this research, given its qualitative character.

A quota sample was taken from the customer database (Bryman, 2008; Malhotra, 2004; see table 3.1). The first step was to develop quotas or control categories (Malhotra, 2004). Four control characteristics were listed (gender, age, postal code area and genre attended last). Subsequently, the distribution of these characteristics in each customer segment (incidental spectators, interested participants and core audience) was determined. In the second step, the customers were selected based on researcher's judgment. The customers were chosen taking into account the four control characteristics, reflecting the population of the three customer segments (Bryman, 2008; Malhotra, 2004). Therefore, the respondents interviewed in each customer segment, are a reflection of the population of each segment. The customer database is further analysed in section 3.4.

The selected customers received a postal mail letter describing the general objective of the research and afterwards they received a telephone call in which the respondent was asked for his / her cooperation.

Table 3.1:
Quota sample

Variables	Incidental spectators		Interested participants		Core audience	
Total population	13.671		3.041		2.057	
	% population	Number of respondents	% population	Number of respondents	% population	Number of respondents
Gender						
female	63,5	10	59,4	9	53,2	9
male	36,5	5	40,6	7	46,8	7
unknown (in % and numbers)	9,3% (1266)		13,0% (394)		4,4% (91)	
Age (% and numbers)						
x - 1929	0,6 (30)	0	1,6 (21)	0	2,7 (27)	1
1930 - 1939	2,3 (114)	0	6,4 (86)	1	11 (109)	1
1940 - 1949	9,3 (450)	2	14,4 (193)	3	21,6 (213)	3
1950 - 1959	17 (827)	3	19,4 (260)	2	22,3 (220)	4
1960 - 1969	25,7 (1249)	4	22,5 (298)	3	18,9 (186)	3
1970 - 1979	23,7 (1155)	3	24,9 (334)	6	18,6 (183)	2
1980 - 1989	19,3 (938)	3	10,5 (140)	1	4,6 (45)	2
1990 - 1999	2,1 (101)	0	0,5 (7)	0	0,3 (3)	0
unknown (in % and number)	64,4% (8.807)		56% (1702)		52,1% (1071)	
Genre						
musical	26,5	3	12,6	3	8,4	1
cabaret	15,1	2	25,8	4	21,5	3
show	12,3	2	9	1	9,8	2
youth	9	1	6,6	1	4,1	1
classical music	8,8	1	13,4	2	18,7	3
theatreconcert	8,1	2	9,2	2	9,1	1
drama	6,9	1	9,6	1	13,4	2
mundial	6	1	4,1	1	4,0	1
dance	4,9	2	6,8	0	8,3	2
Opera	1,5	0	2,4	1	2,3	0
literary	0,4	0	0,3	0	0,4	0
cooperation	0,2	0	0,1	0	0,0	0
unknown	0		0		0	
Postal area codes						
0 - 3999	4,8	0	0,3	0	0,1	0
4000 - 4999	6,6	1	1,9	0	1,7	0
5000 - 5019	8,5	2	12	2	12,5	2
5020 - 5029	7,5	1	8,9	2	7,4	1
5030 - 5039	12,6	2	18,2	4	21,7	3
5040 - 5049	15,9	3	18,3	3	19,6	3
5050 - 5059	7,2	1	11,4	1	11,0	2
5060 - 5069	4,2	2	6,7	1	6,5	1
5070 - 5079	2,3	0	2,9	1	3,1	1
5080 - 5089	3,2	0	3,8	1	3,2	2
5090 - 5099	0,7	0	0,8	0	0,7	0
5100 - 5199	8,6	1	8,6	1	9,3	1
5200 - 5299	4,5	1	2,3	0	1,0	0
5300 - 5999	9	1	2,7	0	1,0	0
6000 - 6999	2	0	0,3	0	0,1	0
other	2,2	0	0,8	0	1,1	0
unknown	0		0		0	

The response rate for the incidental spectators was 25%, for the interested participants 41%, and for the core audience 67%. The increase in response rates shows more commitment to the theatre of customers who attend the theatre more often. It should be noted that the response rate of male incidental spectators was 17% and of female incidental spectators 33%. The main reason for refusing cooperation was that customers did not want to give feedback or to spend time for an in-depth interview. Most interviews took place at customers' homes and some at workaddresses in Tilburg. The interview duration was approximately one hour on average.

Some incidental spectators visited the theatre in the past more than two times, and some interested participants visited the theatre more than five times. However, these incidental spectators or interested participants did not attend the theatre for three times or more or for six times or more respectively during a number of recent successive years. Therefore, they were assigned to either the incidental spectators segment, or to the interested participants segment. Nevertheless, it is recognized that the boundaries between the customer segments are not clear-cut.

During the period of interviewing, the topic list was extended by adding the subject of the perception of the sales system. The literature survey showed that sales systems only played a minor role in the development of customer loyalty. However, thanks to the exploratory character of the interviews, it became clear that the sales system played an interesting role in the development of customer loyalty.

In total 15 interviews with incidental spectators, 16 interviews with interested participants and 16 interviews with the core audience were held. After these 47 interviews only little surplus value of new interviews was expected (De Ruyter and Scholl, 2004). A short description of the respondents with some demographic variables is listed in appendix 2.

The interviews were held between October 2009 and May 2010. The interviews with the incidental spectators and with two interested participants were held by the author. The other interviews were held by two MA-students of Leisure Studies, University of Tilburg. One student held interviews with interested participants and the other student held interviews with customers from the core audience. These interviews were held based on the topic list made by the author. The topic list served as a guideline for the interviews. Supervision of the students made it possible that the theoretical concepts were intensively discussed. Moreover, prior to the interview, each researcher held several test interviews in order to get acquainted with the topic list. The interviews were recorded using a digital audio recorder and were fully transcribed.

3.3.3 Data analysis

Data analysis of the interviews consisted of a number of steps. Because the research questions were well-specified, in the first step a framework was developed (Ritchie and Lewis, 2003; see appendix 3). This framework was based on the literature survey (see chapter 3) and it was developed before the data were collected and adjusted with minor details during the period of interviewing. The framework was used to classify and organise data according to key concepts. In the second step, after the transcription process has finished for each case, the raw data were indexed using the

framework (Ritchie and Lewis, 2003). This means that, when the text of the transcript referred to specific concepts, the margins of the transcripts were used to mention numbers related to the concepts applied in the framework. The third step to order the data, was to construct a set of conceptual matrices in an excel sheet. Each main concept is plotted on a separate chart. Each case or respondent was allocated a row in the matrix, while concepts were displayed in separate columns. In the first column of each chart the case was identified (main demographics), followed by all main concepts. The last column was reserved for researcher's comments. In the fourth step, the data from the transcripts were summarized, synthesized and put in the excel sheets of the framework index system. The last step was to analyze the data in a descriptive and explanatory way.

Transcribing, indexing, and putting data from the transcripts in the charts, was carried out by the author and by the two students who were supervised by the author. Therefore, it was important to pay attention to the inter-coder reliability (Bryman and Bell, 2007). The supervision made it possible that prior to the interviews, the theoretical concepts were intensively discussed in several sessions, to improve a common understanding of the concepts. Moreover, prior to three joint sessions, three interviews were independently indexed and put in the framework index system by the researchers. These preparations were followed by intensive discussions in three sessions about the concepts and the index. Furthermore, based on the first five indexed transcripts of each student, an individual session with the students took place in which the concepts and index were discussed again, in order to further improve the common understanding of the concepts and the common use of the framework index. The final framework indexes of the students were checked afterwards based on the transcripts, and altered if necessary.

3.4 Description of customer database

Many incidental spectators are female, while the division between male and female of the core audience is almost equal. The incidental spectators represent significantly more female visitors than the interested participants ($X^2(1)=16,440$ $p<0.005$, Cramer's $V = 0,33$), and the core audience ($X^2(1)=75,866$ $p<0.005$, Cramer's $V = 0,073$). The core audience has significantly more male visitors than the interested participants ($X^2(1)=18,140$ $p<0.005$, Cramer's $V = 0,061$). There are gender differences between the three segments.

The incidental spectators represent the youngest group and the core audience is the oldest group. The incidental spectators are significantly younger than the interested participants ($X^2(7)=163,442$, $p<0.005$, Cramer's $V = 0,162$), and the core audience ($X^2(7)=469,689$, $p<0.005$, Cramer's $V = 0,283$). The core audience is significantly older than the interested participants ($X^2(7)=76,350$, $p<0.005$, Cramer's $V = 0,181$). There are age differences between the three segments. These findings correspond with studies of Andreasen (1991) and Colbert et al. (1998).

There are also differences between the three customer segments and attendance of specific genres. The incidental spectators differ significantly from the interested participants ($X^2(11)=541,895$ $p<0.005$, Cramer's $V = 0,180$) and from the core audience ($X^2(11)= 681,501$, $p<0.005$, Cramer's $V = 0,209$). There are significant differences between the core audience and the interested participants

($\chi^2(11)=88,814$ $p<0.005$, Cramer's $V = 0,132$). Compared to the other two segments, incidental spectators seem to attend more musicals, shows, youth and mundial performances, and they seem to attend less cabaret, classical music, drama, dance and opera. Compared to the interested participants, the core audience seems to attend more classical music, drama, and dance, and they seem to attend less musicals, cabaret, and youth performances. This means that the incidental spectators attend more popular genres, and the core audience attends more traditional genres. This corresponds with findings of Andreasen (1991).

Finally, core audience's customers live closer to the theatre than the interested participants, ($\chi^2(15)=48,591$, $p<0.005$, Cramer's $V = 0,098$), and the incidental spectators ($\chi^2(15)=624,853$, $p<0.005$, Cramer's $V = 0,199$). Interested participants live closer to the theatre than the incidental spectators ($\chi^2(15)=654,977$, $p<0.005$, Cramer's $V = 0,198$). There are geographical differences between the three segments. Customers that live closer to the theatre, visit more frequently.

3.5 The nature of customer loyalty

One of the objectives of the study introduced in section 1.2.3 is to describe and understand the nature of customer loyalty. The nature of customer loyalty to performing arts venues relates to (1) the dimensions of customer loyalty (affective, conative and behavioural loyalty), (2) monogamous and polygamous loyalty, and (3) multiple entity loyalty (the role of different producing and distributing entities and its effects on customer loyalty to a specific performing arts venue).

3.5.1 Affective loyalty

In section 2.1, it is argued that affective loyalty is the same as commitment. Affective loyalty is defined as an affective attachment to a person or an organization. The respondents differentiated in their opinions regarding affective loyalty towards Theaters Tilburg. Some respondents showed their high commitment, other respondents were partly committed and finally some respondents were not committed at all (see table 3.2).

High commitment

Several customers showed their high commitment to the theatre. Many of them explained that they feel at home at the theatre and that they appreciate the service and the staff. They appreciate the atmosphere, the services, and they have the feeling that the staff is doing their best to give them a nice evening. Therefore, they feel welcome. Some respondents make a clear difference with other theatres. When they attend Theaters Tilburg, they feel at home. If they attend another theatre, they are a visitor. Several customers referred to as 'our theatre' or 'my hall'. Many of them argue that they are committed because they have attended the theatre very often and they are very familiar with the theatre. Because they are well acquainted with the theatre, they know their way. Furthermore, some respondents relate their commitment to the qualities of the building, including the halls, the refreshment rooms, and the pieces of art. Other, minor reasons for feeling committed, are that some respondents indicated they sometimes meet other guests with which they are acquainted.

Sometimes a respondent feels committed because a relative works at the theatre. Others indicate that they work as a volunteer in the local arts industry and therefore they frequently cooperate with the theatre. Few of them express that they are member of the community of friends. Some customers follow Theaters Tilburg in the news.

'It always feels so familiar when you come in here, yeah, it's always much more like coming home. That sounds a bit strange, but I always have the feeling: here we are again. It always feels good in Tilburg. I don't feel like that at all in the Chassé⁶, it doesn't do anything for me. That's really just like entering a strange building.' (core audience, respondent 4).

Partial commitment

Another group of customers showed their partial commitment. They expressed dual affective feelings or showed an indirect commitment to the theatre. Those customers who expressed dual affective feelings, combined feelings of commitment with feelings of discommitment. On the one hand they express some affective feelings, such as feeling at home. On the other hand they point out that they do not feel loyal and express pragmatic feelings of convenience: the theatre is nearby and if another theatre would be closer to their home, they would attend that theatre.

'I think that Theaters Tilburg is just such a pleasant theatre, you're always welcome, there's enough on offer, um, yeah, it's just so familiar, you always have the feeling that people really go out of their way to make sure you have a wonderful or pleasant evening or afternoon. (...) Now, if I look at Theaters Tilburg, then I wouldn't only just go there. I mean, I think it's a really great theatre, but if something was playing elsewhere, which was closer to home, then I would go there instead.' (interested participant, respondent 7).

Some respondents clearly make a difference between feeling familiar or at home and being committed. They feel at home, but are not committed to the theatre. Apparently, for these respondents, commitment is a deeper affective feeling than just feeling familiar or at home. This is in contrast with respondents mentioned earlier, who pointed out that they felt (highly) committed with the theatre. These customers expressed to be feeling at home as a major explanation why they feel committed.

'I think that commitment is somewhat on the strong side. Yeah, at least as I see it, as far as commitment is concerned I'd have the feeling that if there was a choice, that I would sooner opt for Theaters Tilburg because I have a sense of commitment to it. But it's more pragmatic than that, I just think it's good that it's in the neighbourhood, and it's just a great, a great facility.' (interested participant, respondent 12)

As stated before, some respondents explained their partial commitment by an indirect commitment to the theatre. They feel committed to the city of Tilburg and therefore, they also feel some kind of commitment towards the theatre. Others express feelings of involvement with culture in general. They feel it is important for a city to offer culture. Because they are involved with culture, they are indirectly committed to Theaters Tilburg.

⁶ Chassé Theater is located in the city of Breda, near to Tilburg.

Interviewer: 'Then you feel committed to Theaters Tilburg?'

Respondent: 'Yes, if it would just have better opening times, I would (laughing). Yes, no, that is ... eh? Yes, yes, it is the theatre that you go to most often. I think that a city such as Tilburg should have a worthy theatre. Yeah, after all it's a reasonably large city; also a student city and I think that yeah, a certain cultural value is part of that. So I think that yes, a worthy theatre should be here. (...) Yes, that, once again, yes that has less to do with the organisation, than as resident of Tilburg and as such I think such a facility should exist.' (interested participant, respondent 13)

No commitment

Another group of respondents clearly expressed that they did not feel committed to the theatre or have an affective preference for the theatre. Many of them stress pragmatically, that Theaters Tilburg is the theatre which is most nearby, reducing the time they need to spend to travel to the theatre. This means that convenience is an underlying factor for the lack of commitment. Others point out that Theaters Tilburg is purely the distributor of performing arts and they make use of that. Therefore, they do not have an intense relationship with the theatre and act on a purely transactional basis.

'I've not got a special preference as such. (...) No, it's not that I would say that I don't necessarily want to go to the Chassé Theater, no. It's more about how it all turns out. But I think that it's handy if it's in Tilburg, because it's just closer by. (...) No. It's not that I have an extra commitment to it. No. (...) But if I had to choose between here and Breda, then it's all the same to me. (...) Naturally it doesn't make any difference which theatre it is.' (incidental spectator, respondent 13)

Some of them point out that they are committed to the artists instead of the theatre. Others relate their low feelings of commitment to the city of Tilburg. Either they point out that they have not grown up in Tilburg or that they have lived in many different cities, and therefore they do not feel committed to any city, nor theatre. Some respondents prefer other theatres because they like the atmosphere better.

Customer segments

The three customer segments expressed different levels of affective loyalty. The majority of the incidental spectators did not feel affectively loyal towards the theatre. Some incidental spectators showed (partial) commitment. More than half of the interested participants also showed no commitment to the theatre. Some of them showed partial commitment and only few expressed feelings of high commitment. Respondents from the core audience clearly showed higher levels of affective loyalty. Half of the respondents were highly committed, some were partially committed and a small group was not committed. This implies that an increase of affective loyalty seems to have a relationship with the increase of higher behavioural loyalty. Nevertheless, belonging to the core audience, is not a guarantee for high affective levels.

Table 3.2:*Customer segments and levels of affective loyalty / commitment*

Affective loyalty (commitment)	High	Partial	No
Description	Feeling at home, appreciate service and staff, nice atmosphere	a. Dual feelings: feeling welcome versus convenience b. indirect: to city or culture	Pragmatic convenient choice Pure distribution function
Customer segments	Half core audience Few interested participants	Few incidental spectators, few interested participants, few core audience	Majority incidental spectators, half of the interested participants, few core audience

3.5.2 Conative loyalty

Most respondents intend to attend the theatre within one year. Many customers are looking forward to this event. Apparently, it gives them pleasure in advance. It seems that because most customers (including some incidental spectators), are satisfied when they leave the theatre, they have positive intentions to visit the theatre again.

'Partially because when I leave there I always think: Oh, when will they be coming again? I would so like to go again. I just can't get enough of it.' (incidental spectator, respondent 11)

Only some incidental spectators are not sure of attending the theatre within a short period of time. Some of them have coincidentally visited Theaters Tilburg. A renewed visit is dependent on whether interesting artists are performing, on the price of the ticket, on others who might invite them to go the theatre or who might be interested to join them. Some incidental spectators refer to impulse buying. They might not have thought about an intention to buy a ticket, but coincidentally and impulsively they buy a theatre ticket.

'That depends. There are those impulses, hey. (...) Yeah, it's a matter of how it turns out. Yes, what you've got time for and what you feel like and how it ever comes down to it. Sometimes you go a couple of times in a row, and then there's nothing that interests you or there are other things that you want to do.' (incidental spectator, respondent 13)

In many cases, it is expected that customers will attend the theatre as often as before. It is the impression that past behaviour determines future intentions to a great extent. Some of the respondents seem to have a kind of a financial budget in their mind or a kind of desired number of attendances.

'If you look on average, what's it like now and what it was like in the last five years and what's it been like in my entire life? Yes, mainly since I was twenty, it has always been roughly about three performances a year.' (interested participant, respondent 4)

Only a few customers point out that they want to attend the theatre more often or less often. Reasons to attend the theatre less often are dissatisfaction with programming, removal to another city or financial problems. Some customers point out that the number of future attendances is uncertain because their number of repeat visits depends on the quality of programming (also see section 3.7).

3.5.3 Behavioural loyalty

In this section, following items are distinguished: the process of undertaking action to buy a ticket, attendance frequency, relationship duration, and membership of the community of friends.

As stated before, the impression is that in many cases, past behaviour determines future intentions. Therefore, it is expected that many customers will undertake an action to buy one or more tickets in the near future. The timing of this action is different amongst the consumer segments. The majority of the incidental spectators receive the brochure with the new program, but they do not order tickets immediately. The tickets are ordered during the year. In contrast, almost all respondents from the interested participants and core audience, immediately undertake action after receiving new seasons' brochure⁷. Therefore, many attempts of these customers to buy tickets succeed. Because most incidental spectators only start to take action to buy the ticket during the season, some of them complain that they have experienced the theatre is sold out. Therefore, although they undertake action, the incidental spectators sometimes do not succeed in transforming their positive intentions into really buying the ticket.

As stated before, the incidental spectators were selected based on their attendance level of one or two times in the 2008 - 2009 season. Half of this group attends the theatre on an annual basis, mostly once or twice. Only few of them indicate that their attendance annually varies in a way that sometimes they visit the theatre more often than two times. The other half of the group does not attend the theatre on an annual basis. Not surprisingly, all respondents who belonged to this group showed low levels of commitment. The relationship duration of the incidental spectators varies from 1 year to 40 years. Especially the respondents with a short relationship duration (less than five year), do not attend the theatre on an annual basis. Obviously, the respondents are not member of the community of friends.

The interested participants were selected based on their attendance level of three to five times in the 2008 - 2009 season. Most of them have this attendance level on an annual basis. Some respondents' attendance behaviour in the past varied from three to seven times. This frequency varies because sometimes they like the program better and attend more performances, and sometimes they are more lucky in receiving all the tickets they have ordered. This implies that to our definition, taking into account their behavioural loyalty, in some years some interested participants belonged to the core audience. However, there were no respondents visiting the theatre three to five times in the

⁷ Theaters Tilburg has the policy that all customers who attended the theatre four times or more, have the first opportunity to buy tickets. Moreover, for a few well-known performances they draw a lottery ticket.

2008 - 2009 season, who attended the theatre for six times or more during a number of recent successive years. The relationship duration of the respondents varies from 3 years to 40 years. The relationship duration of the majority is more than 10 years. The respondents are not a member of the community of friends.

The core audience was selected based on attendance levels from six times or more in the 2008 - 2009 season. The respondents visited the theatre on an annual basis, varying from six to thirty times a year. The majority visits the theatre six to ten times and the minority attends the theatre more than 12 times a year. All respondents attending the theatre more than 12 times a year, showed high commitment. The attendance frequency sometimes varies because sometimes they like the program better and attend more performances. The relationship duration of the respondents varies from 8 to more than 50 years. The relationship duration of the majority is more than 10 years. Five respondents are member of the community of friends and two respondents are donating money to the theatre.

3.5.4 Monogamous and polygamous loyalty

Monogamous and polygamous loyalty refer to attending one or more theatres and to the proportion of attending a specific theatre related to attending other theatres (share of wallet). Therefore, it is interesting to relate respondents' behavioural loyalty towards Theaters Tilburg with their behavioural involvement with the performing arts. In other words, how often does the respondent visit Theaters Tilburg and how often does the respondent attend performing arts on an annual basis? The three customer segments clearly differentiate taking in account monogamous and polygamous attendance behaviour.

1. The majority of the incidental spectators show strong polygamous behaviour. Their choice behaviour is strongly driven by the performance / performer. Incidental spectators' behavioural involvement is limited. Nevertheless, some of them yearly attend performing arts around four to six times, implying that Theaters Tilburg only has a small share of wallet.

2. The interested participants play a role in the middle: some respondents are monogamous and others are polygamous. There is a group of interested participants who attend performing arts ten times or more on an annual basis. For them, Theaters Tilburg seems to be just one of the locations which are attended. This implies that for certain interested participants, Theaters Tilburg' share of wallet is (rather) limited. Moreover, it implies that because of polygamous loyalty behaviour, some interested participants are not part of theatre's core audience.

3. A (small) majority of the core audience shows monogamous behaviour. They (normally) only attend Theaters Tilburg and do not frequently attend other theatres. This implies that core audience's share of wallet is relatively high. Core audience's behavioural involvement with the performing arts also seems to be higher than that of the other segments.

There are several reasons for (strong) polygamous behaviour, such as a strong performance-dominance orientation (see section 3.5.5). Some respondents have e.g. a strong interest in pop

concerts (taking place in pop podia, stadiums, or festivals), big musical performances (which are not shown at Theaters Tilburg), or they are invited by a friend who lives in another city. A small share of wallet also implies that there are some potential growth possibilities. However, given the reasons of polygamy, it might not be easy for Theaters Tilburg to increase their share of wallet.

3.5.5 Multiple entity loyalty

In section 2.2, the concept of multiple entity loyalty was introduced. Customers may express loyalty to several producing and distributing entities. From the producing perspective, customers may be involved with the performing arts as a leisure activity or a genre, or they may be loyal to a performer, group of performers or performance. Involvement with the performing arts on a general level is discussed in section 3.6. The results show that a small minority of the respondents visit only one genre. The majority is interested in more than one genre. Around one third of the respondents shows loyalty to a specific performer or a group of performers. Some of these respondents visit the performers on an annual basis. The majority of the respondents seems not to be loyal to a specific performer or group of performers.

Customers may be loyal to several distributors providing performing arts. Although the majority of the respondents visited other facilities with a performing arts function recently, they showed no customer loyalty to other facilities with a performing arts function. Various respondents also visit festivals. Some of them expressed their loyalty to various festivals in or around Tilburg. They visit these festivals on an annual basis.

The majority of the respondents also use electronic media to listen or to watch performing arts, such as tv, radio, dvd or internet. Few of them buy cd's or dvd's after the performance they attended. Sometimes a performance on television or multi-media campaigns of commercial companies are a trigger to visit performing arts. Commercial multi-media concepts related to a combination of a television program, movie, book, game and performing arts performance, seem to be promising and to be able to attract a large audience. Several respondents use internet for finding additional background information in their decision-making process of attending performing arts.

Customers feel a big experiential difference between visiting live performances and using electronic media. Therefore, it appears that electronic media are not competitive for the theatre. On the contrary, it seems that these media can strengthen customer loyalty. They can provide a platform for an extension of consumption experiences.

'I think that's just like matches, you have to be there, you have to experience them. (...) For ballet too, then you have to hear those feet, you have to see them flying around on the stage. This does indeed determine a large part of the atmosphere for me.'

It is not only relevant to describe to what kind of entities customers are loyal, but also to discuss the ownership of the relationship with the customer. What is the role of the venue and what is the role of the performance / performer as a driver of customer loyalty? Is the performer, group of

performers or performance leading in customer choices, or is the distributor the most important entity? The study showed that three different types of orientations can be distinguished in order to answer this question: (1) distributor-dominance, (2) dual dominance, and (3) performance-dominance orientation. In table 3.3, these types of orientations are described.

Customers having a distributor-dominance orientation receive the brochure from Theaters Tilburg and also immediately order some tickets at the theatre. However, they do not attend or they rarely attend other performing arts locations. This means that Theaters Tilburg is leading the relationship. About one third of all respondents are in this segment. The (small) majority of the core audience and a minority of the interested participants show this distributor-dominance orientation.

The second type of orientation is the dual dominance orientation. Customers receive the brochure from Theaters Tilburg and immediately order some tickets at the theatre. During the year however, they also visit several interesting performances at other theatres. This means that Theaters Tilburg first dominates the relationship and serves as a performing arts basis or as a home facility. However, theatre's offerings are not sufficient, and customers are buying several tickets at other locations. About one third of all respondents are in this segment. This segment consists of the majority of the interested participants and a minority of the core audience.

'If I go somewhere such as the Chassé, for example, or to Eindhoven, then it's really because I want to see a specific artist who isn't available here, or the tickets have been sold out or whatever. And here it's more that I look through the list at the beginning of the year to see whether there's anything nice on. So you could say it's another approach, that's actually the difference. (...) That's somewhat more spontaneous, gosh, shall we go and see what's on in a nearby theatre next week?' (interested participant, respondent 12)

Customers having a performance-dominance orientation, the performer, group of performers or performance is most important for their decisions. In other words, consumers select performances and do not really care where this performance is. About one third of all respondents are in this segment. Almost all incidental spectators have this performance-dominance orientation. This means that their orientation for attending performing arts is not dominated by a single theatre as a distributor of performing arts, but by the performance or performer(s).

'It is not the theatre itself which is important. I go to the performance and perhaps I may like one theatre more than the other, but I'm not going for the theatre itself. I'm going for what's on there. What's on stage, the sort of music or dance or suchlike. It's the performance, that's why I go.' (incidental spectator, respondent 1)

They take into account an acceptable range of accessibility. However, this does not mean that performances are only attended in theatres in the local region. Some respondents show that they are ready to invest some time to travel for an interesting performance.

Given its hedonic character, decisions in the field of leisure are not always driven by a performance-dominance or distributor-dominance orientation. Sometimes coincidence or unplanned behaviour determines leisure behaviour.

'And then it's also a question of who I'm planning to go out with. Because it's more often a case of shall we do something together sometime? So you're happy that you've managed to fix a date with a friend within the next three months. And it's only then, that you actually think about what you are going to do that day. And it depends on how that turns out, whether it will be the theatre, or the cinema or the sauna. It also depends on how much time we've got. All of this determines what we will do rather than where my interests lie.' (incidental spectator, respondent 13)

Table 3.3:
Distributor- or performance-dominance, customer segments and loyalty behaviour

Orientation	Distributor-dominance	Dual dominance	Performance-dominance
Customer segment	Minority interested participants Majority core audience	Majority interested participants Minority core audience	Incidental spectators
Loyalty behaviour	Monogamous	Polygamous	Polygamous

3.5.6 Relationship between affective and behavioural loyalty

In this section, the relationship between affective and behavioural loyalty is discussed in general, and more specifically using the loyalty typology introduced in section 2.1.

As discussed before, affective loyalty correlates with behavioural loyalty. There also seems to be a relationship between the relationship duration and affective loyalty. All respondents who showed commitment to the theatre, attend the theatre for at least 5 years on an annual basis, but most of them much longer. However, not all respondents with a long relationship duration are affectively loyal. This implies that a long relationship duration is not a guarantee for affective loyalty.

In section 2.1, a loyalty typology based on Dick and Basu (1994) was introduced. Four segments can be distinguished in this model (see figure 3.1).

1. Low loyalty segment

This segment represents customers with low levels of affective and behavioural loyalty. In this segment, the majority of the incidental spectators can be found. These lowly loyal customers and their social environment are less involved with the performing arts. The relationship duration with the theatre is shorter. Therefore, they show a low level of affective loyalty. They can be characterised with performance-dominance oriented choice behaviour, consequently leading to polygamous attendance behaviour. The combination of their low involvement with the performing arts and this performance-dominance orientation results into a limited number of attendances to Theaters Tilburg.

2. Latent loyalty segment

Customers with a relatively high affective level of loyalty combined with a low level of behavioural loyalty are in this segment. Few incidental spectators are latent loyal. Their latent loyalty position

can be explained by a combination of various factors. The latent loyal customers have a long relationship duration with the theatre, and they attend the theatre on an annual basis. This accounts for their relatively high levels of affective loyalty. Because they have attended the theatre for so many years, they feel at home. These latent loyal customers have a (strongly) price-driven attitude, a low tendency to go out, and some of them have a lack of time. They show performance-dominated choice behaviour and therefore also attend other theatres. The result is that they do not attend Theaters Tilburg often on an annual basis.

3. Spurious loyalty segment

This segment represents customers with low affective loyalty accompanied by a high level of behavioural loyalty. Some respondents from the core audience and interested participants show spurious loyalty because of a combination of factors. The impression is that they are less satisfied with theatre's secondary product. Several spurious loyal respondents dislike theatre's building and facilities. They do not really like the atmosphere and think the theatre is rather boring, stuffy and it lacks individuality. Some customers are less satisfied with the catering staff and seating. Some individuals criticise the cloakroom or theatre's programming.

'Theaters Tilburg could have been randomly situated in any other middle-sized city. There's nothing about it that I think is specific for its location. A bit boring. (...) The concert hall and city theatre in Amsterdam is the tra-la-la, the pomp and the circumstance and the gold things and the plush chairs and suchlike. (...) This is much more austere.' (core audience, respondent 15)

Most of them were not born in Tilburg and the relationship duration with the theatre is relatively short. These factors might explain their weak affective feelings. Most of them express to choose to go to Theaters Tilburg because of some kind of convenience, because the theatre is the nearest performing arts location. Therefore, they tend to be monogamous. These spurious loyal customers show (some) involvement with the performing arts, and apparently, Theaters Tilburg can satisfy their need for performing arts. This might explain their relatively high level of attendance at the theatre.

4. True loyalty segment

There is also a true loyalty segment, whereby strong affective feelings are combined with high levels of behavioural loyalty. Several respondents from the core audience show true loyalty. They really love the building and its facilities: they like the halls, refreshment rooms and its furnishing very much, they appreciate the architecture of the building and they admire the art shown in the building.

'Yes, the theatre in Tilburg is one of the most beautiful in The Netherlands. I think that the building is wonderful, the whole foyer, all the art that's hanging here. It is a wonderful venue and the atmosphere is always good.' (core audience, respondent 5).

Most of the truly loyal customers were born in or close to Tilburg. The relationship duration is relatively long, in most cases longer than 30 years. These factors might explain their strong affective feelings. Several factors contribute to their high number of attendances. The truly loyal customers

are (highly) involved with the performing arts. Their social environment is also interested in the performing arts. Most of them have no children living at home, so they seem to have a lot of freedom in making their leisure choices. In case they have small children, these children also attend Theaters Tilburg, increasing the number of attendances. The price of the tickets plays a minor role for these truly loyal customers. Some of them are part of the community of friends or are donating money to the theatre. Taking into account respondents' attendance of other theatre's, most customers in this group tend to be monogamous, showing really true loyal behaviour. A few customers attend other theatres as well. These customers have a preference for a specific genre, and apparently, theatre's offerings are not enough for their cultural appetite.

Finally, it seems that customer loyalty of several incidental spectators and respondents from the core audience cannot be attributed to one of these four loyalty segments. One reason for this, is that our study is based on a division into three behavioural customer loyalty segments, and that the customer loyalty model is based on two behavioural loyalty segments. Therefore, there can be a discussion about what is low or high behavioural loyalty. Some interested participants seem to be in the middle. Another reason why some respondents cannot be attributed to one of the four loyalty segments is that some respondents from the core audience show neither low nor high affective loyalty.

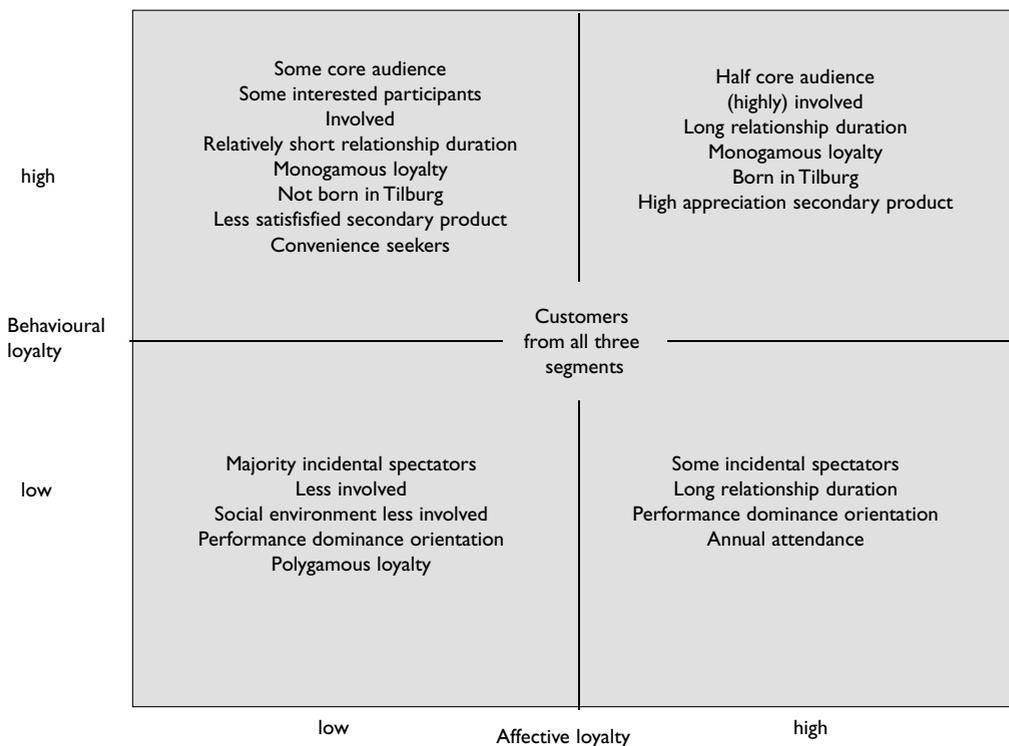


Figure 3.1: Four loyalty segments in a model based on Dick and Basu (1994)

3.5.7 Conclusions and discussion

Dimensions of customer loyalty

The respondents differentiated in their opinions regarding affective loyalty. Some customers did not feel committed to the theatre, others showed (partial) commitment, and some customers were highly committed. The study also provided information why customers feel committed or not. Firstly, committed customers appreciate the atmosphere, the additional services and the staff, which makes them feel welcome and at home. Secondly, (dis)satisfaction with theatre's facilities and building, seems to play a role. Several spurious loyal customers (low affective loyalty, high behavioural loyalty) are dissatisfied: they do not appreciate theatre's facilities and building. Truly loyal customers on the contrary, highly appreciate these aspects. Thirdly, it seems that there is a positive relationship between relationship duration and commitment. Customers who attend the theatre for a long time, are well acquainted with the theatre, and feel at home. Fourthly, some respondents explain their commitment as a result of commitment to the city of Tilburg, while others explain their lack of commitment, as a result of their lack of commitment to the city. Moreover, most customers from the spurious loyalty segment were not born in Tilburg. Therefore, it seems that respondents who were not born in the Tilburg region and / or who do not feel committed to the city, appear to be less committed. Fifthly, it seems that there is a positive relationship between involvement with the performing arts in general and commitment. Some respondents explain that they are involved with culture, and that therefore they are indirectly committed to Theaters Tilburg.

The interviews showed that commitment means different things for different people. Some respondents explained their commitment by feelings of familiarity and feeling at home. Other respondents clearly distinguished commitment from feeling at home. These customers felt at home, but they were not really committed. Apparently, for these customers, commitment is a deeper expression of affection than just feeling at home. Therefore, several meanings of affective commitment are recognized. Firstly, for some customers, feeling at home makes them feel committed. Secondly, for some other customers, feeling at home is not sufficient to make them feel committed. In their mind, they are committed, in case they affectively prefer one theatre over another theatre. Thirdly, some customers have a preference for the theatre because the theatre is nearby. They do not really show high commitment to the theatre. Therefore, it is important to distinguish 'preference' from 'affective preference'. As discussed in section 2.1, affective commitment is defined in different ways in the literature. Gruen et al. (2000) and Johnson et al. (2008) define affective commitment as a psychological bond to an organisation based on favorable feelings. Iwasaki and Havitz (2004) relate psychological commitment to people's attitude toward a brand and Pritchard et al. (1999) relate commitment to the attitudes of attachment to a brand. According to Gundlach et al. (1995) attitudinal commitment is an affective attachment to the goals and values of an organization. The interviews show that positive affective feelings alone are not enough for affective commitment. Therefore, in this study commitment or affective loyalty is redefined as an affective attachment *and affective preference* for a person or an organization.

Monogamous and polygamous loyalty

The loyalty model of Dick and Basu (1994) has four loyalty segments. This model consists of two variables: relative attitude and repeat patronage. Dick and Basu stress the importance of the relative character of the attitude. A relative attitude is highest when it is strong and clearly differentiated from others associated with weak attitudes. If the relative character of the behaviour is added to the model, monogamous and polygamous loyalty behaviour could be distinguished in the model. This dimension relates to the role of competitive performing arts venues. Our study showed that some interested participants are monogamous and other interested participants are polygamous. It also shows that some respondents from the core audience were polygamous. Therefore, it might be interesting to add the relative character of loyalty behaviour to the model. Then the model would consist of three axes: (1) relative attitude, (2) repeat patronage, and (3) behaviour related to competitors.

Multiple entity loyalty

A minority of the respondents seems to be loyal to a specific performer or a group of performers. A small minority appears to visit only one genre, while the majority is interested in more than one genre. This corresponds with findings of Hand (2011) who argues that many arts attenders visit a range of different arts events. The incidental spectators have a performance-dominance orientation in their decision-making processes. They select a performance and they do not really care (within time boundaries) where this performance is shown. Therefore, they show polygamous loyalty behaviour. On the contrary, the majority of the core audience and the minority of the interested participants have a distributor-dominance orientation. Based on one specific performing arts venues' offerings, they select their performances and they do not (or rarely) attend other venues. This implies that they show monogamous loyalty behaviour. The majority of the interested participants and the minority of the core audience have a dual dominance orientation. Before the performing arts season starts in September, they buy tickets at a specific theatre, and during the season they buy tickets of other venues as well. This means that they show polygamous loyalty behaviour.

3.6 Determinants of customer loyalty

3.6.1 Introduction

One of the objectives of the study introduced in the first chapter is to create an integrative model and to explain customer loyalty to performing arts venues. This qualitative study will provide information on determinants influencing customer loyalty, which can be used in the quantitative study (chapter 4).

In chapter 2, several determinants of customer loyalty are described based on a literature survey. A group of determinants is selected, which are expected to have a major influence on customer loyalty (section 2.6.1). All these determinants have been given a position at the micro and meso level in the customer loyalty framework (figure 2.3; section 2.6.1). In this section, the

determinants will further be explored. The semi-structured in-depth interviews provided the opportunity for the respondents to elaborate on their interests and visits to performing arts and Theaters Tilburg. Therefore, the attention was not only limited to the selection of major determinants from the literature survey. The respondents had the opportunity to come up with new topics.

In this section, the role of various determinants will also be compared between the three customer segments: can certain segments be characterised by a common perception towards marketing instruments of the organisation (micro supply), or towards other performing arts organisations (meso supply), or by specific intra- or interpersonal factors (micro and macro demand)? In short, the goal is to understand customer loyalty by exploring the determinants of customer loyalty and by taking into account differences between the three customer segments. This implies that the determinants are discussed in their relationship to behavioural loyalty. The relationship between several determinants and attitudinal loyalty is already explored in section 3.5.

In the next sections, firstly the perception of marketing instruments of the organisation will be explored and discussed (section 3.6.2), followed by the intrapersonal factors (section 3.6.3), the meso supply side (section 3.6.4), and interpersonal factors (section 3.6.5). Finally, the results will be discussed in section 3.6.6.

3.6.2 Customer perception of marketing instruments

Performance

The performance seems to be an important marketing instrument. This is the main reason why customers attend the theatre. In general, every respondent was satisfied with the performances in the theatre. There seems to be no difference between the satisfaction of the three customer segments. In most cases, the customers had satisfactory feelings.

'Well, from the approximately 50 times that I've been to the theatre, I've only been disappointed three times. I think that's a very good score.' (core audience, respondent 5)

Some have experienced some dissatisfaction with one of the performances they have seen and therefore have left the theatre before the end of the performance. Only few of them express their dissatisfaction to the management. Some customers know that the theatre has the policy, that if you leave during the break you can ask your money back. Nevertheless, they do not ask for a return of their money and just leave.

It is not clear whether (increased) satisfaction will influence customer loyalty. Some respondents indicate there are other factors which are more important than satisfaction with the performance. Furthermore, it seems that even though customers are satisfied, they are not necessarily loyal to the theatre.

'If you more were inspired or been enthralled more often, whether you'd go more often? Yes, I suppose that's true. Maybe the urge to go would be greater. But whether you would, hey, then there are still all sorts of practical reasons why you wouldn't maybe go or so.' (incidental spectator, respondent 14)

Interviewer: So you feel committed to Theaters Tilburg?

Respondent: Not specially, no. (...) We've got a theatre here and that meets the requirements for which it was built. So that's fine, it's good to go there. I think that the shows which can be seen here are good quality. But if we didn't have a theatre in Tilburg, then I think I would easily say: I'll travel half an hour further. I wouldn't miss it. Because you would after all look elsewhere, if you wanted to see a certain show. (...) So in that sense, I don't feel committed to it. (...) No, because any other building which has the same function, would also be okay.' (interested participant, respondent 14)

One of the topics during the interview was if customers can recall their most special experience related to performing arts. Most customers relate this experience with the performance and some form of co-creation (to be discussed later in this section). Some customers are emotionally touched and relate this experience to an important event in their personal life. Others express high appreciation for the beauty of the artist's performance. Therefore, it appears that the performance is an important marketing instrument.

'When I was pregnant with my oldest child, who is now 7, so that is 7 years ago, yes, then I was in O13 for a performance by Blöf and it was really like I was in my own little bubble. There I was, with my big bump and thinking: me, my big bump and Blöf in an air bubble. Yes, yes, yes, and ... yes, that's what I felt then, yes, that was really a very special experience.' (interested participant, respondent 13).

In conclusion, it is argued that the quality of the performance is an important factor for satisfaction with theatre's attendances. However, it appears there are no differences regarding satisfaction with the performances between the three customer segments. Moreover, some respondents indicate that in case they are (even more) satisfied with a performance, they are not sure of increasing attendance rates. Therefore, it appears that higher customer satisfaction with performances is not related with higher customer loyalty. It might be the case that the performance is a 'disloyaltier' (like in the meaning of 'dissatisfiers'): when a range of performances is unsatisfactory, it might decrease customer loyalty, and when a range of performances is satisfactory, it does not increase customer loyalty, but the number of attendances remains equal the next year.

Programming

As discussed before, the performance and therefore actually also the programming of performances seems to be important marketing instruments. Together they form the primary product.

There seem to be considerable differences between the three customer segments. Most incidental spectators have a strong performance-dominance orientation. Therefore, programming is crucial to attract these customers. Some respondents in this segment express it is hard for them to tell something about the programming of the theatre because they are not really acquainted with this

aspect. Some incidental spectators who have an opinion about the subject are dissatisfied.

'Now, I received the programme for the season. And I thought hmm, the people that I would actually like to see are not in it. (...) You see, if more artists came who I was interested in, then I think I would have bought tickets.' (incidental spectator, respondent 11)

A majority of the interested participants is satisfied with theatre's programming. They indicate that the program matches with their preferences and that they appreciate the varied character of programming.

'I think that what's on offer is very, very varied. It's not that I think oh, I would have like to have seen that performance and it's not there or so.' (interested participant, respondent 13)

Nevertheless, several interested participants are dissatisfied. These customers all show polygamous loyalty. Clearly, they have a performance-dominance orientation. Therefore, their attendance fluctuates (little) during the years. A single interested participant indicates, that because he is dissatisfied with the programming, he attends the theatre less frequently. Although the respondents who are dissatisfied with the programming, some of them express (some) feelings of affective loyalty. The interested participants who are dissatisfied with theatre's programming, indicate that this is the main element the theatre can change in order to increase their number of attendances.

'The only obstacle for me to go is part of the programming. I think the programming in the genres is not balanced. And so I go and look elsewhere. (...) I think that the cabaret programme is over-represented in theatre's brochure. I think that it's over-the-top and that it's at the expense of the quality of the theatre and also at the expense of the quality of the concerts. (...) In the past I used to go about ten times a year. This year I've only been three times. And if it carries on like this, then I won't be going anymore.' (interested participant, respondent 6)

The core audience shows a slightly different picture. Many respondents seem to be (quite) satisfied with theatre's programming. They stress the varied character of the programming and they indicate that there is enough to choose.

'And I think that what's on offer here is in itself wide-ranging enough. I am always able to find enough things which I find interesting. When I receive the magazine, then I always make a list: I like the look of this and that. Then without hesitation I write up a list of what appeals the most and I can end up with a list of as many as 40 things, for instance.' (core audience, respondent 9)

Despite core audience's general satisfaction, several respondents have minor remarks related to dissatisfaction. They indicate to be satisfied, but they prefer a minor change in programming which is directly related to their own preferences.

One of the questions in the interviews was what the theatre could do to increase respondent's attendance or to keep the customers coming back. Many respondents from all three customer segments referred to offering a good program. The incidental spectators and interested participants

form the main part of this group. This underlines the importance of programming. Respondents are certainly not unanimous in what they think could be improved. They suggest that performances of different genres or even subgenres (such as light classical music or popular dance) should be included more in the program. Their suggestions relate to their personal taste. Since almost every genre is mentioned, there is no clear picture how the theatre should improve programming. This shows theatre's difficult task in creating a program for a broad audience. Finally, in case dissatisfied incidental spectators come up with suggestions, their suggestions sometimes seem to be a thin excuse for their low behavioural loyalty.

In conclusion, it is argued that programming is an important marketing instrument. The three customer segments show differences in satisfaction with theatre's programming. The incidental spectators do not show satisfaction. Although a small majority of the interested participants is satisfied, several respondents are clearly dissatisfied. The core audience seems to be most satisfied with theatre's programming. Therefore, customer satisfaction with programming seems to have a major influence on customer loyalty.

Availability of tickets

Many respondents from all customer segments refer to the situation that they were interested in a specific performance, but could not buy the tickets: it was sold out, they were unlucky by not drawing a place in case of the assignment by a lottery, or the date of the performance did not match with respondents opportunities to attend. In case customers are confronted with this situation, sometimes they attend another theatre. In some cases, respondents become aware of a performance which was already shown in Theaters Tilburg. Therefore, these respondents are too late to buy tickets. Other respondents indicate that in case they already have some tickets, it is very hard to buy additional tickets for friends at a later stage. Some respondents especially refer to cabaret performances which are easily sold out.

It appears that some incidental spectators have a negative perception of the availability of tickets. Some of them refer to the unavailability due to the fact that they do not make their bookings early at the start of the season. They recognize that their own behaviour causes the problem, but they do not seem to be willing to change their behaviour because they do not like to plan so many months ahead. Some others refer to the short runs of performances in Theaters Tilburg and to the long runs of musicals in commercial performing arts locations. These long runs make it easy to buy a ticket. Because the incidental spectators are less involved and do not make their bookings at the start of the season, these long musicalruns seem to be created for them: they are triggered by repetitive commercials, it offers good entertainment, they can choose a date which really matches with their time-schedules, and the performances are not sold out. Some respondents argue that because they miss their favourite, famous artists, they do not attend the theatre often. They do not become familiar with the theatre and its offerings (including less famous artists), which reduces the possibility of a re-attendance. One respondent refers to a performer who made a movie about his performance which is shown in a cinema. Because in a cinema you have a rather similar atmosphere like in a theatre, he likes this idea.

'And I couldn't go that day. I thought that was a great shame. I often think that it's a hiatus ... in um ... the Tilburg theatre. They often have things on just once. And so you have to be free to go on that one day. And if you can't, well you miss out on it. (...) For example at the Efteling theme park shows will run for six months. And so you can choose a date at your own convenience.' (incidental spectator, respondent 8)

As will be discussed later, several interested participants show their dissatisfaction related to the sales system. Some of them want to be rewarded for their loyalty behaviour with a bigger chance to receive tickets for a popular performer who is easily sold out. Others suggest that it might be interesting that the theatre holds back some tickets for a spontaneous purchase. In contrast with the other two segments, the core audience seems to be satisfied with the availability of tickets. It might be possible that they profit a little bit more of theatre's sales procedures.

In conclusion, it appears that the availability of tickets has a strong influence on customer loyalty. Several customers undertake action to buy a ticket, but due to the unavailability of tickets, their positive intentions are not transformed into behavioural loyalty. Because some customers, especially those with a strong performance-dominance orientation, buy tickets at other theatres, this leads to polygamous loyalty behaviour. Although it is not possible to refer to the actual availability of tickets related to different customers segments, it seems that the core audience is most satisfied with the availability of tickets compared to the other two segments.

Staff

A great majority of all respondents are very satisfied with the staff. They express very positive experiences with theatre's staff. They appreciate their hospitality and refer to 'friendly', 'helpful', 'nice', 'inviting', 'polite', and 'sympathetic'. Most respondents appreciate the staff's professional attitude and speed of working. They think the service is fast, everything is arranged smoothly, and they get sufficient information. Furthermore, some appreciate the staff at the front entrance welcoming the guests.

'Also not, happily not, too stuffy and so. (...) Well, it's rather nice that when you arrive there's a red-carpet welcome and someone's there to greet you. I think it's, well, yes, that it's rather nice. Yes, and just like the cloakroom that they actually, yes, work reasonably quickly. And yes, this is just all very well done and not too overly present.' (interested participant, respondent 9)

Some respondents are not really aware of the staff. Some of them think this is a positive signal because they are not aware that things go wrong. It also indicates an absence of dissatisfaction. Therefore, these respondents do not express their feelings about the staff. Only a few respondents express their dissatisfaction with the catering staff. They find the staff inexperienced.

For some interested participants and members of the core audience, it seems the director epitomizes the theatre. They identify him with the theatre and for some of them the director embodies the theatre. They do not know him personally, but he is a topic of conversation between guests. Some respondents follow his blog on internet.

It appears there are no main differences regarding satisfaction with the staff between the three customer segments. In conclusion, a higher customer loyalty seems not to be related with customer satisfaction with the staff.

Seating

Seating is of great importance for most respondents and the seats are chosen with care. They want to see the stage well or want to hear the sound properly. Some of them refer to the importance of spacious seats. Most respondents are satisfied with the seats they have. Many customers are very satisfied with the possibility to choose seats themselves on the website during the buying process. Some respondents express their appreciation for the seats for handicapped customers. There do not seem to be differences regarding satisfaction with the seats between the three customer segments. However, several interested participants and respondents from the core audience have much experience with seating. Therefore, some of them have a clear preference which seats to take.

'If there's an orchestra pit, then row 4. That's the first row which starts next to the orchestra pit. For theatre preferably row 1 or 2 in the middle, because theatre is not often amplified and I don't want to miss anything. For cabaret usually something in rows 5/6.' (core audience, respondent 6)

These customers also recognize the seats with a poor view to the stage. This is a signal that not all seats have a good view. Because most of these customers make their bookings early in advance and because they can choose the seats themselves, they experience no or little problems with poor seating places. This also implies, that if only seats with a poor view are available, some customers do not buy the tickets.

At the time of the interviews, Theaters Tilburg applied revenue management techniques related to seating, for the first year. They introduced a price differentiation system for several seats. Several customers seem to appreciate to be able to make a choice between several seats and prices. In conclusion, it appears that there are no differences between the three customer segments related to customer satisfaction with seating. Therefore, it seems to have no influence on customer loyalty.

Accessibility

The literature survey shows that accessibility is related to physical accessibility. In other words, it is related to the convenience of reaching the location of the theatre. Almost all theatre's customers are living close or relatively close to the theatre. As shown in table 3.1, the incidental spectators live further away from the theatre than customers from the other segments. Therefore, physical accessibility seems to be a major determinant of customer loyalty. It seems there is a relationship between accessibility and polygamous loyalty for some customers. Those customers who live relatively nearby, seem to be more monogamous loyal.

*'Because I'm not so inclined to go to another theatre. It's after all, well hey, close by. (...)
And yes, it would be possible to go somewhere else in the country, as it were. But I don't do it because I think*

it would involve too much travelling. I think that yeah, it's just as easy to stay here and it means that you save a bit of time, so to speak. Because it's so close to home, it's easier to do things afterwards. Or things beforehand. And you don't waste any time, let's say. Imagine that I had to go to Utrecht, then I would have to travel all the way there first. At least 1.5 hours or suchlike.' (incidental spectator, respondent 11)

Several respondents from all customer segments, indicate that a short distance is an important reason why they (mainly) attend Theaters Tilburg and why they do not often attend other theatres.

Interviewer: 'Why do you only go to Theaters Tilburg and not to other venues?'

Respondent: 'Because here they have everything on offer that I want and it's close by. (...). So yeah, why would I bother to go to Breda?' (core audience, member of friends, respondent 11)

Discussing the physical accessibility, respondents refer to the accessibility from their home to the theatre. They have the opinion the accessibility is good. The parking place offers enough space, customers are familiar with the local situation and know where to park. A single respondent mentions that he works in another city with his partner, so it makes visiting the local theatre attractive because it is easily accessible.

The interested participants and the core audience seem to live closer to the theatre than the incidental spectators. Some of them go to the theatre on foot or by bike. It seems that perceived accessibility and the ease of getting there influences customer loyalty. It also appears that the ease of reaching the theatre is related to getting there on foot or by bike. Although respondents do not refer using a car as a real obstacle, it seems that going on foot or by bike is even easier. Taking a car might be an invisible small threshold, whereby going on foot or by bike means more ease and freedom.

Interviewer: What could Theaters Tilburg do to stimulate you to come more often?

Respondent: Create a theatre in the Reeshof⁸. (...) Then I could get there by bike.' (interested participant, respondent 13)

As discussed before, accessibility is mostly related to the physical accessibility. However, the interviews also show that respondents relate accessibility to other aspects. In some cases respondents refer to the accessibility of the facilities within the theatre and to leaving a hall after the performance finished. Some respondents relate this kind of accessibility to the fact that the theatre organises conducted tours, which increases the accessibility. Other customers relate accessibility to customers who are hard of hearing. Finally, some customers relate accessibility with the ease of getting tickets. This is discussed later in this section.

In conclusion, it is argued that physical accessibility is a major determinant of customer loyalty. It seems that those customers who live relatively nearby the theatre, show more monogamous loyalty. However, distance or travel time do not seem to explain enough. It appears that the ease of

⁸ Reeshof is a suburban area of Tilburg

attending a theatre is related to the means of transport: customers who can go by bike or on foot seem to show more behavioural loyalty.

Facility

Many customers are satisfied with the facilities. They like the buildings, its architecture, the halls and its acoustics and intimacy, restaurant, and they appreciate the cloakroom.

'Yes, and they are splendid buildings. Fantastic architecturally! And good acoustics inside. Yes and the seating is great too.' (interested participant, respondent 5)

Several customers also show some dissatisfaction. This dissatisfaction is in most cases related to the lack of the possibility of having a drink in an atmospheric café after the performance has ended.

'And in Tilburg I think it's in any case very cold. (...) Now, just the setup. The sort of chairs. (...) The catering area is rather stark ... it's not inviting to go and sit there. (...) Everything is jumbled up together. (...) There is not a comfortable lounge area or suchlike. If Brabant is supposed to be homey, then I think this is a-homey. It's got nothing at all.' (incidental spectator, respondent 6)

'No, no, no, I wouldn't want that wonderful foyer which is there now to be turned into some sort of pub. (...) That place where all the things are which you can buy, in between all the display cases, is a great place to sit. Now, you can sit at the long bar and opposite you is that large window. (...) No, I think it's a great place to sit. Yes, beforehand, yes. But I think it's nicer to be in another atmosphere after the performance.' (core audience, respondent 5)

It is not clear whether there is a relationship between the satisfaction with the facilities and the three customer segments. However, there is a difference in the way the customer segments make use of the facilities. The incidental spectators do not make use of the restaurant. Some interested participants have had dinner in the restaurant past few years, while several respondents from the core audience have dinner in the restaurant on a regular basis each year.

One of the questions in the interviews was what the theatre could do to increase respondent's attendance or to keep the customers coming back. A few respondents referred to the facility. They would like to have a possibility of having a drink in a nicer environment after the performance has ended.

Finally, there might be a relationship between the satisfaction with the facility and affective loyalty. Some respondents from the core audience clearly show some dissatisfaction with the facilities and are not affectively loyal. The incidental spectators who show some affective loyalty, are (very) satisfied with the facilities. Therefore, it seems that satisfaction with the facility is a pre-condition for affective loyalty. Most customers who feel affectively loyal, really like theatre's facilities. Because they like the facilities, they feel themselves at home and show (some) affective loyalty.

Community

The theatre has a community of friends. This is a separate foundation with 800 members. Members of this community pay a small annual fee and receive discounts on tickets and can attend specific meetings.

There are large differences regarding the participation in this community between the three customer segments. Incidental spectators and interested participants are not member of this community. Only a small minority of the interested participants showed some interest in this community in the past. On the contrary, several respondents of the core audience are member of the community of friends or show(ed) interest to become member. They indicated several reasons for being member of the foundation. Firstly, some of them want to support the theatre financially. Apparently, most respondents are not aware of the fact that this community is a separate foundation, which does not financially support the theatre. This means that these customers indicate that they want to support the theatre financially, but that the theatre does not receive their financial support. Secondly, some friends indicate that they want to have the advantage to receive discounts. Some other friends argue that they do not need these discounts, and that they only want to support the theatre.

'But yes, then I say, I don't need or want that discount. You really need the money, give it to someone else. I don't need that discount. Understand? All of it, it has to come from somewhere. And I think it would be great if it all continued to exist'. (core audience, respondent 3)

Some friends are donating additional money to the theatre in order to receive the advantage of the ability to make advanced bookings, even earlier than other friends or members of the core audience. Apparently, they are even more eager of getting good seats for their favourite artists compared to other customers.

Membership of the community of friends seems to be related with cultural socialisation. All members were culturally socialized by their parents and / or school. Apparently, as a child they were brought up with the importance of performing arts, which converts to supporting these arts financially as an adult. Maybe somewhat surprisingly, not all members have a distributor-dominance orientation, and therefore some members show polygamous behaviour.

Additional services

Most respondents appreciate several additional services. They like receiving additional information before the performance starts, like the service e-mail sent out a few days before, the hand-out given prior to the performance, or the introduction session of the performance. They also appreciate the possibility to put their names on a waiting list in case the performance is sold out. They like the possibility of changing tickets, or returning the ticket during the break in return for money in case they feel the show is really bad. Finally, they rate the additional services of children performances positively. They like the actors walking around and the drinks and the sweets the children receive.

'In Tilburg in the interval, for example, the water is ready and waiting, the coffee and tea too, there are chocolates on the tables, just all those tiny, tiny extras. (...) It's just very well done and exactly what I really like myself. (...) Just handing out those sheets of paper with a summary of the performance. It's just all of those little tiny extras which just make Tilburg really rather special.'(core audience, respondent 6).

Some respondents point out that they would like to receive small pieces of video of the performance afterwards. Other respondents are interested in a meet and greet with the artist or a possibility to send the artist a question using e-mail. Some customers would like to be involved with the making of the performance.

Finally, it seems there are no big differences with regard to additional services between the three customer segments.

Co-creation

The interviews show that several customers are interested in co-creation. It appears that co-creation can take place in different forms with changing intensity.

Firstly, all customers create their own experience. All customers:

- choose the seats themselves and influence their view on stage
- decide to use their senses with a different intensity
- react in a specific way to what is happening on stage. Some customers leave the hall because they do not like the experience, while others might experience extraordinary states of flow and excitement.

Secondly, some respondents take part in a distant form of co-creation (actively or passively). They indicate that they are willing to express their opinions about the performance on the website. Others express that they would not like to give an active contribution to the website, but that they would like to make use of it in a more passive way by reading reviews.

Thirdly, some respondents want to offer the theatre their contribution to programming performances for the next year. They want to express their ideas what they want to see on stage. It seems that some of them would really appreciate these possibilities. Apparently, in this way they can convert their cultural involvement into a contribution to the theatre. However, many respondents are not interested in a contribution to the theatre's programming. Sometimes they indicate that they are satisfied with the programming, or that they have too limited knowledge on this subject. Others are disinterested because it is time-consuming. Therefore, they want to leave programming to the professionals. There seems to be a different interest from the customer segments. While no incidental spectators were interested in a contribution to theatre's programming, a few interested participants and a few customers from the core audience were interested to co-create in this way. Their interest can be explained by their (strong) involvement with the performing arts and / or by their dissatisfaction with the program. Several customers have a performance-dominance orientation and show polygamous behaviour. Therefore, it might

be possible that in case these customers have some influence on theatre's programming, they feel more committed to the organisation and they attend more preferred performances shown in the theatre.

'Yes, you could think up all sorts of things. But perhaps you could give the public the choice between various performances. That we could book this or we could book that and hold an Internet vote and may the best one win. That you have more of a say about what's on.' (core audience, respondent 14)

Fourthly, as discussed before, the respondents were asked for their most special experiences. Several respondents related this special experience to a form of co-creation, directly linked to the performance. These respondents were asked to participate in the performance. Sometimes customers were asked to perform on stage. This is the most intense form of co-creation and customers cherish the memory of these perpetual reminiscences.

'And they really did that show well. In the foyer there was actually already a sort of play station sort of thing. So, hey ... yeah young people were immediately taking a look. You could press a button and when you did a photo was taken of you. So finally in the show you were really given such a screen and there were all the photos of all the people who had done this, and then you had to choose the ugliest person. So at a certain moment the microphone was passed around. And where it stopped, the person had to find out who you thought was the ugliest in the auditorium.' (incidental spectator, respondent 11)

Fifthly, some consumers are performing arts artists. They are involved with performing arts and they perform on stage, in some cases in Theaters Tilburg. This means they might know the staff or the building from a producers' point of view in addition to the consumers' perspective. These customers are attending performing arts with a specific interest which is more related to a professional (or amateur) interest, rather than a purely consumer interest. They do not solely consume performing arts, but they are eager to learn from others.

'And that was a bit in the style that we were also doing. For example, we were working on Elias, and then we went to the performance of Elias by another choir. Just to see how they did it.' (incidental spectator, respondent 13).

Customization

In the interviews customization was mostly related to customized information with specific offers. Some respondents would like to receive customized information with interesting offers and others would not like to receive this kind of information. Those who would appreciate receiving customized information, would be motivated to give their customer details and favourite artists to the theatre. They would be interested to make a booking in case they receive an (e-)mail with a customized offer. The information should relate to a specific artist. Several customers express they would highly value this customized approach. Some respondents would value suggestions based on the use of collaborative profiling on theatre's website ('visitors of performance x also visit performance y'). These suggestions are based on buying behaviour of other customers.

'Because I'm indeed too chaotic to constantly to keep an eye on whether Tory Ames is coming or Theo Maassen is coming. I'm more someone who indeed receives an e-mail. And oh, yes ... I think that would work for me. That's valuable information for theatres I think ... Yes, it wouldn't be stupid. Yes, perhaps there are people who would think it was aggressive, but on the other hand I think, yes. I think that's the way it works for more people, that you think this and that band or artist is good, but you never come round to doing anything about it. And that you then get it served up via the e-mail. Now, that would then be a luxury. If you could then make a booking. It certainly would.' (incidental spectator, respondent 15)

Those who would not like to receive customized information, notice that, in that case the information they receive is too limited. They prefer to receive information about all theatre's performances. They are afraid that if the theatre makes the selection based on their preferences, they might miss an interesting performance. This means, they prefer to have the overview themselves.

Customization can also be related to receiving special advantages:

- some customers who frequently attend the theatre expect to be rewarded with discounts, a free performance, a higher chance to receive tickets for a popular performer who is easily sold out, or special advantages such as a free drink.
- some customers would be interested in a meet and greet with the artists.
- a few respondents expressed that the theatre should customize services to increase their attendance or to keep them coming back.
- a few respondents indicate that they would like to participate in a kind of a loyalty programme.

'Maybe yes, maybe a bit like Eindhoven does it. A sort of loyalty programme. For example, to do something for people who go regularly or go extremely often. Something like, what I just said, those vouchers for example. So that, for example, you could go to a certain performance for 9 euros, or receive an invitation to talk about something such as programming.' (core audience, respondent 6).

Finally, it is argued that customization could have a positive influence on customer loyalty. It seems that some customers would be motivated by customized information with specific offers or by a loyalty programme.

Communication

In this section, the quality of the information and the use of the brochure, website, e-mail / mail and mass-media are discussed. In general, most respondents are satisfied with the quality of information. A few incidental spectators indicate they have problems in finding interesting performances because the information they receive is overwhelming. A few respondents from the core audience have a critical stance towards the information in the brochure or on the website. They want more background information or they have the opinion that it gives a rather rosy picture of how things are. Some other respondents indicate that they appreciate the recommendations in the brochure.

'I think it's also the setup, if I look at the guide. I don't know whether this has been the case for years, so that there are a number of people who can do this, really make recommendations. At least make people

enthusiastic. No, I also think that, there is completely nothing wrong with it, also the arguments for it make sense.’ (incidental spectator, respondent 4)

There are differences between the customer segments in how they use the brochure. Most incidental spectators receive the brochure. As discussed before, they take a look at it, but most of them do not make a booking shortly afterwards. In many cases the brochure is thrown away, and visiting performing arts is not anymore in the ‘respondents’ system’. All interested participants and respondents from the core audience receive the brochure. They directly buy their tickets after receiving the brochure. Few of them buy some tickets at that moment, and buy some more tickets at Theaters Tilburg during the year, while most of them buy all the tickets at once.

‘I usually order the tickets in advance. As soon as the catalogue is published, I choose a couple of performances that I definitely want to see and then I know for sure that I’ll get the tickets.’ (interested participant, respondent 8).

Several customers look for information on the website of Theaters Tilburg during the year, depending on their mood, time, money, or the need to buy a gift for someone. Sometimes they are looking for information about a specific artist, and only then visit websites from Theaters Tilburg or other theatres.

There seem to be no big differences between the three customer segments regarding the use of mail and e-mail. Almost all respondents receive mail or e-mail and most of them read the information. A minority of the respondents does not read the information. Sometimes the decision to read the information or delete it depends on customer’s temper. Only few respondents from the three customer segments make a booking thanks to the (e-)mail. For the incidental spectators, the mail and e-mail serves as a reminder. It makes them aware again of the performances offered by the theatre, but they hardly buy a ticket because of the (e-)mail.

‘Yes, but it’s surely a reminder after all. (...) Oh, they are coming then and then. OK. So it’s a sort of reminder. A case of hey ... you mustn’t forget. (...) It keeps you on your toes, you could say. It keeps you thinking about it, yes, shall I do it or not.’ (incidental spectators, respondent 10)

The reason why most interested participants and respondents from the core audience do not undertake action, is that they already know the program and they have planned their number of visits to Theaters Tilburg already.

‘I believe that I receive a letter once in a while with all the performances which are coming up, but I never actually use it. Because I already have a subscription and to choose an extra performance on the short term, that’s something I actually hardly ever do. I just have a standard selection, which I want every time. Because if I don’t have what I want, it means that it’s already sold out, so it won’t be in the letter anyway. Because what they still have to offer, is not something that I’d hardly ever be interested in.’ (interested participant, respondent 2)

Theaters Tilburg always sends a 'service mail' to customers one week prior to the performance. All customers value this mail highly. For many customers it is a reminder, and sometimes it motivates them to search for more information about a performance or an actor on internet. Moreover, it seems that in the past it sometimes happened that customers bought a ticket, but forgot to attend the theatre. This servicemail prevents customers to forget the performance. Furthermore, it shows that taking into account behavioural loyalty, in fact a distinction could be made between those customers who bought a ticket and those customers who attend the performance. Because no-show rates are rather low, and customers paid for their tickets, and they unintentionally forget to attend, we will not go deeper into this issue.

For several respondents mass-media serves as a trigger to make a booking. It seems that especially the incidental spectators are triggered by television programs (e.g., programs with children characters which also relate to performing arts or programs which search for new musical stars), commercials on television, advertising boards on the streets, or advertisements and information in local newspapers. Especially these customers seem to be motivated by external triggers. However, some interested participants are also motivated by mass-media to buy an additional ticket.

'And when I receive the book from Tilburg or Breda, I'm not so quick to look through it because I often find it's too much. (...) Often I'd rather see whether there's anything on TV about what's coming. It is only then that I go there after all.' (incidental spectator, respondent 2)

'Yes, and you have other interests. You don't come across it just like that, you know. It's not like an advertising folder which you get on the bus.' (incidental spectator, respondent 6)

Some respondents also receive theatre's information which is handed out to their children on school. Moreover, information of friends can be a trigger to buy tickets. Furthermore, some respondents use reviews in newspapers. Finally, the respondents express their satisfaction with the information leaflet, which is distributed on the evening of the performance.

Although most respondents are satisfied with the quality of information, some of them have ideas for additional information which they would like to receive. Some customers want to receive more information by e-mail about the performance, shortly before the performance takes place, or they want to receive a part of the performance as a videofragment afterwards. Above all, these customers want to pay for this additional information.

As discussed before, one of the questions in the interviews was what the theatre could do to increase respondent's attendance or to keep the customers coming back. The majority of the incidental spectators referred to improving communications. Because they are less involved, attending performing arts is not in their system. Therefore they constantly need to be triggered by different media.

'Yes, I think that if I saw them more often, at a certain moment in time, it would indeed be easier for me to take the initiative to go. Because indeed the guide, it disappears in a pile of papers and out of my system and

then I don't do anything about it. (...) Now, for example, folders with the performances which will appear in the near future. (...) 2 months or 3 months or so. Or such an e-mail with tips, that would also work.' (incidental spectator, respondent 3)

'Yes, they would have to personalise it. (...) It would interest me far more if they provided a list of things in the same genre. Because then I would take a look at it. (...) There are a couple of things that I think are interesting, they may send me stuff about this and the rest, well, I hardly ever would go. So theatre and modern dance for example less than a pianist and the fado singer, and you know. You may send me those. Yes, I think that would work.' (incidental spectator, respondent 15)

In conclusion, it is argued that communication is a major determinant of customer loyalty. Moreover, there are some differences between the three customer segments regarding using the brochure, the importance of mass-media and the planning of their performances. In contrast with the incidental spectators, the interested participants and the core audience use the brochure intensively and order their tickets before the start of the season. These customers are more involved than the incidental spectators. Attending performing arts is mostly not in incidental spectators system' so they need to be triggered by mass-media or personalized communication.

Price

Several customers point out that it is not only the price of the tickets that they have to pay for. They refer to the price for drinks, parking costs, food (some people combine an attendance with a dinner), service costs, costs of the baby-sitter or a cancellation insurance. Many customers feel that attending the theatre is not cheap. For the majority of the incidental spectators and the interested participants, the price is an important issue in deciding to attend a theatre or not. Some of them seem to have a limited discretionary income. Others have a diverse leisure pattern of which attending a theatre is only one activity. This means they spend money to different leisure activities. Some point out that attending theatres with a family is rather expensive. Furthermore, some customers seem to have a Calvinistic attitude towards life. They argue, that it is not the case that they cannot afford it, but they have to set priorities because they do not need to go out that often. Therefore, price is an important barrier for many incidental spectators and interested participants to attend the theatre more often. For some of them, it is the most important barrier.

'Yes, you have to make choices, hey? You can't do everything. One time to the film ...one time to ... in this way you try to do a little bit of everything once. (...) You try to provide a little bit of culture, for the children, one time to the museum, then the zoo, then the theme park, then the theatre, then the ... Yes, this is how you try and do it, yes.' (interested participant, respondent 1)

Although many respondents have the opinion that prices of attending performing arts are high, they seem to accept it. They seem to understand why these prices are high. Moreover, they know that many other leisure activities are also not cheap. Therefore, most customers are not really dissatisfied with the prices. But it does restrain many respondents from going more often.

The core audience seems to have less problems with the prices. Almost every respondent from the other two segments think that ticket prices are high. Several respondents from the core audience indicate that they feel that the prices are not high. Respondents from the core audience who feel that prices are high, attend the theatre less than those respondents who feel prices are not high. The majority of the core audience is not restrained by the price from attending the theatre many times. Therefore, the conclusion is that the higher the attendance rates, the less the respondents find price a barrier to attend.

'No, they are naturally quite high prices, but then you do have an entire evening of pleasure. No, that doesn't prevent us from going.' (core audience, respondent 16)

Customers seem to have different strategies which relate to ticket prices. Firstly, some incidental spectators limit their number of attendances. Some of them argue that, because they attend a performance only a few times a year, they are prepared to pay a premium price for a good seat and for a special experience.

'Now I have to say, because we don't go so often, if we go, then we always actually buy first class. I think that the one time that we do go, then I really want to have a good seat. And be able to hear everything. (...) Yes, then I think that extra 10 euros is worth it. That hey ... that doesn't make such a difference.' (incidental spectator, respondent 10).

Secondly, some respondents want to visit several attendances for a low price. In most cases they are polygamous loyal. Their attendance behaviour seems to be driven by price. They choose the best price alternative in the neighbourhood. Only few customers seem to do really their best to limit the price they have to pay, and look for all discount possibilities.

'If the same performance is in Oisterwijk as well as in Tilburg, then naturally I consider the price.' (interested participant, respondent 3)

Thirdly, some customers consider a price for a specific performance too high, and therefore they make a comparative assessment between several performances. They decide not to attend the expensive performance, but to attend one or two cheaper performances, or they decide not to take a first rank seat, but to take a second rank seat.

'Sometimes there are performances where I think: that is an enormous amount of money. And sometimes I opt for going to two other performances for the same price.' (core audience, respondent 9)

Fourthly, many respondents have in mind a certain amount of money which they want to spend, or a certain number of performances which they want to attend. Making these leisure choices seems to be part of a routine for them. Based on the budget, they select a number of performances on an annual basis.

'But I think when I've just been to something, then I say, every four months. I think that you roughly have a rule in your mind, that's not completely explicit, but ... If I've been in the last two months then ... then I wouldn't be quick to say: I'm going again. Except if there is something really special on. So, let's say, 4 or 5 times a year, that's about it, that's enough as far as prices are concerned.' (incidental spectator, respondent 15).

Because many customers have the opinion that prices are high, many of them are interested to receive discounts. However, it is hard to predict whether if they receive a discount, they also will make a booking. Some customers who frequently attend the theatre expect to be rewarded with discounts.

In case customers book their tickets in advance before the season starts, they have to pay a (huge) amount of money all at once. Several incidental spectators and interested participants express difficulties or displeasure to pay for the tickets all at once. Some customers seem not to be willing to pay the amount of money all at once in that period. They prefer to spread out the costs of performing arts visits. Other customers do order the tickets in advance and pay a huge amount of money, but they clearly express dissatisfaction with this procedure. The core audience does not express feelings of displeasure related to this issue. This might imply that paying a huge amount of money is not a problem for them.

In case customers buy a ticket, they pay the ticket price and also some service costs. In exchange for these service costs, customers can make use of the cloakroom and get a coffee or tea for free. Some respondents from the core audience express to have problems with these service costs. They argue that they already spend a lot of money and that they do not want to pay these service costs.

Finally, it seems that a group of friends which accompany the customer, can cause a kind of price acceptance. Should the customer only be with a partner, he/she might not be willing to pay the price because it is too high. Once a group of friends has an idea to visit a specific performance, the price does not seem to matter that much. Clearly, some customers want to spend more money for a special outing with friends. They do not want to stay behind or play the role of someone who disturbs the social gathering. It seems that this especially plays a role with big groups which do not attend a theatre on an annual basis and for which the social gathering might be more important than attending performing arts itself. Customers who go to the theatre with a small group of friends on an annual basis, seem to have less problems with expressing the idea that a price is too high.

'That also makes a difference ... because you go with a whole group of people. Then you'd sooner have the tendency to spend more money.' (incidental spectator, respondent 15).

Many respondents, especially interested participants, indicate that lower prices, discounts, or preventing that the price further rises, could increase respondent's attendance, or keep the customers coming back.

Some members of the core audience seem to be prepared to donate money to the theatre. Some of them already donate money to the 'friends of the theatre', but expect they financially support the theatre. Some others already donate money to the theatre itself.

In conclusion, it is argued that the price of the performance is a major determinant of customer loyalty. For the majority of the incidental spectators and the interested participants, the price is an important issue in deciding to attend a theatre or not. The core audience seems to have less problems with the prices. It appears that the higher the attendance rates, the less respondents find price a barrier to attend. Moreover, the core audience seems not to have a problem with paying a huge amount of money all at once before the season starts. It is possible that these respondents have a higher discretionary income. Finally, it seems that especially interested participants' attendance might be increased by giving discounts.

Sales system and its procedures

This factor was initially not included in the topic list of the interview. However, interested participants and the core audience regularly mentioned the sales system and its procedures during the first interviews. Therefore, this subject is added to the topic list.

The sales system can be regarded as a purchase facility. Theaters Tilburg offers various ways to buy tickets. Customers can buy their tickets on-line, make use of a booking form, call the theatre or they can personally attend the theatre and buy the tickets. Moreover, it is important to take into account sales procedures. Theaters Tilburg differentiates in facilitating sales for their customers. One of the main procedures of Theaters Tilburg is that special groups of customers, like those who bought at least four tickets previous year, are invited to make their bookings a short period before all other customers can make their bookings. This means that almost all tickets are available for them which decrease chances to be confronted with performances which are sold out. Furthermore, Theaters Tilburg selects a few performances of popular artists and these tickets are assigned by a lottery. This means that every consumer has an equal chance of getting these tickets. Moreover, the theatre has no subscriptions.

Respondents seem to be quite satisfied with the sales system and with the procedures. Respondents who have the possibility to make their bookings in advance, before the majority of the customers can order tickets, are satisfied with this opportunity. Many respondents express satisfaction with the possibility to make their booking on-line and to be able to select seats themselves. Most respondents use this system to order tickets. Some respondents express satisfaction with the order form they can use, or with the possibility to call, or to go to the theatre and make their booking with the support of theatre's staff. Moreover, it appears that some respondents have the feeling that they have a subscription because they make their bookings in advance.

Many respondents refer to the situation that performances were sold out, so that they could not buy tickets. Some respondents express their dissatisfaction with the assignment of tickets by a lottery. They were unlucky not to receive tickets for their favourite artists. Nevertheless, some customers express their satisfaction because they drew a place, or because the theatre creates a waiting list in case a performance is sold out. In case someone cannot attend the theatre because it is sold out, sometimes he/she attends another theatre in the region.

Some respondents express their dissatisfaction with the procedures. In case they order tickets in advance, they do not know how many tickets they will receive in the end.

'It's actually not a very good system in itself. Because one year you choose 10 and then you only get 2. And another year, you think, now, I'm going to choose 15 and then maybe I'll get 8 and then you get all 15 of them. So at a certain moment, we were there for the 3rd time that week, thinking: shit, here we are again.' (interested participant, respondent 9)

In conclusion, it is argued that theatre's sales system procedures will influence customer loyalty because it gives certain advantages to specific customer segments. Most respondents are satisfied with the sales system of Theaters Tilburg. Moreover, the incidental spectators appear not to be aware or familiar with all the procedures. Some of them show some dissatisfaction with the unavailability of the tickets. Furthermore, it seems that the interested participants show more dissatisfaction with the procedures compared to the core audience. They appear to complain more about not receiving tickets they want to have (due to the system of assigning tickets by a lottery or due to the fact that a performance was sold out), or about regulations of the sales system in the past. Two reasons might explain this difference of satisfaction between the two customer segments. Firstly, it is likely that especially the core audience (attending the theatre six times or more) is the group who mainly profits from the procedure to be able to make advanced bookings. The interested participants (buying three to five tickets) do not always profit from this procedure, because only customers with four tickets have this advantage. Secondly, the core audience might be more satisfied because they frequently attend the theatre: missing one performance of a larger number of performances is easier to accept than missing one performance of a smaller number of performances.

Increase attendance or retain customers

One of the questions in the interviews was what the theatre could do to increase respondent's attendance or to keep the customers coming back. Four issues appear to be most important. Firstly, many respondents said the theatre could do nothing to increase their attendance further, because it is their decision to go or not to go. They prefer to keep the number of attendances steady as it is now. Especially a high number of respondents from the core audience expressed these opinions.

'Nothing, because I'm not going any more than once in the month. (...) I look through what they offer, and choose what I like the most at that moment.' (core audience, respondent 2).

Secondly, many respondents refer to improving communications. A majority of the incidental spectators refer spontaneously to this topic. As discussed before, they need a constant trigger to become aware of the possibilities the theatre can offer.

'They could do a bit more advertising. (...) Because I hear too little about what there is to do. Except for the newsletter which I receive.' (incidental spectator, respondent 12)

Thirdly, many respondents refer to the content of the program. Respondents from all three customer segments came forward with this issue, although the incidental spectators and interested participants form the main part of this group. As discussed before, incidental spectator's suggestions sometimes seemed to be a thin excuse for their low behavioural loyalty. Moreover, there is no clear picture how the theatre should improve programming since respondents' suggestions relate to their personal taste which greatly varies.

Fourthly, many respondents refer to lowering prices or giving discounts. Although respondents from all customer segments sometimes refer to this issue, especially the interested participants find this an important subject.

A few respondents mention some other topics, such as offering a loyalty programme, or establishing an atmospheric café in theatre's facility.

In conclusion, it seems that there are differences between the three customer segments. It appears that improved communications and a good program can increase incidental spectators' attendance. Lowering prices and a good program appear to be possibilities to increase interested participants' attendance. Many respondents from the core audience seem to be satisfied and express that the theatre can do nothing extra to keep them. It might be that introducing a loyalty programme for current customers and establishing an atmospheric café in theatre's facility will increase their customer loyalty.

3.6.3 Intrapersonal factors

Involvement

As described in chapter 2, in this study, attitudinal involvement and behavioural involvement are distinguished. Attitudinal involvement with the performing arts reflects people's beliefs about participation in the performing arts and the degree to which a person shows interest in the performing arts. The literature survey shows it comprises four dimensions: attraction, centrality, self-expression, and social bonding. Behavioural involvement is related to the time and or the intensity of effort expended in pursuing a particular activity and to the number of performing arts attendances. The dimensions of attitudinal involvement will be discussed first. Afterwards, indicators of behavioural involvement will be described.

Some incidental spectators only feel a little bit attracted by performing arts. They seem to enjoy it when they attend a theatre, but it is not really important for them. Some other respondents feel attracted by performing arts. They (really) like pursuing this leisure activity and enjoy it. For them it is a nice way of going out. Several interested participants and respondents from the core audience express strong feelings of devotion and love performing arts very much. Attending performing arts is really important for them. Some of them express that it gives meaning to their lives.

'Performing arts in general, I think are a real enrichment of my life. (...) Secretly I really think that people who don't do something like this, are really missing out on something.' (interested participant, respondent 12)

Many incidental spectators and some interested participants expressed that performing arts is (surely) not central in their lives. Sometimes performing arts is not in incidental spectators' system and they need external triggers to get motivated to attend performing arts. They (strongly) prefer other leisure activities above attending performing arts. For some other respondents, attending performing arts is part of their leisure behaviour, together with other activities. In case they plan a performing arts visit, sometimes they first take into account their weekly other routine leisure activities (such as sports), and organize the performing arts visit around these activities. Some others show more flexibility in planning performing arts attendance. Some other respondents, from the core audience, indicate that performing arts is their main leisure activity and they would not like to miss it in their lives.

'Yeah, it's probably just not part of your system I think. That you don't think about it, you have other things, occupations, hey, social life, all sorts of things. There not obstacles as such, but um, there are just other things that you want to do. (...) And then something happens like, gosh, you see something somewhere, oh I would have liked to have seen that. But just because it hadn't even crossed your mind.' (incidental spectator, respondent 7)

'Yes, I would really feel I'd missed out. I would have, I do really like it. (...) Sometimes you can be touched by the way in which certain elements in this culture are expressed. And I say, nice, that was really worth seeing. And it does provide more influence on or meaning to your own life, or you look for that meaning.' (core audience, respondent 10)

For some respondents, especially from the core audience and to a minor extent the interested participants, attending performing arts is a way to express themselves. On the one hand it is inner-directed and a way to affirm their identities to themselves. Some respondents indicate that certain genres of performing arts are their 'way of life' and that it reflects what they are. On the other hand it is outer-directed and a way to express these identities to others. Some respondents want to leave a favourable impression on others. This is related to the consumption motive of social distinction (see sections 3.6.4 and 3.8.2).

'I am a music person. (...) I like music very much and other forms of experiencing culture. I have always sung in a choir – for more than 40 years now – so music is a bit in my genes.' (core audience, respondent 16).

'On the day itself, we always dress up for the theatre. (...) That's to say, I shine my shoes, I put on a shirt, I wear a tie, I put on my jacket and then I'm ready to go.' (interested participant, respondent 6)

For many respondents attending performing arts is a way of social bonding. They go out with their partner, family or friends. Some respondents meet other familiar persons at the theatre. For a few others it offers an extension of social life. The importance of social ties is further discussed in section 3.6.4.

'We always want to see who's there. Shake hands, wish them a pleasant evening and take the time to take our places.' (interested participant, respondent 6)

'It's really an extension of my social life and social contacts. For example, I met my best friend in the theatre. I regularly meet people in this way. Just someone who you come across on a regular basis or you sit next to and talk to about a performance.' (core audience, respondent 6)

Social bonding not only relates to be with friends. It also relates to spend leisure time in a specific social world and to social compatibility. Several interested participants and respondents from the core audience indicate they want to spend their leisure time with like-minded people or congenial groups: persons with the same kind of humour, personality, or interests. They want to have a stylish night out with people who behave like they do. It seems to be a kind of an important concealed consumption motive which is related to social bonding, self-expression and distinction. In these cases there is some attraction to a group. In a few cases, the opposite is found. Some respondents point out that they feel repelled to join the group of friends of the theatre. They do not want to belong to this group.

'Yeah, they are after all a bit like yourself, I think. A little, not too alternative and not too common.' (core audience, respondent 3)

'Yes, actually that always happens automatically because you go to the same performance. And automatically the same sort of people go who have the same interests.' (core audience, respondent 14)

'When we went to Mamma Mia. All those songs that you already know from Abba, of course. But then you're all there with the same sort of people. Now, that was fantastic.' (incidental spectator, respondent 12)

The interviews show that two new dimensions might be added to cultural involvement: (1) cultural transmission (passing on the interest for performing arts to (grand)children), and (2) supporting performing arts financially. When the interviewer asked respondents whether they were involved with performing arts, several respondents answered positively and added directly that they found it important to pass on their interest. Apparently, they relate passing on cultural involvement to the extent of their own involvement. They want their children or grandchildren to 'taste', 'scent', and 'discover' performing arts. Sometimes respondents' parents also introduced them with the performing arts. While in other cases, they really missed this piece of education, and they want to pass it on to their children. Respondents from the three customer segments expressed the importance of passing on cultural life. However, it seems that interested participants and respondents from the core audience find this more important than the incidental spectators.

Interviewer: 'Is attending performing arts important to you in your leisure time?'

Respondent: 'Yes, but it's not so much a question of importance. I thought it was important for the children. I thought it was important for them to have some cultural input. I used to always think this, that I really had to choose a family performance a couple of times a year.' (core audience, respondent 1)

'But I'm really doing it for the children, because I'm not bothered about it myself.' (incidental spectator, respondent 2)

'We have 8 grandchildren so, we never go all together, but always the two of us, with two grandchildren. This is what we do and we want to continue to do it. We think it's a small stimulus to develop an interest in culture.' (interested participant, respondent 6)

'No, no, because they weren't interested either. Look, I took them to a concert once and it was a case of: Oh, if you please, no way. (...) Look, if I talk to them about it now they say gosh, that music is actually quite beautiful after all. Yes, now that they are somewhat older it's starting to interest them more. I think that it's something we, that we have helped to stimulate, hey, yes. (...) Yes, I think that's very important, yes, certainly.' (interested participant, respondent 8)

Moreover, the interviews show that supporting performing arts financially might be related to involvement. Some respondents from the core audience were member of the foundation of friends (and paid for this) or were donating money to the theatre. Some of them indicated that they want to support the theatre financially in order to contribute to the continued existence of the theatre. They want to support theatre's policy, to help to maintain or preserve the theatre for their city. Apparently, in their life performing arts is important enough to pay for it, even if it is not directly related to a specific consumption of a performance. They seem to be prepared to make an individual contribution to collective interests.

'Support, extra support for Tilburgs Theaters. (...) It's a matter of, well yes, supporting or trying to support the policy of Tilburg Theaters. Yes, doing your bit. Keeping it going ... Because if you read about the political parties and one of them writes in no uncertain terms that the concert hall has to close. Then I think to myself which party that is, is no concern of mine. And that's one of those things. And there's such a club of friends which is important because after all they know the way forward. It will be a little bit the case of not exactly wrecking their plans outright, but of gently making them go away. At least, I hope so.' (core audience, friend, respondent 8)

'But I think that you may do something to support such a theatre to enable it to continue. Because I would find it a great shame if it no longer would exist or if there was a decrease in audience numbers.' (core audience, friend, respondent 10)

During the interviews, not every dimension of involvement was discussed with each respondent. Therefore, given the multidimensionality of involvement, it is not easy to determine the extent of respondents' involvement and to compare customer segments with each other. Respondents expressed various indicators related to different dimensions. Nevertheless, an attempt is made to establish an overall appraisal of several dimensions of attitudinal involvement. It appears that the majority of the incidental spectators are not or only slightly involved with performing arts. A minority seems to be (rather) involved. This minority has a performance-dominance orientation and shows polygamous loyalty to Theaters Tilburg. Moreover, some of them live relatively far away from Theaters Tilburg and live closer to some of its competitors. Therefore, not every incidental spectator is by definition less involved than other customers. Moreover, it seems that the minority of the interested participants are not or only slightly involved. The majority of this segment appears to be (rather) involved and some of them are highly involved. The vast majority of the respondents

from the core audience appear to be (highly) involved. Therefore, it seems that higher attitudinal involvement relates to higher customer loyalty.

Furthermore, there seems to be a relationship between involvement, some certainty factors and the use of communication media. Many involved customers want to be certain to attend their favourite artists and plan their visits before the season starts using theatre's brochure. Customers who are less involved do not plan their visits at the start of the season, but they need to be triggered by mass media during the year.

As discussed before, in this study, attitudinal involvement and behavioural involvement have been distinguished. Behavioural involvement is related to the number of attendances of performing arts on an annual basis, practising performing arts or carrying out other activities related to the performing arts. The majority of the incidental spectators attend performing arts between one and four times on an annual basis. The number of attendance of the majority of the interested participants is between six and ten times. Most respondents from the core audience attend performing arts six to fifteen times, and some of them attend performing arts twenty-five times or more. Several respondents were practising performing arts, or have been doing so previous years. Their activities varied from playing music instruments, singing, playing drama on stage or organising performing arts activities. Some respondents seemed to be highly actively involved by practising performing arts different times a week. In some cases, their highly active involvement does not transform into behavioural loyalty to Theaters Tilburg or to behavioural involvement by attending theatres. Clearly, there is a difference between 'active behavioural involvement' (practising performing arts) and 'passive behavioural involvement' (attending performing arts). Moreover, many respondents carried out other activities related to performing arts, like reading reviews or books about performing arts, searching on internet for performing arts, watching documentaries related to performing arts on television, follow some education related to the arts, and collecting programs of attendances which have been visited.

In conclusion, it is argued that attitudinal and behavioural involvement seem to be major determinants of customer loyalty.

Cultural competence and cultural socialisation

Cultural competence is the capacity or skill to interpret cultural symbols and to enjoy cultural activities. It is determined by two characteristics: intellectual ability and acquired cultural knowledge and skills. It is very difficult to determine respondents' cultural competence. It appears, the concept has many dimensions which should be taken into account: intellectual ability, parental socialisation (such as parent's intensity of interest which is passed on, attendances together with parents), socialisation by school, the total number of years of performing arts experience, the regularity of attending over the years, the number of attendances, the way performing arts is practised by themselves, and other activities related to performing arts, such as reading reviews, and searching on internet. Given the multidimensionality of the concept, it was decided not to try to determine the extent of respondents' cultural competence and compare customer segments with each other.

Too little information about all these dimensions was gathered to draw conclusions. Moreover, it is not clear whether a consumer really needs high competences to enjoy many forms of performing arts. The interviews show that many respondents just enjoy performing arts, relate it to beauty, reduction and entertainment. Only few of them seem to relate enjoyment to skills to interpret performing arts.

The literature survey showed that cultural socialisation of the parental environment is a determinant of customer loyalty. The interviews show that it is not clear whether cultural socialisation contributes to a higher level of involvement or a higher level of competence. It could be that its contribution to cultural involvement is higher than its contribution to cultural competence.

In this study, the level of cultural socialisation of the parental environment will be compared between the three segments. It seems that a small majority of incidental spectators and interested participants were not culturally socialized by their parents. They did not visit performing arts with their parents, nor did their parents show great interest in performing arts. Moreover, it appears that a small majority of the core audience was culturally socialized by their parents. Therefore, it seems that there is a difference between the incidental spectators and interested participants on the one hand, and the core audience on the other hand.

Moreover, there seems to be a relationship between cultural socialisation and involvement. It appears that cultural socialisation contributes to a higher involvement. Nevertheless, there are some exceptions. A few respondents are culturally socialised, but they do not show to be (highly) involved. This may be explained by a lack of interest in performing arts by their partner or by a growing interest in other leisure activities. In some other cases, there are several interested participants which were not culturally socialized, but who do show (strong) involvement with the performing arts. In several cases these respondents started to get involved during their study. Furthermore, it might be that the relationship between cultural socialisation and involvement is stronger than the relationship between cultural socialisation and customer loyalty. The reason why this relationship might be stronger, is that the performance-dominance or distributor-dominance orientation does not influence the relationship between cultural socialisation and involvement.

In conclusion, it is argued that cultural socialisation has an influence on customer loyalty. It is not clear whether the influence of cultural socialisation is firstly related to cultural involvement and then to customer loyalty, or whether cultural socialisation is firstly related to cultural competence and then to customer loyalty.

Certainty factor

As discussed before, some customers are looking how to avoid uncertainties, others are interested to find some certainties. Firstly, the uncertainties will be discussed, followed by the certainties.

In the literature survey, two main uncertainties were found: the content of the performance and the uncertainty of using tickets bought in advance. In this study several respondents refer to the

uncertainty of the performance: you do not know exactly what to expect. However, most of them reduced this uncertainty by finding information on internet. Therefore, it appears that this uncertainty is less important than the literature survey suggested. Furthermore, some respondents showed feelings of uncertainty of using tickets bought in advance. Due to irregular working hours they might find difficulties in using the tickets. For some of them, it seems that therefore they feel a little bit restrained in buying tickets.

'I have to plan in advance because otherwise nothing would happen. (...) But I'm still not the sort of person who, when it comes out, immediately orders ten or fifteen things. No, I then think, that's too much, next I'll have problems with my work. So that's something I still don't do. I just choose two or three things and maybe more will come later.' (interested participant, respondent 4)

The interviews showed that several uncertainties can be added to the list of uncertainties found in the literature survey. Firstly, some interested participants expressed uncertainty over the number of tickets they would finally receive, after ordering the tickets. Due to the sales procedures, sometimes they have received less tickets than they have ordered. Because many respondents have an idea of how many times they would like to attend the theatre, sometimes they get disappointed. Therefore, some of them order more tickets, than they originally want. Secondly, some respondents show an uncertainty of their properties. This relates to their jacket in an unattended cloakroom or their special car which they have to park somewhere. Thirdly, a few respondents show uncertainties about the view they have on stage from the seat they have chosen. Other uncertainties relate to the appropriateness of performances for specific children age categories, the time of ending of the performance (because of childcare), the quality of the acoustics (because of hard of hearing), and feelings of safety in a carpark. Finally, some respondents do not want to reduce uncertainties, they seek uncertainties in the performance they want to see. They want to be surprised by performers.

The literature survey showed three certainties or opportunities: having guaranteed tickets, having a good seat with good view, and the certainty of attending the theatre. Many respondents referred to these three certainties. Especially the interested participants and the core audience want to have guaranteed tickets for their favourite artists, a good seat and they want to be sure they will attend performing arts.

'But as I've already said, if I didn't purchase tickets with such a thing, then nothing would come of it. If they would do away with it all, such a subscription or reservations in advance, then I don't know whether I would ever make the effort to go. Because as it is you plan your weeks so full and if it's not planned, then it wouldn't necessarily be a priority. So it just won't happen. So I think that it's a very good idea that they do have that system, that you can make a reservation after all.' (interested participant, respondent 2)

In some cases, customers felt they missed interesting performances because they did not plan their visits at the start of the season. They changed their habit and started to buy tickets at the beginning of the season.

'At a certain moment you see in the newspaper: yes, that a performance has taken place. And yes, naturally we'd missed it. No, and then we had the feeling that, yes, if we don't do it now, then nothing will come of it. So at a certain moment we decided, you know what, at the beginning of the season we will start a subscription. Then it's settled and it'll also make sure that we go.' (interested participant, respondent 10)

The interviews showed that several certainties can be added to the list of certainties found in the literature survey. In fact, most respondents referred also to the certainty of having fixed dates on which they will attend performing arts, so that they are able to organise other leisure (or work) obligations around these visits. They want to be certain that they will be able to attend the theatre, and that they can take into account these dates and plan other activities. This shows customers' involvement with performing arts as an important leisure activity.

'Yes, just to get tickets. To have sorted things out in advance. It's often the case that, yeah, if you put it off to a later stage, then nothing will come of it or you've got something else to do, or it's full, sold out. (...) Yes, that you can take into account that, gosh, we can go on holiday then and then or then. Usually we plan that we don't have anything for a couple of weeks and then you're free to re-arrange this and that a little, see?' (core audience, respondent 3)

Some other respondents also referred to the certainty of giving tickets to friends in case they were not able to attend themselves. In case they do not have friends who might be interested, some customers take a cancellation insurance. Finally, respondents take into account a certain time range in selecting performances. They want to have the certainty of attending performances throughout the year.

'Then we take a little look to see whether it's all a bit spread out. That it's not then, for example, two performances in a week and then nothing for three months.' (interested participant, respondent 10)

Appraisal of time

A new customer characteristic which influences customer loyalty might be added. It seems that some incidental spectators not only are less involved, they do not like to plan their leisure time many months ahead as well. They prefer to fill in their leisure time more spontaneously. Because some popular artists might be sold out a few weeks before the performance is shown, these customers cannot transform their positive intentions into behavioural loyalty. Therefore, the appraisal of time (or the individual time conception) like the desire or intention to plan leisure activities might influence customer loyalty. However, it might be that some incidental spectators use it as an excuse for their low behavioural loyalty. Moreover, the appraisal of time was not thoroughly discussed during the interviews. Furthermore, some incidental spectators seem to have the desire to plan their performing arts attendances a long time ahead. Therefore, the importance of this factor is not clear. The appraisal of time might be related to involvement, the certainty factor (having guaranteed tickets) and the use of the brochure.

'Even though I'm more of uh ... certainly when it concerns leisure time and so, being able to do things ad hoc. (...) I'm not going to plan my diary for a year in advance already as it were. Or book something every week

to be able to go somewhere a year later. That doesn't happen. So um ... I don't like doing it like that. I think it's nice to be able to do something spontaneously, if you see what I mean. And that way just wouldn't be spontaneous, would it?' (incidental spectator, respondent 7).

Socio-demographic characteristics

It seems there are differences between the customer segments related to their education. It appears there is a gradual increase in education starting with the incidental spectators, followed by the interested participants and finally the core audience.

There seems to be a difference in the role of men and women. This difference relates to the role in the decision-making process and the type of companionship. Firstly, in some cases, it seems that women clearly take the lead in the decision process. They make a list with their preferences and the men check this list to see if they also want to attend these performances. In case the men approve, the tickets are bought. In these cases, it is the female partner who makes the first necessary steps to attend the theatre. In some other cases, both partners seem to fill out their preferences in the brochure and compare each others list with preferences. Both partners seem to find it important that tickets are arranged prior to the season. It seems that men rarely take the initiative by themselves. They do not often take the first necessary steps. Therefore, it seems that women are much more important in the decision process to jointly attend the theatre. This notion is strengthened by the idea that specifically male partners indicated that they were both responsible for selecting performances. Female partners indicated that either they were responsible, or it was a joint responsibility. It might be that male partners overestimated their role in the decision-making process.

Now it's usually me. (...) I usually sort it out completely and then my husband takes a look, with comments such as: 'Oh yeah, is that coming too?' Yeah, and then the children come up with: 'Er, Mum'. But usually Mum has already just sorted it, this is coming and that is coming and this is interesting.' (interested participant, respondent 14, female)

Interviewer: 'Yes, I've just learned that in principle you're not interested in Guus Meeuwis and yet you still went to the concert. Is this purely because of your wife wanted to see him?'

Respondent: Yes, yes. And because I already had the feeling that I wouldn't be disappointed. And it wasn't that bad after all. I really enjoyed myself. I had a good time. So it was much more fun than I'd expected. (...) And what's more, it's the whole setting, you're sitting there and it's fun and nice and sometimes even romantic as far as I'm concerned.' (core audience, respondent 5, male)

Secondly, the major role of women is related to the type of companionship. It seems that male respondents prefer to attend the theatre together with their partner and that they do not frequently visit the theatre only with male friends or their (grand)children. It appears that female respondents not only like to visit the theatre with their partner, but also with their mother, daughters, grandchildren, and friends.

'Yeah, it's much nicer to go to the theatre with your wife than going alone or with friends.'
(core audience, respondent 5, male)

This implies that women not only attend the theatre more often than men (see table 3.1), but that women are also much more important in the decision process to jointly attend the theatre, and that they attend performing arts with a more varied companionship. Therefore, it is argued that attending performing arts tends to be a more female dominated decision and activity. This may be explained by gender role theory suggesting that women have a more intense emotional style than men, which is derived from sex-differentiated normative pressures as a result of the differences in their social roles (Grossman and Wood, 1993).

As discussed before, the customer database shows that the incidental spectators live further away from the theatre than the other two segments. It seems that a greater distance can be a real barrier for them. Moreover, they live close(r) to other theatres, which makes it easy to attend these theatres. In combination with a performance-dominance orientation, this leads to low attendance rates and polygamous loyalty behaviour. Moreover, the database shows clear differences in the ages of the three customer segments. The ages increase along the line of the incidental spectators, interested participants and the core audience. Given the quota sample of this study, relatively more retired persons and families without children were interviewed in the core audience group. Finally, the database shows there are relatively more female visitors in the incidental spectator segment. This might be related to the lack of homogamous tastes between partners in this segment and the greater role of women in the performing arts in general. It is possible that women in the incidental spectator segment want to attend performing arts, but their partners are relatively more disinterested (compared to the other segments) to join them. The database also shows that the division of the core audience between men and women is almost equal. This might relate to more homogamous tastes between partners.

3.6.4 External factors related to the supply side

Competitors

In this chapter, monogamous and polygamous loyalty behaviour and the performance / performer influence have been described before. The conclusion was that the incidental spectators mostly show polygamous loyalty behaviour and that most of them have a performance-dominance orientation. This means that theatre's competition in this segment is high. The majority of the incidental spectators choose from at least three performing arts locations. Moreover, it seems that musicals in commercial theatres such as Stage Entertainment, are popular in this segment. Respondents seem to be willing to pay a premium price for a special experience. Sometimes they want a complete day out, including dinner. It seems that Theaters Tilburg cannot offer a complete day out for some of them, because the theatre is close by and is not special enough for an extraordinary day out. Finally, it seems that some incidental spectators are less inclined to have a night out. Therefore, staying at home might be regarded as a competitive activity.

A (small) majority of the core audience mainly shows monogamous behaviour and has a distributor-dominance orientation. Therefore, theatre's competition in this segment is low. Nevertheless, approximately one third of the respondents of the core audience also choose from at least three performing arts locations. The interested participants play a role in the middle: some respondents are monogamous and others are polygamous. Most of them have a dual dominance orientation. About one third of these customers only visit Theaters Tilburg and two thirds choose from at least three performing arts locations.

There are many other leisure related activities which are competitive for attending performing arts. It seems that attending movies and having a dinner in a restaurant are major competitive activities. Moreover, several respondents refer to activities such as e.g. attending a concert in a café, attending an amusement park with children, practising sports or (more passively) staying at home and watch television.

Some respondents indicate that cooperation with other local theatres might increase the total number of performances they attend in the Tilburg region. Firstly, because there is more supply of performances. Secondly, in most cases they are not aware of all theatre's programs because they do not receive competitors' brochures. It might be the case that these customers would attend Theaters Tilburg less. At the same time, in case competitive local theatres also inform their guests of the performances of Theaters Tilburg, these customers might attend Theaters Tilburg as well. Therefore, the total number of attendances in the Tilburg region might increase. From the perspective of the municipality of Tilburg, which also subsidizes competitive theatres, and given the decreasing subsidies, this might be an interesting policy.

Respondent: 'Yes, because we actually only base our theatre visit mainly on, yes mainly on the programme guide from Theaters Tilburg. And indeed, the other venues in Tilburg are not included in it. (...) But perhaps greater cooperation, that you also include the programme from the Paradox and De Vorst in the guide. That would perhaps be a good idea, yes.'

Interviewer: 'But that would perhaps create competition for Theaters Tilburg?'

Respondent: 'Competition? Oh, they are after all very different performances. So I don't know whether it would ... And I think they all receive the same subsidy. After all, they all fall under the local council of Tilburg. (...) Unfortunately severe cutbacks have already been made on culture. And as a result of this, if you can stimulate the theatre audiences to also go to the other venues this could have its advantages.' (core audience, respondent 5)

In conclusion, it is argued that several customers show polygamous loyal behaviour. Therefore, competition has a major influence on customer loyalty.

Performance / performer influence

In section 3.6.2, the importance of the primary product is demonstrated. The performance or performer is the main reason of customer's attendance. Therefore, the performance / performer influence is of major importance for customer loyalty.

In section 3.5.5, the issue of the owner of the relationship was discussed. Almost all incidental spectators seem to have a performance-dominance orientation. This means that the performance or the performer is dominant in their choice behaviour. The majority of the interested participants and a minority of the core audience appear to have a dual dominance orientation. The (small) majority of the core audience and a minority of the interested participants show a distributor-dominance orientation. This implies that the performance / performer influence is limited in a way that these customers make their bookings (mainly) at Theaters Tilburg.

3.6.5 Interpersonal factors

Social influences

The interviews show the importance of social influences on customer loyalty. Family, friends, colleagues, and other theatre attenders all have their influence in a particular way. In this section, the role of social influences on decision-making will be described. The influence of subjective norms on decision-making and the social influences on the concrete selection of performances will be discussed. Finally, the role of social influences on the consumption process will be described.

1. Subjective norms

Subjective norms appear to play an important role in influencing decision-making processes. As described earlier, subjective norms refer to the perceived social pressure, beliefs or expectations to engage or not to engage in a particular activity. This means the social environment influences customer loyalty. The interviews show that the cultural involvement of the social environment is a major determinant of customer loyalty. Some differences were found between the three customer segments regarding this 'social cultural involvement'. It seems that about half of the respondents of the incidental spectators, do not have family or friends who (rather frequently) attend performing arts. Their social environment only seems to be little culturally involved. In other words, in their social environment it is less common to attend performing arts on a regular basis.

'If my girlfriends (...) said: shall we go to the theatre? Then I would go with them.' (incidental spectator, respondent 3).

On the contrary, family or friends of the interested participants and the core audience appear to be culturally involved. Most of their family or friends also attend performing arts on a regular basis. They have different social groups with which they attend performing arts.

'If you talk about performing arts. Yes, yes, yes, then nearly everyone does that, if not everyone.' (core audience, respondent 5)

Sometimes interested participants and the core audience attend the theatre with their partners, sometimes with another member of family or in another case with some friends. Given the possibility of different taste for genres or performances, they can more easily find appropriate companionship.

In some cases, it appears that they attend genre X with their partners, genre Y with other members of family and genre Z with some friends.

'We actually have three sorts of relations via subscriptions or tickets, I would say. In the first instance those are the performances which my wife and I go to see. (...) Yes, but also the somewhat lighter music. (...) But my wife much prefers that light stuff. (...) And concerts are one of my fixed dates, I go alone, my wife doesn't come with me. (...) The second point is that my wife goes with our grandchildren to performances a number of times a year. This could be ballet, but it also could be, well yeah, they've just been to see Miffy with the smallest grandchildren. (...) The third point is that we go once or twice usually with one of our children. Yes, we invite them to come with us. Then we go to a dinner musical show in Lucebert.' (interested participant, respondent 6)

It seems that in some cases joint interests arise. For example, children practise performing arts (e.g. ballet), and together with their parents they attend these performances. Furthermore, it appears that several respondents routinely attend the theatre with specific social groups every year. Sometimes, there seems to be an unwritten rule between a group of friends of attending the theatre a few times every year. It appears not to be easy to break this unwritten rule, because it has become a steady part of their friendship and social gatherings. In conclusion, it seems that the high social cultural involvement influences attitudes and behaviour of interested participants and core audience.

It appears to be important where family or friends are living. In case they are living nearby, it is easy for the respondent to attend Theaters Tilburg with them. In case they are living far apart, this becomes problematic. Therefore, many of these respondents show (strong) polygamous behaviour and attend other theatres close to the residence of their family or friends as well. This shows again the importance of the location of the theatre in influencing customer loyalty.

'Yes, indeed, it is mainly from your social networks that you learn about things. (...) Now, I've noticed that many of my girlfriends' co-students, they uh ... yeah, they tell you about things. They say, yeah, there's this great thing on in Nijmegen. (...) So I still have lots of girlfriends living there and they say, hey, will you come with us, if you're visiting, shall we go to this thing?' (incidental spectator, respondent 15)

It seems that social distinction is a disguised motivation for a few respondents from the core audience. It is possible that these customers want to belong to the group of theatre visitors, which might further strengthen customer loyalty (also see the discussion of social bonding and involvement).

'You're sitting in the auditorium for a couple of hours in middle of a crowd of people who have all gone there with the same goal. So there's a feeling of solidarity amongst the entire audience. And if you compare it - maybe this will sound a little snobbish - but the theatre audience, if you now compare it with the average audience in a cinema, I think that it is somewhat more agreeable. (...) And also perhaps, in times of vulgarization and so, it's certainly pleasant to see a bit of civilisation. (...) Yeah, yeah, it is not the average Dutch person that I see in the theatre in Tilburg. No, no. Even at the cabaret the average are somewhat older people and that says something. It sounds perhaps ... It would seem to be more civilised. It's may be a little cultivated, going to the theatre. (...) I find it hard to avoid the impression that the audience is

somewhat better educated. But this could also be because of the things that we go to see.’ (core audience, respondent 5)

For some customers performing arts offers a means of maintaining current social ties or establishing new social ties. Some of them meet current friends or acquaintances, others make new friends.

Performing arts attendance is taste-oriented and relates to appreciation of specific genres. In many cases there is a difference of taste between family or friends living nearby. Therefore, a further growth of customer loyalty is sometimes limited or difficult.

Interviewer: ‘Are there maybe any other obstacles which mean that you don’t go?’

Respondent: ‘No. Yes, if it’s a performance which only I would enjoy. See, I really like classical music, my wife much less. And I don’t have many friends living in the direct vicinity of Tilburg who would also like to go. So then I’d have the tendency to think, well, I just don’t attend the concert.’ (core audience, respondent 5)

The literature survey showed the importance of the partner in attending performing arts. The interviews show that many respondents attend the theatre with their partner. Since only a few respondents attend the theatre alone, it seems that having a partner means a firm certainty in buying tickets: the respondent has the certainty of having companionship. Moreover, considerations which performances to attend are easy since they can discuss this subject whenever they want. Furthermore, it seems that having an equal interest in performing arts, or having compatible tastes regarding genres or specific performances is also an important aspect. It appears that partners’ cultural involvement influences respondents’ customer loyalty. This implies that cultural involvement can be differentiated into three levels which affect customer loyalty: individual cultural involvement, partner’s cultural involvement and the social cultural involvement of their family and friends.

The combination of having a partner and having compatible tastes, appears to influence customer loyalty. Only the minority of the incidental spectators has a partner with compatible tastes, whereas this is the case for half of the interested participants and for the majority of the core audience. Therefore, it seems that partner taste homogeneity is a major determinant of customer loyalty.

‘Because, yeah, the problem often is that my husband is not such a musical and theatre fan ... otherwise we would have perhaps gone more often. But my husband’s really not into that sort of thing’. (incidental spectator, respondent 2).

In many cases the presence of a partner is expected to have a positive effect on theatre’s attendance. However, the lack of a partner can also increase theatre’s attendance because individuals have the possibility to make their own leisure choices.

In some cases, it appears that different tastes between partners cause non-attendance. In some other cases, the partner is more accommodating. Despite a different taste he/she accompanies the partner. It could be the case, with some incidental spectators for example, that the partner is the only connection in the relationship between a customer and the theatre. For example, some

male incidental spectators which were approached for the interviews by phone, did not want to cooperate for an interview. In some cases they expressed that they do not really like performing arts and that they attended the theatre, mainly because they just accompanied their wife. Because these male incidental spectators made the booking, they are in theatre's database, while they are not really interested themselves. Furthermore, it seems that partners are more accommodating than friends. In case of different tastes, partners seem to be rather accommodating for each other, while respondents are less accommodating when friends are concerned.

'Yes, we mainly opt for that, (...) what one of the two of us enjoy. And hey ... if we go together to the somewhat lighter performances, then my husband makes a compromise. I compromise if the programme is on the heavy side.' (incidental spectator, respondent 9)

'And in the meantime maybe you've come so far that you say I'm not going with you at all because I just don't think it's any good. You're clearer in yourself about what's you like and don't like.' (interested participant, respondent 16)

Apart from the role of partners, the role of children is interesting. It seems that children determine parents' leisure choices to a certain extent. Sometimes parents with children attend the theatre less often. They are confronted with additional costs such as a baby-sitters' fee, or the costs of all tickets might become too expensive because all children want to attend the theatre. Some other parents' attendance behaviour increases because they want their children to experience performing arts and attend the theatre together. Furthermore, sometimes parents accompany their children when they have to attend performing arts due to secondary school obligations. Moreover, several respondents indicate that they attend the theatre together with their grandchildren. In some cases, the whole family decides what performance they will attend. This implies that all members of family, need to have congruent tastes. Moreover, it seems that some grandparents show some routine leisure behaviour with their grandchildren every year. They express that they always take their children to the theatre once a year.

In many cases a combination of aforementioned social influences affects customer loyalty. It seems that these social influences strengthen each other and that a combination of social influences can really be a driving force.

'Now it started a couple of years ago with the Tilburg Revue. (...) I went to see it with a colleague, because another colleague was appearing in it. And then you receive information at home and I started to leaf through it. Because my friends had one of those yearly subscriptions. They also received the programme and they picked out things for the whole year. I think as part of the subscription or so. Then I thought, now, it would actually be fun to do that for the children too.' (interested participant, respondent 3)

2. Selection of performances

So far, the influence of subjective norms on decision-making has been discussed. As stated earlier, social influences also affect the concrete selection of performances. The interviews show that different social influences can be distinguished.

Almost every respondent attends the theatre together with family or friends. This implies that they have been deliberating the choice of the performance to attend with someone else. The decision to attend a specific performance will therefore in many cases be a joint decision. This decision is based on coordination of time and interests with others. It seems that some customers do not take the initiative to invite other persons, while some others undertake action and suggest to attend a performance. Some respondents appear to act like a real ambassador for the performing arts. A single respondent indicates that she always takes the initiative, invites others and pays for their tickets. It seems that this one-way traffic eventually contributes to a decline pattern (see section 3.7). Moreover, it appears that several respondents buy tickets for their friends and that they are refunded afterwards. This implies that their friends' customer details are not in theatre's database.

Many respondents are triggered by remarks of other persons. Such remarks lead to a specific interest in a performance and sometimes it leads to a booking. In some cases new genres are explored, which might lead to a change in preferences for specific genres.

'Naturally you do talk about it. Because those stories do go back and forth. I saw this there and there and you should really go there. After all, you're influenced by others in relation to their views, criticism and experience.' (core audience, respondent 8)

In quite some cases, theatre tickets are bought because of a gift for someone who is having a birthday, or a gift for St Nicolas day or Christmas. Moreover, tickets are bought because a group of friends want to have a social gathering and they want to have a nice leisure activity. In some cases respondents are visiting friends or relatives who are performing on stage. In such a situation, there is a close bond between the customer and the performer. Furthermore, it seems that compound families (a family of which at least one of the partners has children from a former marriage or partnership) have more difficulties in planning performing arts attendance. It appears to be more difficult for them to make their bookings in advance, because they do not always know exactly when they have to take care of the children.

Moreover, sometimes performing arts attendance is related to work. In some cases, respondents work at a school and together with students and colleagues they attend a performance. In some other cases, organisation's staff attends a performance as part of an outing.

Finally, theatre's sales system procedures affect the possibilities for respondents to attend a performance together with friends. In some cases, respondents have tickets for a specific performance, but cannot buy tickets for their friends at a later stage, because it is sold out.

'I notice that, because it is often very well-planned, you buy your tickets for the two of you and so you do not go so easily with others. (...) We don't do that yet, but for example not so long ago I was talking to a friend about going to a top musical. It was easier to get tickets for it. So you'd tend to do that more easily.' (interested participant, respondent 13)

Finally, as discussed in section 3.6.2, it seems that a group of friends which accompany the customer, can cause a kind of price acceptance.

3. Pre-consumption, consumption and post-consumption

So far, the influence of subjective norms on decision-making and the social influences on the concrete selection of performances have been discussed. Now, the role of social influences on the consumption process will be described.

Other customers attending the performance might have positive and negative influences on respondents' consumption. Some respondents indicate that they get a great deal of pleasure from the feeling of enjoying the performance together with his/her partner. Others refer to the importance of discussing the performance afterwards or enjoy the atmosphere in the refreshment room. Clearly, this is a pleasurable post-performance experience for many customers. Moreover, it appears that (grand)parents can be delighted to see how their (grand)children enjoy performing arts.

'... that is after all a bit of re-experiencing it.' (core audience, respondent 4)

Other respondents express feelings of dissatisfaction because of other customers. Sometimes customers from another performance might disturb the experience they want to hold for a while. This causes a negative post performance experience.

'Yeah, to the Chassé Theater for example. Um, I had been to 'Sunset Boulevard' and it was a matinee performance. And when I came out of the auditorium - and it had been quite a heavy-going performance - I was standing in amongst all sorts of people who had been to see 'Frog and his Friends'. And my thoughts were, now, I wish this had just been the people in the audience with me, because then you would have the feeling that you had experienced something together. In that respect, I really think it's very important. It was really a comedown to suddenly be standing next to someone who is dressed up as Frog and who has just experienced a fun afternoon. But yes, yes, yes, it just wasn't the right group of people. It was a real clash of styles at that moment.' (interested participant, respondent 7)

Some respondents express that the experience is not finished at the moment they leave the refreshment room. Some of them indicate that at home a few weeks later, discussions take place referring to the performance. Others enjoyed a specific part of the performance very much and repeat it themselves many times at home together with friends. In some cases respondents are interested in receiving a video-message afterwards with some parts of the performance.

'You go to the theatre for just one evening, but it gives you topics for conversation for 3 or 4 weeks. You've actually got something to talk time and time again. (...) So for at least 3 weeks there's the constant refrain: Gran, can you remember that bit?' (interested participant, respondent, 14)

In conclusion, it is argued that social influences are a major determinant of customer loyalty. These influences relate to having a partner, children, family, and friends who are interested in performing

arts. They strongly influence decision-making and consumption processes. Therefore the social cultural involvement of the partner, family and friends influences customer loyalty. The social environment of the interested participants and the core audience seem to be more involved than incidental spectators' social environment. Moreover, the study shows the importance of partner taste homogeneity. It seems there is an increasing difference between the three segments, whereby core audience's partners seem to be most taste homogenous.

3.6.6 Conclusions and discussion

Based on the literature survey in chapter 2, a group of determinants was selected that were expected to influence customer loyalty. The results of the interviews show that most determinants, if not all, seem to influence customer loyalty. Because semi-structured in-depth interviews were used, the attention was not only limited to the selection of major determinants from the literature survey. The respondents also had the opportunity to come up with new subjects.

New perspectives

The study offers some new perspectives on the determinants of customer loyalty. Some new determinants of customer loyalty were found, which were not described in the literature survey, such as the influence of sales procedures and partner taste homogeneity. Some new dimensions of involvement were also found, and the role of the performance / performer influence was further explored.

Sales procedures are a way to differentiate between customer segments, because certain segments have the possibility to make their bookings more in advance than other segments. Given the limited availability of some tickets, this influences customer loyalty. It seems that the current sales system contributes to a status quo. The core audience and some interested participants have the advantage to make advanced bookings and keep attending the theatre. The incidental spectators have fewer chances to see famous artists.

The importance of partner taste homogeneity in influencing customer loyalty was demonstrated. Partner taste homogeneity refers to having compatible interests in performing arts and specific genres. It relates to the suggestion of Barton Upright (2004) that arts appreciation and cultural competences are not only related to cultural socialization in customers' childhood. It is an ongoing process in which the partner and others in customers' current social environment play an important role. Moreover, the study of Barton Upright (2004) clearly shows spousal influences in arts attendance. Some customers seem to have a 'mismatched' leisure or performing arts partner (Samdahl and Jekubovich, in Best, 2010), which results in lower attendance rates. A study of Voorpostel et al. (2010) shows that partners spent a lot of their leisure time together. The percentage of time spent in the presence of the partner for cultural and sports events is more than 70%. This percentage has increased the last four decades. A study of Kalmijn and Bernasco (2001) shows that about half of the husbands and wives always attend a theatre or the movies together and another 40% do so mostly with their partner. This means that attending performing arts is one of the least separated leisure time activities. Therefore, couples cannot be characterized by as highly individualized in attending

performing arts (Kalmijn and Bernasco, 2001). Finally, a study of De Roest and Van den Broek (2008) shows that partner taste homogamy is an important determinant of behavioural involvement with classical music. Overall, this means that partner taste homogamy is an important factor and an interesting subject of future research.

Finally, the role of the performance / performer influence was described. Garbarino and Johnson (1999) show that the selection of plays is significantly more important for the occasional subscribers or individual ticket buyers compared to the consistent subscribers, since the selection is a reason they do or do not attend the theatre. These results suggest that the performance / performer influence on customer loyalty is lower for the consistent subscribers compared to the other groups. These findings correspond with our study. Furthermore, the performance / performer influence also relates to the data-ownership dilemma (Piccoli et al. 2003). Theatres (as distributors of performing arts) collect and own customer details about customer attendances, while performers normally do not possess these customer data. As discussed before, several respondents have a performance-dominance orientation. For them, theatres are solely distributors of performing arts. These customers might be interested in information about specific performers.

Involvement

All determinants influence customer loyalty in its own way. It seems that involvement with the performing arts has the highest impact. The important role of involvement is not surprising, since the concepts of involvement and commitment are closely related. This study confirms the notion of Iwasaki and Havitz (2004), that high involvement with a leisure activity is a key precondition for commitment to an organisation providing this activity. The importance of involvement also corresponds with findings in the performing arts of Hume and Mort (2008b). Although involvement plays an important role in the development of commitment, not every involved customer is committed to Theaters Tilburg. A greater distance of customer's home address to the theatre and a performance-dominance orientation seem to be main reasons for this.

In addition to the involvement dimensions which are described in the literature survey (attraction, centrality, self-expression, and social bonding), two possible new dimensions were found: passing on cultural interest and supporting performing arts financially. It is not clear whether these dimensions are separate dimensions, or whether they belong to one existing dimension (e.g. centrality) or a combination of existing dimensions. Furthermore, as discussed by Kyle and Chick (2002) and Kyle et al. (2007), social bonding is not limited to spending time with friends or family. It also relates to self-expression and distinction: spending leisure time in a specific social world with like-minded people.

The study suggests there are large differences between the three customer segments regarding involvement. Moreover, it seems that these segments can be related to the different dimensions of involvement (see figure 3.2). Attraction seems to be the only dimension which partly relates to the incidental spectators. They seem to be partly attracted by the performing arts: they enjoy performing arts when they attend a theatre, but it is not really important for them. It is not 'in their system' and they need external triggers to get motivated to attend performing arts.

Attraction, social bonding, self-expression and passing on cultural interests seem to be related to the interested participants. They feel attracted by performing arts: they enjoy it and it is important for them. They want to have the certainty of having tickets for their favourite artist in a good seat. Therefore, they are planning well in advance. Moreover, some of them are interested in co-creation. Social bonding and self-expression seem to be relatively important since their social environment is more culturally involved compared to the incidental spectators. It is expected that consumers like to spend their leisure time with like-minded people. This is also illustrated by Van Eijck and Bargeman (2004), who argue that membership of certain social groups has an important impact on cultural and leisure preferences, whereby age and education are becoming more important. Moreover, it is expected that in a person's social environment there are many like-minded people. Therefore, the interested participants like to attend theatres. Attending performing arts affords them the opportunity to affirm their identities to themselves and to express these identities to others around them. Therefore, the choice of attending performing arts can be a statement of self-image, identity, status and values (based on Pritchard and Howard, 1997; Skogland and Siguaw, 2004). The stronger the symbolic value, the greater the chance of a higher customer loyalty (Bennett and Rundle-Thiele, 2005). Finally, several interested participants want to pass on their cultural interest to their children.

Core audience's involvement seems to be related to all dimensions of involvement, including centrality and financial support. The importance of performing arts for the core audience is even higher compared to the interested participants. It gives even more meaning to their lives and it is more central in their lives. Given their higher cultural socialisation, it seems that their involvement with performing arts is sometimes rooted in their core values: they were brought up to believe that performing arts are important. Furthermore, the results show that some friends want to support the theatre financially and contribute to its existence.

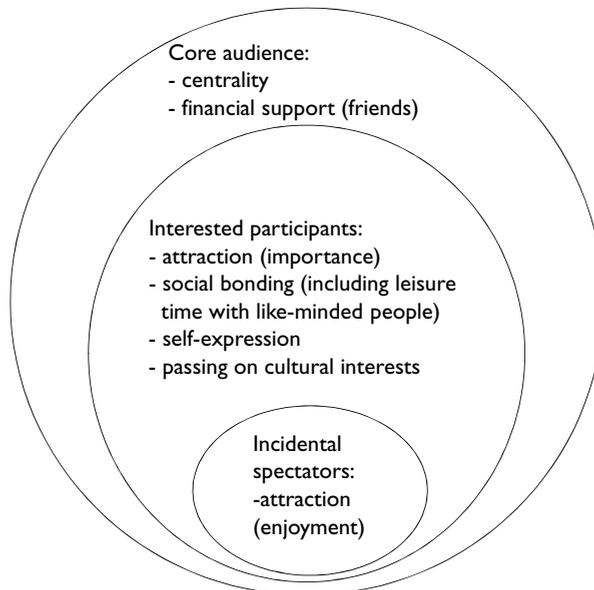


Figure 3.2: The relation between customer segments and dimensions of involvement

Apart from the differences between customer segments, the results also show that the concept of cultural involvement can be broadened. The individual's cultural involvement and socio-cultural involvement (partner's cultural involvement and the cultural involvement of family and friends) can be distinguished. It is not clear which influence these different forms of involvement have on customer loyalty. Finally, it seems that the willingness to plan ahead is related to customer's involvement with the performing arts. It is possible that the willingness to plan things ahead in general and involvement together, determine customer's need to book tickets prior to the season. This issue seems to be underexplored in the literature. Moreover, it might be interesting to relate customer segments to several dimensions of involvement in a quantitative way. Finally, it is interesting to further explore the new dimensions described earlier.

The influence of determinants

One of the objectives described in section 1.2.3 is to explain customer loyalty to performing arts venues. This qualitative study provides information on determinants influencing customer loyalty, which will be used in the quantitative study (chapter 4). In this section, a selection of the major determinants will be made by comparing the three customer segments and taking into account the different role of the determinants.

Four different pictures arise when the three customer segments are compared with each other. For some determinants there seem to be no differences between the segments, in other cases there are differences between the three segments, and sometimes two customer segments resemble each other. Therefore, it appears that drivers for customer loyalty are different for each customer segment. This relates to findings in the performing arts (Garbarino and Johnson, 1999) and in the airline industry (Dolnicar et al., 2010).

Firstly, it seems that for some determinants, there are no differences between the three segments. All three customer segments appear to be satisfied with the performances, staff, seating and additional services. It seems that higher behavioural loyalty cannot be explained by differences in satisfaction rates of these elements. This does not mean that these factors are not important in creating behavioural loyalty. It appears that satisfaction is a necessary, but insufficient driver of customer loyalty. It might be the case that the marketing instruments mentioned earlier are 'disloyaltiers': factors that, when poorly performed decrease attendance behaviour, and when properly performed do not increase attendance behaviour, but keep it steady. The lack of influence of satisfaction with the performances on upward migration corresponds with Ngobo's notion (2005), that the service experience primarily influences the repeat purchase decision and does not prevent customers from migrating downward. This lack of influence also corresponds with a study of Geitenbeek (2009) who showed there was no influence of satisfaction with the primary and secondary product on customer loyalty measured as a share of wallet. Furthermore, it corresponds with findings of Tapp (2004), Hurley (2005), and Dolnicar et al. (2010) in the football, fitness and airline industry respectively. Also in these sectors there seems to be no clear link between satisfaction and behavioural loyalty. The notion of the existence of disloyaltiers corresponds with a study of Anderson and Mittal (2000) in industries other than the performing arts. They show that not every satisfied customer is a

loyal customer: the relationship between satisfaction and customer retention is asymmetrical and nonlinear. Dissatisfaction has a greater impact on customer retention than satisfaction. Moreover, an increase in satisfaction does not always necessarily lead to an increase of customer retention. Hume (2007) stresses the importance of satisfaction with the secondary product in the performing arts in relation to behavioural loyalty. Our results seem to suggest that most parts of the secondary product (staff, seating, additional services) may cause a customer to return to the theatre, but they do not lead to a *higher* behavioural loyalty (as an increased number of re-attendances). It is however not clear, how the results discussed in section 3.5.7., should be interpreted. In this section, it is argued that customers who showed (high) affective feelings to the theatre, explained their commitment by high appreciation of the services and the staff, which made them feel welcome. It might be possible, that after a certain point, (extremely) high satisfaction rates with the secondary product lead to an increase of commitment. This would correspond to the nonlinear relationship between customer satisfaction and customer retention expressed by Anderson and Mittal (2000).

Secondly, for some other determinants it seems the three segments differ from each other, whereby the interested participants appear to play a role in the middle:

- a. Satisfaction with theatre's programming: Incidental spectators show some dissatisfaction with theatre's programming or they are not acquainted with this aspect, while the core audience seems to be most satisfied with theatre's programming.
- b. Involvement: The core audience seems to be highest involved, while the incidental spectators mostly show less involvement.
- c. Performance- or distributor-dominance orientation: The incidental spectators have a strong performance-dominance orientation, while core audience's orientation tends to be distributor-oriented. Therefore, the incidental spectators visit many other theatres, while the core audience tends to show monogamous loyalty.
- d. Partner taste homogeneity: Core audience's partners seem to be most taste homogenous, while the partners of incidental spectators seem to be less taste homogenous.

Thirdly, it seems that sometimes the incidental spectators and the interested participants match with each other and that the core audience has a different perception, interest or background:

- a. Cultural socialization: The core audience seems to be more culturally socialized compared to the other two segments.
- b. Price perception: The incidental spectators and the interested participants perceive prices as high, while the core audience seems to be rather satisfied with the prices.
- c. Availability of the tickets: The incidental spectators and the interested participants are less satisfied with the availability of the tickets.

Fourthly, sometimes the interested participants and the core audience seem to match with each other, and the incidental spectators seem to have a different view or background:

- a. Accessibility: the interested participants and the core audience perceive theatre's accessibility different from incidental spectators: the first two segments find the theatre better accessible.
- b. Perceived certainties: the interested participants and the core audience want to have the certainty of tickets for their favourite artists. They make their bookings well in advance, based on theatre's brochure.

- c. Social environment: the interested participants and the core audience's social environment is culturally involved.

Overall, it seems that increasing behavioural loyalty can be explained by following determinants:

- Customer perception of marketing instruments: programming, price, facility, and the availability of the tickets. These factors seem to be 'loyaltiers': factors, when poorly performed decrease attendance behaviour, and when properly performed, increase attendance behaviour.
- Intrapersonal factors: involvement, cultural socialisation, accessibility (geographically), and perceived certainties.
- Interpersonal factors: partner taste homogeneity and subjective norms
- Meso supply: performance / performer influence.

It seems that the difference between incidental spectators and interested participants can be explained by satisfaction with the programming, involvement, accessibility, partner taste homogeneity, performance / performer influence and subjective norms. The difference of involvement causes a lack of interest in co-creation and loyalty programmes, and a lack of looking for certainties of having tickets for their favourite artists. Therefore, the incidental spectators do not use the brochure to make their bookings well in advance and they are more dependent on external triggers like mass media. Incidental spectators' performance-dominance orientation seems to influence the high number of competitive theatres taken into consideration when attending performing arts.

The difference between interested participants and the core audience seems to be explained by satisfaction with the programming and sales procedures, a different price perception, involvement, cultural socialisation, partner taste homogeneity and the performance / performer influence. Core audience's higher involvement relates to a higher interest in membership of communities. The sales procedures seem to influence the availability of tickets. Given core audience's distributor-dominance orientation, they only take into consideration a single theatre or a low number of competitive theatres, when searching for performing arts performances. Furthermore, the performance-dominance orientation of some interested participants might be related to their lower satisfaction with theatre's programming. It seems that they cannot find enough interesting performances at Theaters Tilburg in their own specific genre.

Reciprocity of investments

Reciprocity of investments is one of the dimensions of relationship marketing (Morais et al., 2004; Sin et al., 2006). Reciprocity causes either party to provide favours or allowances for the other in return for other favours or allowances (Sin et al., 2006). Our study relates to three types of customers' investments. Firstly, customers' willingness to participate in the interviews is related to an increase of behavioural loyalty. The response rates increased from 25% (incidental spectators), 41% (interested participants) to 67% (core audience). Secondly, the willingness to co-create also relates to behavioural loyalty. The incidental spectators were not interested in a contribution to theatre's programming, while a few interested participants and a few customers from the core audience were interested to co-create in this way. Thirdly, membership of the community of friends is related to behavioural loyalty.

Incidental spectators and interested participants are not member of this community, while several respondents of the core audience are member of the community of friends. Therefore, the conclusion is that loyal customers are willing to invest more time and money to theatre. It should be noted, that the group of respondents who is willing to co-create, seems to be different from respondents who are member of the community. In most cases, respondents who indicate to be willing to contribute to theatre's programming are not member of the community. Therefore, it seems that customers choose a specific type of investment which matches with their specific interests and level of involvement. This implies that the theatre should offer various ways of investments. It might be that there is a relationship between several dimensions of involvement and types of investments consumers are willing to do.

Taking into account the reciprocity of investments, some respondents indicate that they want to be rewarded for their loyal behaviour. They would like to receive discounts, a free performance, an invitation for a meet and greet, to have a bigger chance to receive tickets for popular performers or to participate in a loyalty programme. Because an investment-based relationship creates dependency of the customer on the theatre (Morais et al., 2004), it is interesting for the theatre to relate certain types of investments to certain customer segments.

Reciprocity of investments relates to mutual investments of both parties. In some cases, respondents seem to be willing to invest in the theatre, and find theatre's investments in the primary and secondary product enough as a return. They do not require more investments. Some other customers are willing to invest in the theatre, but also expect some additional investments in return. Finally, there are some respondents who find their behavioural loyalty high enough to expect some additional investments from the theatre. Therefore, the conclusion is that reciprocity of investments has different meanings and levels for theatre's customers. It is possible that these meanings are related to some general customer characteristics, such as a relational or transactional tendency (Morais et al., 2006).

Routines versus unpredictability

On the one hand leisure and tourism behaviour is sometimes strongly influenced by routines (Bargeman and van der Poel, 2006). On the other hand, customers can be unpredictable.

The interviews show that in many cases performing arts attendance behaviour is routinized. Firstly, several customers use mental accounting strategies (Thaler, 1999). They have a mental budget (a financial budget or a specific number of performances), which they would like to spend or attend on an annual basis. Secondly, it seems that some respondents routinely attend performing arts with a specific social group every year. This may relate to attendance with family or friends in general, or to attendance of grandparents with their grandchildren. Thirdly, the interested participants and the core audience receive theatre's brochure and make their bookings prior to the season, on an annual basis. In this way, these routines positively influence attendance behaviour. However, routines can also have a negative impact on attendance rates. Attending performing arts is mostly not in incidental spectators' system. In most cases, they do not make their bookings before the season starts or they need to be triggered by external factors. In an individual case, a respondent noticed in the past, that if he did not book performances before the season started and showed some pre-commitment, he should have missed

his favourite artists. In order to have the certainty of visiting favourite artists, this respondent changed his behaviour by building the routine of booking performances before the season starts. This shows that some individuals reflect on their routines and that they are able to de-routinise their behaviour. Because several incidental spectators recognize that they sometimes miss their favourite artists, these customers might have an open attitude towards changing their routines. However, it is likely that in most cases they need external help to reflect on their routines and to change their behaviour.

The interviews also show customers' unpredictability. Customer's concrete selection of specific performances seems to be very hard to predict. Several factors contribute to this unpredictable consumer: a large supply of performances, hedonic consumption (including consumer emotions, temper and mood), a diversity of social influences (different companionships, discussions with others which performances to attend on a specific date), awareness of specific interesting performances, specific circumstances (e.g. birthday), and the need for variety and novelty.

3.7 The development of customer loyalty

3.7.1 Introduction

One of the objectives of the study introduced in the first chapter is to describe and understand the development of customer loyalty to performing arts venues. In this section, it is described how relationships between customers and the theatre start and develop. Various patterns of behavioural loyalty development are described. Moreover, relevant determinants which influence these patterns are discussed. This part of the study is related to the second research gap, referring to the lack of attention for the dynamic character of the development of the relationship between a performing arts organisation and the customer.

As discussed in section 3.3, a qualitative approach offers the ability to take a holistic perspective. Therefore, it is possible to understand behaviour in a particular context, and to see which events lead to which consequences. However, caution must be taken in drawing conclusions, because the interviews contained retrospective questions. Respondents were asked to describe their past attendance behaviour of performing arts in general and of Theaters Tilburg specifically. Because the attendance behaviour was related to a long period, not all respondents might have given accurate answers. For example, older people were less accurate in remembering the exact number of visits during certain life stages. Nevertheless, the impression is that also these customers were able to give a proper indication of the number of attendances during a certain period of life. This allows us to relate respondents' behaviour to the three customer segments of incidental spectators, interested participants and the core audience. Moreover, 47 customers in different life stages were interviewed. Therefore, it was possible to use many data to understand different loyalty patterns and possible turning points.

It should be stressed that this study has an exploratory character. It is obvious that respondents' life stories were unique and that in fact 47 different patterns of loyalty development have been found. The goal was to reduce this number and to find tentative, generic behavioural loyalty

patterns. The data analysis framework (appendix 3) was used in this process. In the framework index system, different movements are described, which vary from upward movements from three customer segments, to downward movements from three customer segments. A summary related to the customer relationship lifecycle was also included in the framework index system. Finally, the index system included a description of the situation or events which led to a change in attendance behaviour. The 47 individual patterns were compared based on this framework index system, whereby differences and similarities between patterns were found. Finally, the individual patterns were integrated into seven general patterns: a gradual growth pattern, a sudden entry pattern, a sudden break pattern, a no growth pattern, a coincidence pattern, a flex pattern and a decline pattern. Because only current customers of the theatre were interviewed, no pattern relates to a situation whereby at the final stage of the pattern customers have defected.

In section 3.6, several determinants related to customer loyalty were described. The role of these determinants was explored and compared between the three customer segments. In this section, the focus is on describing and understanding patterns of customer loyalty. This description is mainly based on the individual perspective. Which determinants cause a change in customer loyalty from the individual point of view? Which determinants are responsible for turning points in customer loyalty patterns? In other words, the goal is to understand the development of customer loyalty from an individual perspective.

Firstly, the loyalty patterns will be described. Secondly, the influence of life events on customer loyalty will be described. Thirdly, the determinants influencing the turning points in loyalty patterns will be specified. Finally, the results will be discussed.

3.7.2 Patterns of behavioural loyalty development

1. The gradual growth pattern

In this pattern the customer gradually increases his / her attendance behaviour. In some cases the customer attended the theatre as a child with parents or with school. In other cases customers attend the theatre with their friend or partner for the first time.

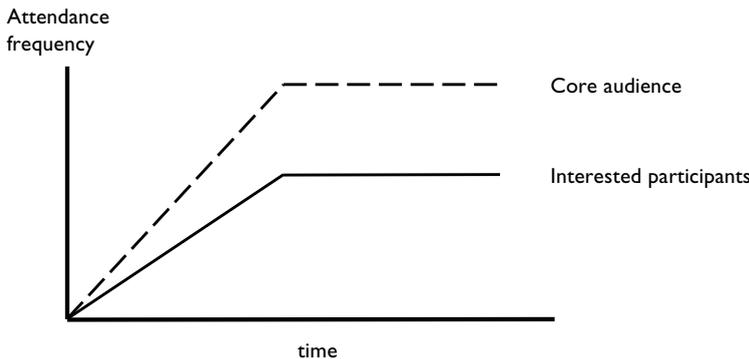


Figure 3.3: The gradual growth pattern

There are numerous possible reasons for increasing attendance. Various respondents have children, and indicate that they find it important that their children experience performing arts and become involved with the cultural world. Respondents' visits to children performances also increase their attendance. For some other respondents, their small children have become teenagers, who need less care, allowing the respondent to attend the theatre without the need of organizing a baby-sitter. Moreover, sometimes, when children leave their parental home, parents feel more free to visit the theatre. In other cases, respondents have become a grandparent and invite their grandchildren to the theatre. Various respondents indicate that having a new partner increased their number of visits. In some cases, respondents' attendance increased because they have gradually changed the spending of their leisure time: they stop sports, and they gradually stop visiting pop concerts and find their way to the theatre. In a single case a partner deceased, implying that the respondent wanted to find a new way of spending leisure time without this partner. In some cases, customers have more leisure time because they retire. Sometimes customers are not only stimulated to attend the theatre by their partner, but also by their family or friends. Other respondents indicate that they learned to appreciate performing arts during the years and became (rather) culturally involved. Some respondents gained the insight that if they did not plan theatre visits at the beginning of the season, they would not visit the theatre at all. Therefore, the respondents changed their habit and their attendance behaviour increased. Finally, in single cases, the respondents explained their increased attendance behaviour by liking theatre's programming better or by earning more money. It should be noted, that many factors discussed above, lead to a gradual change. However, the impact of these factors on the extent of increase of attendances will vary: sometimes it gradually leads to a change on the long-term, sometimes it leads to a short-term change.

Overall, it seems that individual characteristics and circumstances (having a partner, children, retirement, cultural involvement, attitudes towards passing on cultural interests, motivation for particular leisure behaviour) are major determinants for this pattern. Sometimes customers' increased attendance at Theaters Tilburg remains limited to approximately three to five times a year. In some other cases, their attendance grows to more than six visits a year. It seems that several customers use mental accounting strategies. They have a financial budget or number of attendances in their mind: they know on beforehand what they want to spend or how many times they want to attend on an annual basis. When these customers receive new seasons' brochure, they are using their mental budget as a guideline to buy the tickets. This does not mean that these customers always buy exactly the same number of tickets. Depending on the quality of the program and the availability of the tickets, small variations may occur. However, the number of attendances roughly stays the same.

Customers from the interested participant segment and from the core audience sometimes represent the gradual growth pattern. Some customers show affective loyalty to the theatre, while others' affective loyalty is only limited.

2. The sudden entry pattern

Some customers suddenly crop up as an interested participant or even as part of the core audience. They have never visited the theatre before. The main reason why these customers unexpectedly start visiting the theatre several times a year, is that these customers moved to Tilburg or its region. This stresses the important role of the location of the theatre. The customers have been involved with performing

arts for some time and they have visited performing arts organisations in their former home town many times. After moving to Tilburg, they continue their established leisure behaviour. This means that a change in an individuals' situation and involvement with the performing arts are major determinants.

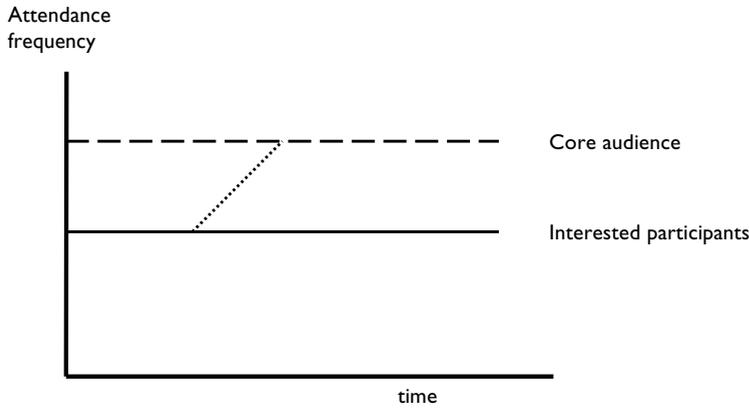


Figure 3.4: The sudden entry pattern

Some customers start as an interested participant and remain in that position, while other customers' attendance may further increase. The reasons for a further increase, may be the reasons mentioned in the gradual growth pattern. A few customers start as part of the core audience. This implies that some customers from the interested participant segment and from the core audience represent this pattern. Some customers show affective loyalty to the theatre, while others' affective loyalty is only limited.

3. The sudden break pattern

Some customers suddenly stop visiting the theatre, while they have been attending the theatre for many years. After a while, they start visiting the theatre again. The reason why these customers abruptly stop attending the theatre, is a major change in the private situation. Some customers move to another city or face e.g. a serious illness of their partner.

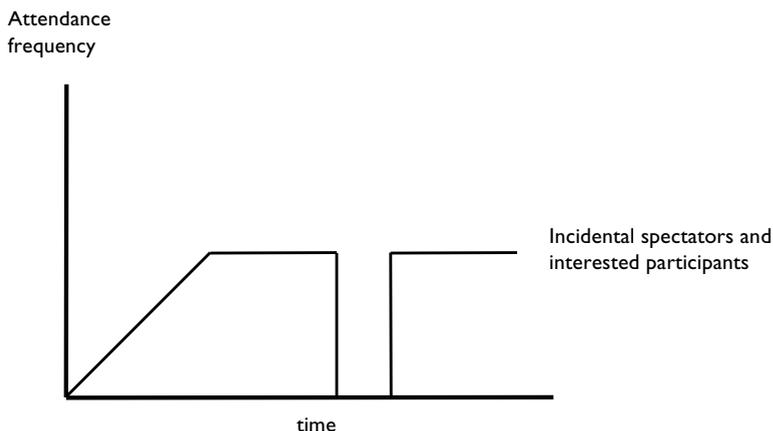


Figure 3.5: The sudden break pattern

Because the interviews were held with current customers, the respondents started visiting the theatre again because they moved to Tilburg again or because their private situation has improved. A few incidental spectators and interested participants show this pattern. Although no interviews were held with customers who did not return to the theatre, it is most likely that some customers do not return to the theatre after their sudden break. Some customers showing this sudden break pattern are affectively loyal, while others are not.

4. No growth pattern

In this pattern the customer starts visiting the theatre once (or twice), but the attendance level does not further increase. On an annual basis, normally these customers return once or twice to the theatre.

Attendance
frequency



Figure 3.6: The 'no growth' pattern

There are a few reasons why there is no growth in attendance rates. Firstly, some customers are only limited culturally involved. Performing arts is not in their system. Secondly, their social environment is not really involved with performing arts. Therefore, they are not stimulated by family or friends. Thirdly, some customers have not enough money to frequently attend performing arts (small pension, single after divorce and responsible for children, lowly paid job). Fourthly, some respondents indicate that their personal taste for specific genres differs from the taste of their partners. Fifthly, some customers have a performance-dominance orientation and show polygamous behaviour by also visiting other theatres on an annual basis. Finally, some customers are faced with the limited availability of the tickets. They do not make their bookings in advance, and sometimes the theatre is sold out. In conclusion, this means that mainly customer characteristics and individual circumstances, and some external factors are preventing customers to attend the theatre more frequently. Incidental spectators represent this pattern. Most customers do not show affective loyalty.

5. The coincidence pattern

Some customers coincidentally choose Theaters Tilburg as the place where they attend performing arts. They do not visit the theatre on an annual basis. In case they visit the theatre, they only visit the theatre once that year. There could be a period in between attendances which consists of one year, but it is also possible that they do not visit the theatre for several years.

Attendance
frequency

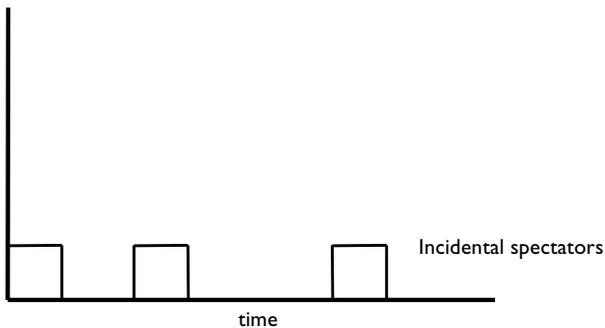


Figure 3.7: The coincidence pattern

These customers have a very strong performance-dominance orientation. Moreover, some of them are dependent on suggestions by others. Most of them show no or little involvement with the performing arts. Visiting performing arts does not really fit in their leisure behaviour patterns. Mostly these patterns are diversified, sometimes it is completely focused on one specific activity (such as attending movies on a weekly basis). In some cases, it seems they visit performing arts, just to accompany their partner. Several customers seem to have the feeling to go on an annual outing or pleasure trip with the complete family, when they visit performing arts. Some customers impulsively buy a theatre ticket. Other factors mentioned at the 'no growth pattern' might influence customers in this pattern as well. This implies that mainly customer characteristics and individual circumstances, and some external factors are preventing customers to attend the theatre on an annual basis. Incidental spectators represent this pattern. The customers show no affective loyalty at all to Theaters Tilburg.

6. The flex pattern

Some respondents' attendance behaviour is very flexible. Sometimes they attend the theatre for example 3 times, but the year before they have attended the theatre 8 times. While most customers show some routine in their behaviour, these customers show a lively pattern.

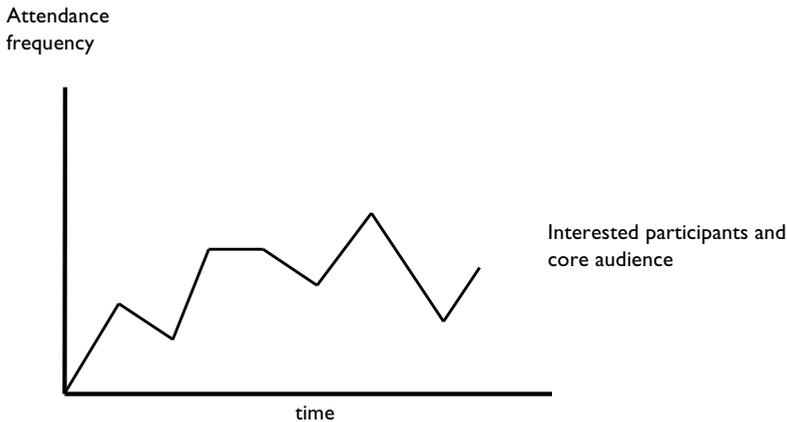


Figure 3.8: The flex pattern

These customers have a very strong performance-dominance orientation. A few interested participants and respondents from the core audience show this pattern. The quality of programming seems to influence their fluctuating attendance behaviour.

7. The decline pattern

Some customers show a gradual decline in attendance behaviour. In some cases the attendance level does not increase anymore, while in other cases, this level has increased after the decline. The reasons for the decrease of attendances to the theatre are very diverse. Several respondents relate the decline of attendances to the birth of their children. Taking care for young children is time-consuming, leaving the respondent with less energy. Moreover, several respondents were less satisfied with theatre's programming. Furthermore, some respondents indicate that they have busy jobs and they have a lack of time. Other respondents choose for a different spending of leisure time. In another case, changes in the social environment caused the decline: Former friends get partners and get married and show less interest in attending performing arts with their old friends. One respondent indicated that she moved from the city centre to an area in the north of the city, which makes the theatre less accessible because of her age and a limited number of friends who could take her to the theatre. Another respondent moved to another city, but members of her social environment still invited her once or twice to attend the theatre in Tilburg. Moreover, a single respondent indicates that she always takes the initiative and pays for the tickets of her friends. It seems that this one-way traffic partly contributed to a decline pattern.

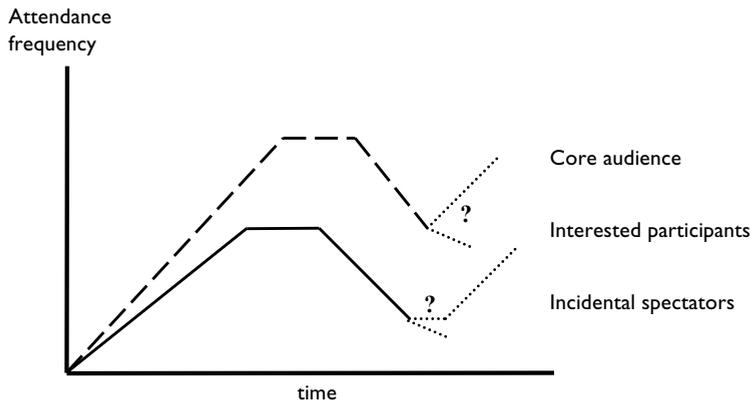


Figure 3.9: The decline pattern

As discussed before, sometimes the decline is followed by an increase of attendances. Possible reasons for this increase have been discussed in the gradual growth pattern. In conclusion, customer characteristics and individual circumstances, programming, and some external factors seem to form the major reason for a decline. This pattern is represented by some customers of all segments. Some customers show affective loyalty, while others do not.

3.7.3 Life events

In this section, the influence of life events or life course changes on customer loyalty is discussed. There is limited research into the link between life events and involvement with leisure activities in general or customer loyalty to performing arts specifically (Kuentzel and Heberlein, 2006). Life events include family life course changes and other major life events such as the kind of upbringing by parents and /or receiving an education by primary and secondary school, starting to study, getting a partner, marriage or living together, birth of a child or having small children and at a later stage having teenagers, empty nest, retirement, divorce, widowhood, and residence change (Kuentzel and Heberlein, 2006 and 2008; Scott and Lee, 2010). The study shows that most of these life events influence customer loyalty, whereby getting a partner seems to be most influential.

As discussed before, cultural socialisation seems to have an influence on customer loyalty. A small majority of the core audience was culturally socialized by their parents and a small majority of incidental spectators and interested participants was not culturally socialized by their parents. Some respondents indicate they attended performing arts with their school. However, the influence of education by primary or secondary school on current customer loyalty does not become clear.

Starting a study also influences customer loyalty. Several respondents, including some respondents who were not culturally socialized, attended Theaters Tilburg during their study. They were inspired by some courses or made new friends with whom they attended the theatre. Other respondents indicate that because they did not have much money in this period of their life, they did not attend the theatre.

It seems that having a partner strongly influences customer loyalty. Attending a theatre appears to be a nice way of going out together. Sometimes a culturally socialized partner outweighs the lack of cultural socialisation of the other partner, and together they attend the theatre. As discussed before, partner taste homogamy is also an important factor influencing customer loyalty. Marriage in itself does not seem to influence customer loyalty because partners' joint decision to attend theatres is not related to getting married. Because most respondents got a partner around the age of twenty to thirty, this period seems to form a foundation for future performing arts attendance.

'And at that time I was still being culturally educated by my wife. (...) So she was much better informed and much more passionate. She also studied at art school.' (interested participant, respondent 4)

Several respondents point out that after their study or around the age of 25 their interests gradually changed. Before that period they did not (regularly) attend theatres and some of them attended big concerts or festivals on a regular basis. They indicated that their leisure preferences changed into attending theatres. Moreover, in this period respondents start their first job, which implies they have more money to spend.

'Yes, yes, we used to go more often. Because you then had, you just then had more money to spend and no children as yet. So I do feel that we used to go somewhat more often. (...) At times we even used to go to 7 performances a year. (...) Yes and how you spend your time now, that you go to the pub less often and that your behaviour in relation to going out changes.' (interested participant, respondent, 13)

The birth of children and having small children seem to affect customer loyalty in a dual way: it can be a barrier but also a window of opportunity. In first instance, some customers decide not to attend the theatre (frequently) because they want to stay with their small children and do not want to pay the baby-sitter. Once the children have reached the age of about 4 or 5, some customers decide to attend children performances. They find it important to introduce their children in the performing arts world so they can get acquainted with culture.

'But I do notice, because now that we, because we do have children, then it can be difficult that we have to go out when they go to bed. But, on the other hand, it is true that we go to children's performances more often now.' (interested participant, respondent 13)

Growing children also affect customer loyalty. Firstly, sometimes children like to attend performing arts and together with their parents they attend several performances on an annual basis. In some cases teenagers express their preferences and their parents pay the tickets. Moreover, it seems that attending performing arts for a family with a few children is rather expensive. Especially families which have to pay for the study costs of their grown-up children face these problems. Therefore, the number of attendances sometimes remains limited. Secondly, when children grow up, parents' leisure time patterns seem to change. They do not need to spend much time anymore on taking care of the children, but they feel free to go to a performing arts event. Moreover, when children become adults and leave the house, empty nesters' customer loyalty seems to increase. Parents have more

money to spend since the expenditures on their children decreased. Some respondents invite their (grand)children to attend the theatre together. Because pensioners have more leisure time, some respondents indicated an increase of attendances once they retired.

Divorce also affects customer loyalty. Firstly, it seems that a divorce has a negative impact on the discretionary income which decreases the number of attendances. Secondly, the number of attendances appears to decrease because a person might not have steady companionship from family or friends to attend theatres. Thirdly, after a while a person sometimes finds a new partner. Dependent on the new partners' cultural interests, the number of attendances may increase or decrease. Fourthly, it appears that compound families with children face specific problems in planning performances, which results in a decreasing number of attendances.

It seems that widowhood not necessarily decreases customer loyalty. It even appears that respondents continue to visit the theatre with (grand)children or friends. In a single case, a widow made new leisure choices and started to attend the theatre on a more regular basis.

As discussed before, residence change has a strong negative impact on customer loyalty because the theatre might not be nearby and other theatres might be closer to respondent's home. Therefore, in some cases attendance to the theatre suddenly stops. Nevertheless, several respondents who moved, indicate that they still visit Theaters Tilburg with their family or friends who are still living in Tilburg, or (in case of an upcoming residence change) they expect to continue visiting the theatre. However, in most cases the number of visits decreases.

'Then it decreased enormously, because it was no longer on your doorstep and also, as far as that was concerned I actually had no one else to go with.' (interested participants, respondent 5)

3.7.4 Determinants influencing turning points in loyalty patterns

Various determinants caused a turning point in attendance behaviour and can be regarded as really influential on behavioural loyalty. Although the role of these determinants is already discussed in relation to different patterns, it is interesting to see which factors are really important causes for turning points. Firstly, the determinants which have a positive influence (increase of attendances) will be discussed, and secondly attention will be paid to determinants with a negative influence (decrease of attendances).

Several customer characteristics and individual circumstances play an important role. As discussed in previous section, several life events can be a positive turning point. Getting a partner seems to be most influential. Children can also be a major turning point in different ways, related to their steps from childhood to adulthood. An increase of income is another important individual circumstance. Many respondents express that they think visiting performing arts is rather expensive. Therefore, rising incomes serve as (a gradual) turning point. Some respondents referred to other customer characteristics or circumstances, but they seem to be of minor importance compared to the previously discussed factors. Some customers felt they missed interesting performances due to a

lack of their own planning. They changed their habit of planning and started to buy tickets at the beginning of the season. Furthermore, in some cases, respondents' attendance increased because they have changed the spending of their leisure time.

The only determinant related to the customer perception of the marketing instruments which can serve as a turning point, is the program offered by the theatre. Some respondents indicate that Theaters Tilburg improved their program, and that therefore they started to visit the theatre more frequently. Moreover, some external factors play a positive role as a turning point. Several respondents indicate that they started visiting the theatre because of friends or colleagues. Finally, school served as a turning point for various respondents.

A few determinants caused a negative turning point. Three determinants are related to customer characteristics and individual circumstances. Firstly, several respondents state that the birth of their children led to a decrease of attendance. Secondly, some respondents indicate that they have busy jobs. Thirdly, some respondents moved to another city. Furthermore, some customers were disappointed in the program offered by the theatre. Therefore, they have decided to decrease their attendance to the theatre. External influences seem to be of minor importance.

In conclusion, it is argued that especially several customer characteristics (partners, children, income) serve as factors which cause a positive or negative turning point. The main marketing instrument of the theatre, causing real turning points, is theatre's programming. Friends from respondents' social environment can also cause a major change in behavioural loyalty.

3.7.5 Discussion

Management of migration could be more valuable than preventing defections only, especially in polygamous markets (Coyle and Gokey, 2005). Consumers can be motivated to reach or exceed their consumption limit. In this process, it is important to ascertain the underlying reasons of migration to make the most of customers' spending potential (Uncles et al. (2003). Empirical studies into customer loyalty development in the performing arts are sporadic. Studies are relatively old (Ryans and Weinberg, 1978), or are related to behavioural involvement with the performing arts as an activity (and not to behavioural loyalty to venues) (Andreasen, 1991). Therefore, Hayes and Slater (2002) argue that more qualitative research is needed to understand individual behaviour over time. The qualitative study tries to fill in this gap of knowledge, and describes and explains the dynamic character of behavioural loyalty development of customers of a theatre.

The results show seven behavioural loyalty patterns: a gradual growth pattern, a sudden entry pattern, a sudden break pattern, a no growth pattern, a coincidence pattern, a flex pattern and a decline pattern. It seems that many customers do not follow a progressive loyalty pattern, from non-attender, incidental spectator, interested participant, to the core audience. It should be noted that the incidental spectators form the major part of theatre's customer database, and that the core audience only forms a small part. It is expected that many incidental spectators will not become interested participants or members of the core audience. Several patterns show routine behaviour at the end

of the pattern: customers choose about the same number of performances they have attended the year before. Some patterns do not show routine behaviour and the number of attendances varies from the year before. Moreover, the determinants which explain these patterns are very diverse. It is argued that especially several customer characteristics and individual circumstances (such as partners, children, involvement with performing arts, income, moving, retirement, and attitudes towards passing on cultural interests), theatre's programming and customers' social environment serve as main determinants influencing loyalty patterns. Therefore, many personal and interpersonal constraints prevent customers to migrate to higher levels.

It is important to make a distinction between behavioural involvement models and behavioural loyalty models. As discussed before, behavioural involvement with the performing arts relates to attending performing arts as a leisure activity and behavioural loyalty refers to attending a specific venue. In section 2.4, Andreasen's performing arts adoption model of growing interest and attendance is described (Andreasen, 1991). This model involves a transition in six stages and relates to behavioural involvement with the arts. The model is sequential and linear. Michaelis (in Ryans and Weinberg, 1978) suggests an entry pattern of subscribers consisting of three distinct stages: (1) starting as a single-ticket buyer, then (2) purchasing tickets to several performances in a season and finally (3) becoming a season-ticket buyer or subscriber. Ryans and Weinberg (1978) investigated consumer dynamics and described behavioural loyalty patterns related to a specific theatre. Their patterns are based on three types of behaviour: no attendance to the theatre, attending the theatre without subscribing, and subscribing. The study was related to customers' behaviour over the last five years. They found a group of continual subscribers, gradual subscribers, sudden subscribers and a miscellaneous pattern which is not further described. The gradual growth pattern which was found in our study, can be related to the entry pattern suggested by Michaelis (in Ryans and Weinberg, 1978) and to the gradual subscriber segment found by Ryans and Weinberg (1978). Moreover, the sudden entry pattern can be related to the sudden subscribers segment described by Ryans and Weinberg (1978). The study of Ryans and Weinberg (1978) focused on subscriptions on a five-year period. Our study focused on attendance behaviour throughout customers' lifetime. This might explain some other patterns have been found as well.

Kawashima (2000) and Slater (2003) assume that not all customers follow theoretical behavioural progression models. Our results clearly support their assumptions, and show that progression is not always sequential or linear. On the contrary, most patterns which were found were neither sequential nor linear. Scheff (1999) assumes that many people prefer single ticket purchase and do not develop into subscribers over time. Two patterns were found which confirm this assumption: the 'no growth pattern', and the coincidence pattern.

Our results may be compared with a study of Kuentzel and Heberlein (2006), who investigated patterns of boating specialization, resembling involvement and related behaviour with boating. They investigated five different patterns (decreasing, low stable, mixed, high stable, and increasing) and found that customers were represented in one of these patterns. Like our study, Kuentzel and Heberlein (2006) concluded that most boating participants do not follow progressive stages of specialization.

Getting a partner seems to be the most influential life event on customer loyalty. This corresponds with the importance of partners in studies of Kalmijn and Bernasco (2001) and Voorpostel et al. (2010). These studies show that partners spent a lot of their leisure time together, especially during cultural outings.

In conclusion, the notion is challenged that customers naturally progress several stages of customer loyalty. On the contrary, many customers will never become core audience. Moreover, behavioural loyalty patterns only to a minor extent seem to be influenced by the marketing instruments of the theatre. In most cases, customer characteristics and individual circumstances or external factors were more influential. The results of our study relates to one specific theatre. Earlier studies showed that customers of this theatre were (highly) satisfied with the primary and secondary product (Hezemans and Jansen, 2008; Noppen, 2009). Our study confirms these results. It might be the case that several marketing instruments are 'disloyaltiers': factors that, when poorly performed decrease attendance behaviour, and when properly performed do not increase attendance behaviour. Programming seems to be a 'loyaltier': a factor, when poorly performed decreases attendance behaviour, and when properly performed increases attendance behaviour.

3.8 Consumption motives

3.8.1 Introduction

One of the objectives of the study introduced in the first chapter is to describe and understand consumption motives in the performing arts. There is no common understanding in categorizing and conceptualising consumption motives in the performing arts: it is fragmented and incomplete (see research gap 3 in section 2.6.3). Therefore, customer motivations are an area of research that deserves attention. Based on a literature survey, consumption motives were categorized and defined in section 2.3.2. In this section, an additional insight is given of the consumption motives, and it is described how these motives are related to customer loyalty. These insights might provide information for loyalty strategies to be directed at several customer segments.

In the interviews, the first question was what the respondent expected attending performing arts. What would he/she like to experience? What is important for him/her? Secondly, an association technique was applied. The respondents received eight cards with the description of eight consumption motives (see appendix I). The respondents were asked to put these cards in order of importance and to elaborate about the meaning of these motives for them.

In the next section, the meaning and the importance of the eight motives (introduced in section 2.3.2) will be discussed: aesthetics, cognitive stimulation, reduction, bonding, entertainment, distinction, variety and novelty, and transcendence. Furthermore, some other motives will be introduced. Possible differences between the three customers segments will also be discussed. Finally, in section 3.8.3, conclusions will be drawn and the results will be discussed.

3.8.2 Consumption motives

Aesthetics

Aesthetics is defined as an immediate experiential pleasure or enjoyment in terms of beauty, evoked by works of art by which senses are stimulated. During the interview respondents received a card with the text 'I want to see or hear something beautiful'. The majority of all customer segments express that aesthetics is the most important consumption motive. It seems that there are no big differences between the three customer segments related to the importance of aesthetics.

Respondents indicate that they want to enjoy the beauty of the sound, sight, scenery, and costumes, and they want to see performer's facial expressions. Consumers want to be emotionally touched and captivated by the performance. Some indicate they want to have the shivers. Moreover, respondents argue that they attend live performances instead of listening a cd or watching a performance on television, because there is more 'feeling' in such a performance. Some respondents are motivated because they are eager to experience something really special on an extraordinary location. Others are motivated because of the interaction with artists during or after the performance. Some respondents highly appreciate multi-sensory stimulation of their senses. All these aspects relate to the intensity of emotions.

During the interview, the respondents were also asked for their most special experience. Various respondents' most special experiences are related to the aesthetics of a performance. Some respondents express that aesthetics is a pre-condition to satisfaction with the performance. This indicates the importance of this motive.

'And it's logical that you want to see something wonderful, otherwise you wouldn't go. That definitely has to be so.' (incidental spectator, respondent 10)

Cognitive stimulation

Cognitive stimulation relates to individuals' knowledge enrichment. The respondents received a card with the text 'I want to learn something or to amass knowledge'. Less than half of the respondents consider this as important or very important. Only a minority indicates this motive is very important. For more than half of the respondents of all customer segments it seems to be not important. It seems that the three customer segments find cognitive development roughly equally important.

Those who consider it as (rather) important want 'the performer to hold a mirror up to their face'. They like penetrating remarks of the performer(s) which make them think. Some of them want to be inspired for their work or for practising performing arts themselves. Some respondents relate the importance of this motive to the cultural socialisation of their children. They want that performing arts stimulates their imagination. Moreover some respondents want to be able to discuss things with others and to keep up with the times. Some respondents receive energy when their senses are stimulated in a cognitive way, while others indicate this costs energy. For these latter respondents

the motive is not important and sometimes it appears that cognitive stimulation is the contrary of entertainment for them.

'You can naturally choose like I just want to get out, just mindlessly do absolutely nothing, empty your mind, focus on nothing, stock up your batteries. Yes, but it could also be that once in a while you want to learn something from an evening (...), go and see something beautiful that makes you say gosh, we'll be carrying on about this at home.' (interested participant, respondent 14).

'Cabaret: naturally because I want to be entertained, to laugh. And also because of the shrewdness of the cabaret performer. What's his view of society is. And also the mirror he holds up to life.' (incidental spectator, respondent 5)

Many respondents who consider the motive as (rather) important, relate it to the motive of variety and novelty. They want to get acquainted with new or other forms of performing arts and relate this to a form of learning. However, it appears that some visitors get frustrated if a performance is too difficult. At such a moment they become aware that they do not understand the meaning of the artist. It seems that therefore some customers avoid certain performances.

Reduction

Reduction is related to feelings of recuperation, escaping from day to day life, finding tranquillity and recovering energy and strength. The respondents received a card with the text 'I want to get away for a short while and recover my energy'. The majority of all customer segments express that reduction is a (very) important consumption motive. A minority indicates it is very important. It seems that there are no big differences between the three customer segments related to the importance of reduction.

Respondents relate different meanings to this consumption motive. Many respondents indicate that they find 'a nice evening out', 'to relax', 'to get out of everyday routines' such as working or taking care of children, 'to switch over', or 'to diverge from one's mind' is important for them. The respondents react in different ways to the term 'recover my energy'. Firstly, many of them argue that to recover energy is not important. They indicate that they have other leisure activities, such as sports, to recover their energy. Secondly, some respondents however, do indicate they attend the theatre 'to recover their energy' or 'to get charged up again'. For many respondents this is related to have a nice evening out. However, a single respondent indicates that she wants to get inspired by a piece of arts and that this inspiration 'gives her energy'. Thirdly, a few respondents indicate that attending a theatre does not (only) recover energy, but it 'costs energy'. Sometimes they cannot predict what will be happening next on stage or they are not familiar with the music or performance. Therefore it takes a little trouble for them to interpret what they hear.

'As a bit of a breather, a moment of rest.' (core audience, respondent 16)

Many respondents relate reduction to the consumption motive of entertainment. For these customers, attending a theatre is a kind of 'carefree enjoying' during a nice evening out. Some other

respondents relate reduction to the motive of cognitive stimulation. They want to be inspired or they want to reflect on performer's remarks during their evening out. Finally, some customers relate reduction to the motive of transcendence. During their evening out they want 'to be in another world' and 'to be diverted by the performer'.

In conclusion, it seems that the consumption motive of reduction has a few different meanings for different respondents. Firstly, the core meaning is a nice evening out, which is sufficient for many respondents. Secondly, some customers want more than just a nice evening out. They relate reduction to recovering energy. Thirdly, other respondents relate reduction to the meaning of transcendence and they want to be uplifted.

Bonding

Bonding refers to collectively sharing experiences, creating a community or being related or attached to other people. The respondents received a card with the text 'I want to be with other people'. The majority of the respondents indicated that their own companionship is important and that other guests attending the theatre are less important for them. It seems that the three customer segments find bonding roughly equally important.

For some customers, bonding with family or friends may be interpreted as a goal or consumption motive. However, for other customers it is not a goal but rather an experience. The meaning of bonding as a goal or consumption motive compared to the meaning as an experience, is illustrated in figure 3.10.

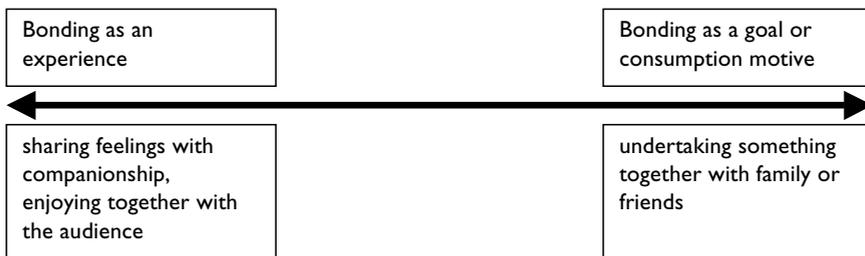


Figure 3.10: Bonding as an experience and as a goal or consumption motive

For some respondents bonding is an experience rather than a consumption motive. Their companionship is important because they like to watch the performance with them, 'share feelings and experiences', and to 'enjoy together'. However, this does not seem to be a goal of attending performing arts. They only experience performing arts in this way. Other respondents indicate that they want to undertake something together with their family or friends. Attending a theatre with family or friends is a goal in itself. This seems to be especially relevant in the relationship between (grand)parents and children. Some incidental spectators argue that in some cases they want to undertake a social activity, whereby the exact character of this activity seems to be less relevant. Clearly, whether bonding is a goal or just an experience, attending theatres is a social

event. For a few respondents companionship is less important because they argue, that they can attend performing arts alone, if necessary.

'So that really with your friends, acquaintances and family, you also really undertake something. Obviously they pop in sometimes for a coffee or suchlike, but this is really doing something together.' (interested participant, respondent 3)

Most respondents indicate that other guests (apart from their own companionship) are not important for them. There is no need for them to meet other people. However, some members of the core audience refer to 'connectedness with the whole audience'. For them, it gives a special atmosphere enjoying together with all attendees, which gives some 'added value'. Bonding with these people is not a consumption motive, but rather a feeling they experience.

'But I think that it then gives an extra atmosphere if you are sitting in one auditorium where all the people are enjoying the same thing. I think that's a plus point on top of everything else.' (core audience, respondent 14)

Entertainment

Entertainment refers to pleasure, enjoyment, to have a good time and to be amused. The respondents received a card with the text 'I want to have pleasure and be entertained'. For the majority of the respondents this is an important motive to attend performing arts. For a minority this is even the most important motive, even more important than aesthetics. It seems that there are no big differences between the three customer segments related to the importance of entertainment.

Many respondents indicate that they attend a theatre because they 'want to have pleasure', 'a pleasant and entertaining evening out', 'have fun' and 'amuse themselves'. It seems that pleasure has different dimensions. Firstly, many customers relate pleasure to 'fun', 'light-hearted' and 'entertaining'. This might be referred to as 'cultural amusement'. Secondly, a few respondents argue that you can also have pleasure by listening or watching more 'serious things'. Apart from pleasure and entertainment, respondents relate this motive also to relaxation in order to forget their day-to-day worries. Therefore, this motive is related to reduction.

'It doesn't always necessarily have to be a comedy for it to provide pleasure and entertainment. We have also sometimes been to a cabaret sort of performance, but then you can really completely laugh like mad. But you can also go and listen to something very serious and yet still derive great pleasure from it.' (incidental spectator, respondent 9)

A small minority considers this motive as not important. Some respondents argue that they do not relate for example a classical concert to pleasure. Others express that they like to have a nice evening out, but do not relate this to 'fun'. It might be that inclusion of the term 'entertained' might have caused some socially desirable answers from some respondents.

Distinction

Distinction (or social discrimination, status) is related to means of distinguishing oneself, making favourable impressions, and demonstrating membership with a particular social group. The respondents received a card with the text 'I want to belong to the people who visit a theatre.' Almost every respondent indicated that this was not a motive for them to attend performing arts. Many respondents pointed out that they attend performing arts because they like to enjoy performances and that they do not need to belong to these people. Some respondents argued that members of the audience were not important for them.

Only a single respondent pointed out that this motive did play a role in attending theatres. It was argued that it was interesting to say to some other people that you have attended performing arts. However, the strong impression is that more respondents consider this motive as rather important, but social desirability prevented them to say so. During other parts of the interview many remarks were made related to this motive (also see section 3.6.3). It seems the motive has different representations. Firstly, people like to enjoy performing arts with like-minded people. They want to have a stylish night out with people who know how to behave (for example a 'respectful silence' during the performance). They like to meet or greet other people before or after the performance or during the break (including theatre's director), and they want to demonstrate their presence. Some people are looking forward to meet others at the theatre. Secondly, some respondents want to be able to join in a conversation about performing arts during a visit to family or friends or at a party. They want to express that they have attended the theatre lately. Thirdly, some respondents seem to want to leave favourable impressions since they get dressed to attend the theatre. Fourthly, a few respondents compared preferences for specific genres of the regular group of theatre attendees or of their own with others. Hereby they indicate that the 'lower class' does not attend performing arts, or that the movie audience is really something different than the theatre audience. These respondents seem to be proud to belong to the group of theatre attenders with a specific taste.

'If it's good then everyone will put this below in the list I think. (...). By the way, I think it often happens. That people think: I want to go with that group of people, then I can talk about it and then I can also say at parties that I've been somewhere.' (interested participant, respondent 4)

'And the theatre is just something which is not appreciated by the, hey, the lower, the somewhat lower classes. But this is why I'm also so proud to be, yes, part of that group who really enjoy visiting the theatre. And these are often the sort of people who you can easily talk to about something and who are really interested in what's happening on stage and what other people are up to.' (interested participant, respondent 7)

Some respondents relate distinction to the community of friends and indicate that they are not attracted to become a member of this community.

It seems that this motive plays a role specifically for the interested participants and the core audience. Some of them like to distinguish themselves from others and attending performing arts is a way of self-expression and receiving status.

Variety and novelty

Variety and novelty entails acquiring new and original experiences. The respondents received a card with the text 'I want to experience new and original things'. For the majority of the respondents this is an important motive to attend performing arts. They indicate that they like to attend unknown performances, artists or in some case unknown genres. It seems that many respondents combine attending known and unknown performing arts on an annual basis. Variety and novelty is not only related to the producing side, but also to the distributing side of performing arts. Some respondents indicate to enjoy attending theatres in The Netherlands or abroad they have not visited before. Moreover, some respondents really enjoy attending performing arts on extraordinary, temporary locations because it creates a special atmosphere for them. It appears that there are no big differences between the three customer segments. Below, there is a discussion of the reasons for attending unknown performing arts, the willingness to attend and its consequences.

There are several reasons for attending unknown performing arts. Many consumers like to be 'surprised' by the artist. Some respondents relate this motive to cognitive stimulation because they want to 'broaden their view on the world', 'to be able to discuss things with others', or they are 'curious for new things'. Some respondents want to 'expand their own boundaries' and do not always 'want to be stuck in the same genres'. Sometimes attending unknown cabaret performers is also motivated by the lower ticket price for such a performance. Some respondents like to attend new cabaret performers and see how they develop themselves. Some others indicate that they want to see 'how the performer deals with a small physical space on stage on a sophisticated way'.

'And at ballet, yes, at more modern performing arts, eh ... you also do that sometimes to push back frontiers a little. Because there are things included which are incredibly modern and, yeah, to experience things other than those you would normally go for more easily. On the one hand you submerge yourself in the things which you already enjoy, but on the other hand also experience new things.' (incidental spectator, respondent 15)

There are differences taking into account the willingness to experience new performances or genres. It appears that many respondents want to take the challenge of visiting unknown performers or genres. But some respondents prefer to attend familiar performing arts. They stress that 'old things can also be nice'. Some of them relate it to experimental forms of performing arts to which they are not attracted. They argue that they do not need to learn from performing arts. It seems that these consumers have a careful approach in selecting performances and want to be certain to enjoy and not to take the risk of disappointment. Some respondents indicate that they need 'a little pushing from family or friends' to attend unknown artists. It also appears that familiarity with a book can also push someone to attend a genre which was not attended before. Some customers have a desire to attend an unknown genre but due to a lack of interest in the social environment this is not realized. Moreover, it appears not always to be easy to attend unknown performances or genres. Sometimes it cost consumers energy. In some cases they need to hear an opera several times, before they slowly start enjoying it.

Attending unknown performances, artists or genres can have several positive consequences. Respondents are surprised by novelty and highly appreciate the performance. Moreover, it 'broadens their world' or 'their taste of music'. In some cases, taking the challenge to attend new forms of performing arts, it becomes consumers' most memorable performing arts experience. In some other cases, respondents do not understand artists' message and they are disappointed with the performance. It seems that consumers experience their own boundaries in this process. For example, some of them have learned that experimental theatre is a bridge too far. It seems that consumers want to be capable of understanding the message.

Overall, it seems that attending unknown performing arts relates to the motive of aesthetics because consumers want to be surprised by special, beautiful performances. Moreover, for some respondents this surprise is related to entertainment, while for others it is related to cognitive stimulation. It appears that these two elements form two opposites on one dimension. Hereby entertainment seems to be related to passively enjoying new cultural experiences, and cognitive stimulation refers to enjoying and actively interpreting a more compound art message.

Transcendence

Transcendence can be related to a spiritual experience allowing the consumer to break loose and to rise in this world, experiencing extraordinary states of being, and being uplifted. The respondents received a card with the text 'I want to get totally absorbed or be entranced'. The majority of the respondents indicated that this was a main motive. For some respondents it was the main motive to attend performing arts. It seems that there are no big differences between the three customer segments related to the importance of transcendence.

Several respondents argue that they want to be 'absorbed' or to be 'touched', but that they did not need to be 'entranced'. They indicate that they 'are not impressed that easy', or that they 'are more down-to-earth'. They refer to these emotions as 'woolly' and 'free-floating'. Because these respondents want to be 'touched' or 'affected' by the performance, it seems that transcendence does not cover the meaning of both components of the sentence on the card which was handed out to the respondents. It seems a difference can be made taking into account different levels of emotions related to consumption motives in the performing arts. Three levels may be distinguished which vary from (1) enjoyment, (2) 'to be touched', and (3) 'to be entranced' (see figure 3.11). Firstly, respondents want to enjoy and 'experience' the beauty. They want that the performer 'holds their attention captivated'. This relates to the motive of aesthetics discussed before and may be a basic level of enjoyment. As a consequence, the consumer may keep a nice memory of the performance afterwards. Secondly, respondents want to be 'emotionally touched' or 'affected'. They want 'to be absorbed' and 'to be part of it', or to 'feel lost in the performance'. They want to be 'impressed', 'overwhelmed' so they 'get goose flesh'. Some want to 'forget all the other people around them' and even 'to forget themselves'. Others get tears from laughing. It may lead to discussions at home because the consumer was really affected by the performance. This level seems to be a higher emotional level of enjoyment. Thirdly, some respondents want to be entranced. They want 'to be carried away', to 'break loose' and to be 'in another world'. Others get tears from crying because

the performance relates to emotional personal events. This may lead to an unforgettable experience for the consumer which he / she memorizes for the rest of his / her life. Entrancement may be the highest level of emotional enjoyment and it seems it is equal to the essence of transcendence. Therefore, three levels of intensity of emotions related to consumption motives in the performing arts are distinguished: (1) to 'enjoy' (aesthetics), (2) to be 'touched', and (3) to be 'entranced' (transcendence).

'Now, to be entranced, that seems silly to me. I remain with both feet firmly on the ground. But I can be touched, for example. I can get a lump in my throat sitting in the theatre at a musical. So then I think that you do become absorbed in it. So that it touches you. But to be entranced, I think that's just going a step too far.' (incidental spectator, respondent 10)

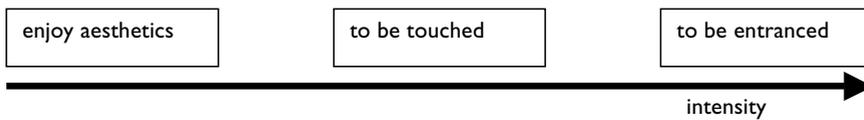


Figure 3.11: Levels of emotions in the performing arts

Some respondents indicate that 'to be touched' or 'to be entranced' is not a motive to attend performing arts, but rather an experience that may occur. However, as discussed before, it appears that enjoyment is not only an experience, but rather the main consumption motive. It seems to be the minimum level of consumer emotions which need to be activated attending performing arts.

'I don't go to the theatre for that sort of thing. No, but it's indeed really terrific if it happens to you. If just at one point it really gets to you: wow! That you suddenly find yourself with goose bumps. Or, I mean, that's not why I go there. But such moments are always extra rewarding.' (interested participant, respondent 9)

Not only aesthetics seems to be related with transcendence. It seems that respondents relate the motive to be 'touched' or to be 'entranced' also to the motive of 'reduction'. During their evening out they want to be 'touched', to 'relax' and to forget other things. Moreover, the motives of 'variety and novelty' or 'entertainment' may cause a consumer to feel 'absorbed'.

Other motivations

Based on the literature survey in chapter 2, eight consumption motives were defined. The interviews show it is possible to distinguish other motives as well.

I. Social duty

Sometimes respondents were attending parents, children, friends, and relatives performing on an amateur or professional level. Attendance can also be related to work. A performance is attended together with some colleagues as an outing or as a school activity for teachers and students.

'A girlfriend of mine sings in a church and sometimes they give performances. And my daughter who plays at M4U, so I go there as well. And a niece who plays at Factorium.' (interested participant, respondent 11)

2. Topical motivation

For some respondents the topic of the performance is their main motivation because it is related to personal interests or work.

'About Miss Saigon: The subject of the war, I thought it was really beautiful.' (incidental spectator, respondent 9)

3. Past experiences

Some respondents have read a book or have seen a television program before and they want to receive a complete multi-media experience by attending a live performance as well. Others attend a performance which they have attended in the past, sometimes as a child, and they want to experience the performance again.

'I read the book beforehand. And yes, that book is really well-written. And I was just really curious how they were going to interpret it on stage ... That's why we booked places at a very early stage.' (interested participant, respondent 7)

4. Passing on cultural interests

As discussed in section 3.6.3 some (grand)parents attend performing arts to pass on their cultural interests to their (grand)children.

3.8.3 Conclusion and discussion

Based on a literature survey, eight consumption motives were distinguished. It seems that every individual relate these motives to each other in their own way and from their own perspective. The main reasons to attend are individual combinations of motives, different in time, and vary with companionship and performance. In section 2.3.2, the consumption motives were defined in order to distinguish motives from each other. This study not only shows there are many connections between motives, but it also shows that elements of some definitions overlap with each other. For example, the definitions of aesthetics, transcendence, entertainment and variety and novelty, all refer to experiences which seem to be related to each other. Furthermore, not only the primary but also the secondary product seems to play a role in meeting or exceeding customers' expectations.

The study suggests that there are no large differences between customer segments regarding the importance of consumption motives. There only appears to be a difference regarding the importance of social distinction. It seems that this motive plays a role specifically for the interested participants and the core audience. The literature survey in chapter 2 showed mixed results regarding the influence of consumption motives on customer loyalty: some motives seem to have an influence on customer loyalty (aesthetics, cognitive stimulation and variety / novelty), the motive of bonding seems to have no influence, and for four motives this relationship seems to

be unclear (reduction, distinction, entertainment and transcendence). Hereby it should be noted, that Roose and Waege (2003) stress that the differences between customer segments are small and subtle.

It seems that having an enjoyable evening out and getting touched or affected is a main motivation of almost every visitor. The way senses are stimulated and the intensity of emotions appear to determine the success of the performance. The importance of aesthetics and reduction and the relatively limited importance of cognitive stimulation correspond with earlier studies (Hezemans and Jansen, 2008; Roose and Waege, 2003; Van Beek, 2009). The rather limited importance of cognitive stimulation may be remarkable given audience development goals of performing arts, such as audience education. It seems that cognitive stimulation is more important in other arts sectors, such as museums and art galleries (Axelson, 2007; Kim Lian Chan, 2009). Given the importance of aesthetics, reduction and entertainment, it seems that enjoyment of culture is respondent's dominant interest. This confirms findings of Hume et al. (2007) who describe performing arts as an entertainment service rather than an artistic service.

Moreover, it appears eight motives to attend performing arts can be distinguished, which have some differences with the earlier defined eight consumption motives (see figure 3.12). The study shows that not only the cultural character but also the social character of consumption motives is very important. Therefore, a distinction is made between cultural and social motives.

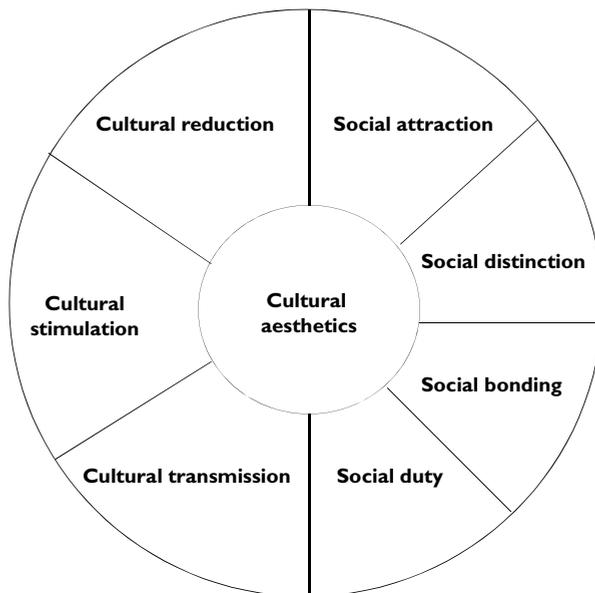


Figure 3.12: Framework for consumption motives to attend performing arts

The cultural motives refer to an interest for culture in its own sake:

- I. 'Cultural aesthetics': This is the core motivation of most respondents. They want to enjoy performing arts and to get touched or affected by aesthetics.

2. 'Cultural reduction': Some respondents want to have pleasant, enjoyable, carefree evening out and they want some cultural amusement. They want to divert and rather passively consume performing arts. This motive mainly combines reduction and entertainment, but also relates to aesthetics and variety and novelty.
3. 'Cultural stimulation': Some respondents want to have an enjoyable evening out and want to learn or pick up some inspiration. They rather actively experience performing arts. Some of them are just regular consumers, others are professionals or amateurs performing themselves. This motive mainly relates to cognitive stimulation, but also covers elements of aesthetics, reduction, and variety and novelty.
4. 'Cultural transmission': Some respondents want to pass their cultural interest to their (grand)children and introduce them with the performing arts and guide them in the cultural field.

The social motives refer to an aim that lies beyond the actual performing arts product and relates to the social environment:

1. 'Social attraction': Some respondents want to spend their leisure time with like-minded people. This seems to be a concealed motive.
2. 'Social distinction': Some respondents want to distinct themselves from others and make favourable impressions. This seems to be a concealed motive as well.
3. 'Social bonding': Some respondents want to have a social activity with family or friends and (sometimes coincidentally) choose a performing arts performance to spend their leisure time.
4. 'Social duty': Sometimes attendance is related to watching performances whereby family, friends or relatives perform on stage. In some other cases it is related to work whereby a performance is attended together with some colleagues.

This also implies that performing arts is not only related to cultural hedonic value, but rather to 'social-cultural hedonic value'. These values are related to preferential socio cultural consumption experiences and may be explained by the multi-faceted concept of involvement. Performing arts is not only consumed for its cultural sake as a purpose in itself, but social others have a great influence on consumption as well. Consumers may have different cultural and social motives for a specific attendance and these motives can vary in time. It seems the motives are interrelated, but it is not clear how these relations can be defined. It appears that the relations between the motives may constantly evolve, depending on individual's momentary motivation.

Some social motives seem to be concealed. This corresponds with suggestions of Nolan et al. (2008) and Priebe and Spink (2011). They argue that many people are not aware of the influence of others on their behaviour. Many individuals refer to personal reasons rather than external reasons to explain their motivation.

There are some differences with the eight consumption motives which were defined before. Firstly, entertainment is not included as a separate motive. Several respondents related this motive directly to reduction and expressed they wanted some carefree enjoyment during a nice evening out. Secondly, variety and novelty is excluded as a separate motive. Respondents related this motive to

aesthetics and stimulation and expressed they want to enjoy beautiful, novel experiences. Thirdly, transcendence is not included because this appears to be directly related to aesthetics, and it seems to be an experience, rather than a motive.

Several consumption motives may be regarded as explicit motives. When the consumers were asked why they attended performing arts, they explicitly mentioned several motives, such as aesthetics, amusement, stimulation and bonding. Some other motives, such as transmission, attraction, distinction and duty were not (often) mentioned. These unvoiced motives only became forward in other parts of the interview where consumption motives were not the central topic of conversation. Therefore, these motivations seem to be implicit. It appears that the current literature mainly focuses on explicit consumption motives. Implicit motives, apart from distinction, have not received much attention in the literature. Therefore, it seems an interesting area of future research.

A distinction can be made between consumer motivations and experiences (see figure 3.13). In the performing arts, consumers' motivations are the reason to attend and they are related to consumers' expectations. Experiences are multidimensional, holistic evaluations (Hosany and Witham, 2009). They refer to impressions as a result of activities in a social practice which a consumer has undergone and they do not necessarily relate to expectations. Our study shows that respondents have several experiences by which they were not motivated to attend performing arts. For example, to be entranced, to enjoy (grand)children reactions, to enjoy performing arts with all other visitors, are not main consumption motives, but sometimes respondents experience these feelings.

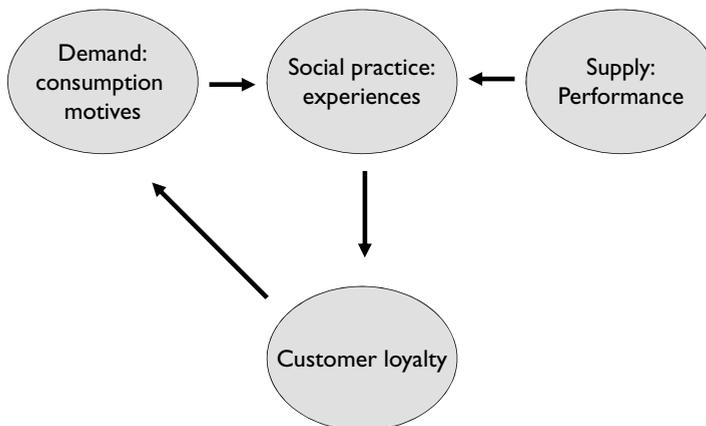


Figure 3.13: Relationship between consumption motives, experiences and customer loyalty

In most studies in the performing arts, hedonic experiences are related to experiences at the performing arts venue. However, more phases of hedonic experiences can be distinguished. Firstly, customers can have anticipated experiences or pre-experiences at home. For example, they can watch a YouTube movie or share feelings with others anticipating the theatre visit. These anticipated experiences may be related to expectations of the core experience at the theatre. Secondly,

customers have pre-experiences at the theatre before the performance starts, including pre-arrival and pre-performance activities. Thirdly, the core experience relates to watching and listening to the performance during the visit. Fourthly, customers have delayed experiences or post-performance experiences at the theatre, for example by talking to their companionship about the performance or by seeing the performers in the refreshment hall. Fifthly, customers can have delayed experiences after leaving the theatre, for example talking to others about the performance. This means that different social practices take place directly related to one performing arts attendance. These social practices are not always controlled by the performing arts distributor or producer. It is an interesting question how organisations can enhance customers' experiences, increase control over social practices, and stimulate customer loyalty.

3.9 Typologies

Three customer segments were applied in the research design: incidental spectators, interested participants, and the core audience. This division was based on the literature survey described in chapter 2. In this section, there is a reflection of this division. The results of the interviews suggest a different customer segment typology: coincidentals, incidental spectators, interested participants, the core audience and friends (see figure 3.14). These groups differentiate from each other, but groups positioned close to each other, may partly resemble each other: certain perceptions or characteristics may be equal. Figure 3.14 gives an indication of the spread of attitudinal and behavioural loyalty, rather than the average of customers' attitudinal loyalty. Below, the differences are illustrated between the customer segments, which may give directions for potential growth to another segment. Concerning this growth, it is argued that possibilities for upgrading customers might only be limited, given the importance of customer characteristics and the external environment, such as involvement and subjective norms.

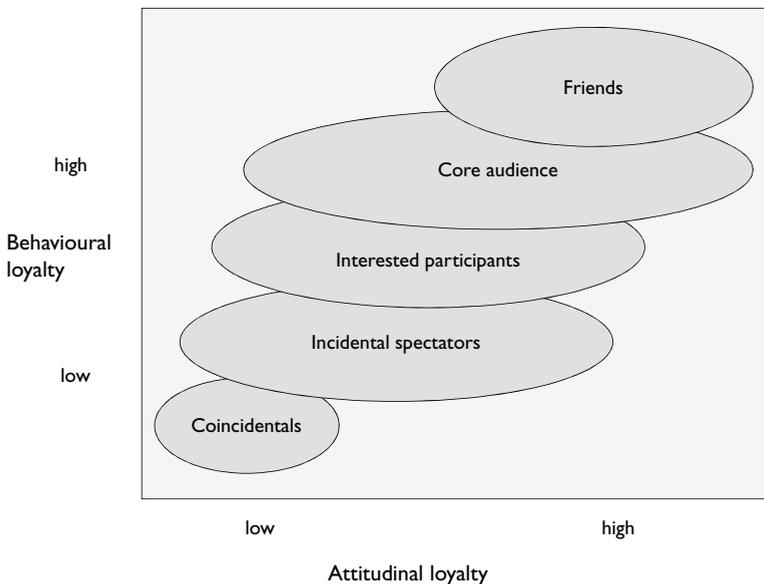


Figure 3.14: Customer segment typology

I. Coincidentals

Based on the interviews with the incidental spectators, it seems a new customer segment may be created representing the coincidentals. As described in section 3.7.2, we namely found a coincidence pattern, based on customers who coincidentally chose Theaters Tilburg as the place where they attend performing arts. Sometimes the coincidentals attend the theatre once a year, but sometimes they do not attend the theatre. In some cases they buy a ticket as a present or as a surprise for their partner or friend. Therefore, they seem to be event-driven. In some cases, their buying behaviour is related to impulse buying. They are satisfied with Theaters Tilburg and the performances they have seen, but they do not show affective feelings towards the theatre. Some customers live relatively far away from the theatre, which makes distance a real barrier for them to attend Theaters Tilburg. Some others appear to be less inclined to have a night out. Coincidentals have a performance-dominance orientation and show strong polygamous behaviour. They do not have a relational but a transactional attitude. Some of them are not involved with performing arts. However, maybe somewhat surprisingly, some of them are (highly) culturally socialized, (highly) involved with performing arts and also their social environment is (highly) culturally involved. Despite these characteristics, they are not loyal to Theaters Tilburg, which can be explained by the relatively long distance between their homes and the theatre and by their performance-dominance orientation.

2. Incidental spectators

The incidental spectators form the second segment. The incidental spectators and the coincidentals form the major customer segment regarding the size of the segment. Whereas the coincidentals do not attend Theaters Tilburg on an annual basis, the incidental spectators attend the theatre around one or two times each year. This is the main difference between these two groups. The incidental spectators are also satisfied, but most of them show no or low affective loyalty towards the theatre. However, few incidental spectators feel committed to the theatre. Compared to the interested participants, core audience and friends, some of them live relatively far away from Theaters Tilburg. They mainly have a performance-dominance orientation and show polygamous loyalty behaviour. They attend several theatres whereby it is the occasion or incident which determines which theatre they visit. Although the incidental spectators enjoy performing arts, they are not involved. A small majority was not culturally socialized when they were young, and also their social environment seems to be less culturally involved. The majority of the incidental spectators have different tastes than their partners in the field of performing arts. They receive theatre's brochure, but most of them do not make their bookings prior to the season. Due to their low involvement, they have a latent consumption problem. Therefore, they constantly need to be triggered by mass media. Moreover, because they do not immediately make their bookings, sometimes their favourite performances are sold out. Therefore, they have a relatively negative perception of the availability of theatre tickets. This also implies, that due to their low involvement and theatre's sales procedures, their action loyalty (by taking the action to buy a ticket), does not always transform into a form of re-attendance. Furthermore, they consider the ticket price as a barrier to attend performing arts. Because of all these characteristics, the theatre operates in a highly competitive leisure environment. The

incidental spectators choose the leisure activity which provides the best value for a specific incident in the entertainment market.

3. Interested participants

The third segment is represented by the interested participants. They visit Theaters Tilburg around three to five times each year. On average, they show low affective feelings towards the theatre. However, some of them feel committed to the theatre. Compared to the coincidentals and incidental spectators they live relatively nearby. They are involved with performing arts: they feel attracted by it, attending performing arts relates to activities of friends in their social environment, they like to spend their leisure time with like-minded people, it is a way of self-expression and some of them want to pass on cultural interests to their (grand)children. They have a manifest consumption problem. Therefore, they want to be certain to have good seats for their favourite artists, to be in time, and immediately order tickets after receiving theatre's brochure. The majority of the interested participants has a dual dominance orientation: they are oriented at the distributor (because Theaters Tilburg serves as a home basis), but some of them also orientate at the performer. Therefore, some of them show monogamous and others show polygamous loyalty behaviour. Some of them are dissatisfied with theatre's sales system procedures and they are annoyed sometimes because tickets are sold out. This might also contribute to polygamous loyalty behaviour. Price can be a barrier for this segment not to attend more performances at Theaters Tilburg.

4. Core audience

The core audience forms the fourth segment. They visit the theatre more than six times a year on an annual basis. In most cases, they show partial or high commitment. However, some of them are not committed to the theatre. They are older compared to the lower segments. The segment contains fewer families with children and some of them are retired. They are higher educated. They are (strongly) involved: attending performing arts is rather central in their lives. This is facilitated by a relatively homogamous taste between the respondent and his / her partner. A small majority was culturally socialized in their childhood. They seem to be satisfied with the programming and with the availability of the tickets. Moreover, a small majority has a distributor-dominance orientation, and therefore shows monogamous loyalty behaviour. Most members of the core audience have a relational attitude. Therefore, psychological switching costs might be high. All this implies that theatre's environment is less competitive. Furthermore, price is not or maybe less a barrier for them to attend performing arts. The core audience only has problems with paying the service costs. Moreover, several respondents from the core audience are interested in co-creation. Therefore, the core audience is not only an important financial segment or maybe a profit engine of the theatre, but together with the fifth segment, it forms the lifeblood of the theatre. When the core audience is able to profit from current sales system advantages and satisfaction rates are kept at the same level, it appears, it is relatively easy to keep these customers, also because their behaviour seems to be routinized.

5. Friends

Based on the interviews with the core audience, it seems a fifth customer segment be may created representing the friends. Like the core audience, the friends are (strongly) involved. Their involvement even goes one step further, because they are member of the foundation of friends and they donate money on an annual basis in order to support the theatre. In most cases, they show partial or high commitment. All friends were culturally socialized in their childhood. It seems that their involvement with performing arts is rooted in their core values. Maybe somewhat surprisingly, some of them have a dual-dominance orientation and show polygamous behaviour. Some friends, who are also donating additional money, receive the advantage of making the earliest bookings. Apparently, they want to be very certain to receive good seats for their favourite artists. This reflects the centrality of performing arts in their lives.

The illustration above, shows that certain characteristics of one extreme, namely the coincidentals, match with certain characteristics from the other extreme, the friends. Both can be involved, be part of a social culturally involved environment, and show polygamous behaviour, but differentiate in attitudinal and behavioural loyalty.

The differences between customer segments regarding customer loyalty are illustrated in table 3.4.

Table 3.4

Comparison of customer segments according customer loyalty

Segments	affective loyalty	conative loyalty	action loyalty	behavioural loyalty
coincidentals	no	low	unknown	no
incidental spectators	no / low	medium / high	during season	low
interested participant	low	high	prior to season	medium
core audience	medium / high	high	prior to season	high
friends	medium / high	high	prior to season	high

3.10 Reflection

In this section, there is a final discussion of the results, in addition to the discussions mentioned in previous sections. Finally, the limitations of the study are described.

Final discussion

Differentiating customers is essential in understanding customer loyalty and in creating loyalty strategies. Therefore, the respondents were divided into three customer segments. This segmentation was applied throughout the description of this study. Therefore, it is possible to deepen the understanding of the nature of customer loyalty and its determinants.

In the first chapter, customer loyalty has been described as a dynamic process, characterised by a multitude

of factors influencing each other either directly or indirectly (Blackwell et al., 1999). This study shows that this is certainly true for customer loyalty to performing arts venues. In order to explain individual's customer loyalty it is important to take many variables into account, also because these variables influence each other. For example, the study shows that to some extent there may be similarities between e.g. two opposite groups: the coincidentals and the core audience. In some cases, respondents from both groups can show high involvement and high cultural socialisation levels. In this situation, differences in customer loyalty might be explained by differences in distances from home address to the theatre.

In chapter 2, a theoretical customer loyalty framework for performing arts venues is introduced. This framework formed the basis for the interviews. In case the determinants are taken into account which appear to be important according the interviews (see section 3.6.6), the following framework arises (figure 3.15). In this framework, determinants which have not been discussed in the literature survey in chapter 2 and which arise from the interviews, are in *italics>*.

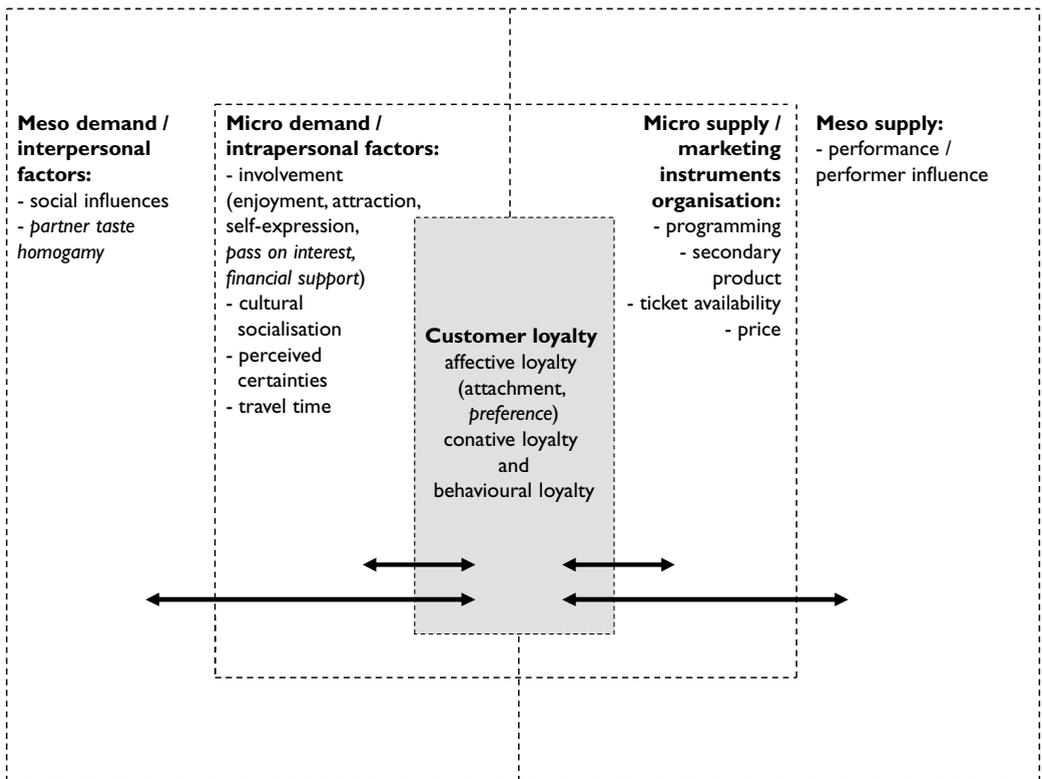


Figure 3.15: Customer loyalty framework for performing arts venues based on the interviews

The study shows that it is not easy for the theatre to influence customer loyalty, since major determinants are related to customer characteristics, individual circumstances and external factors. Moreover, routines seem to contribute to behavioural loyalty. However, this study also shows some possibilities to influence customer loyalty. It seems that several marketing instruments, such as programming, a loyalty programme, the ticket price, communication, customization, co-creation, the

facility, sales procedures and the availability of the tickets influence customer loyalty. These factors seem to be 'loyaltiers'. In chapter 5, the possibilities to increase customer loyalty are further discussed.

Research limitations

This study has a few research limitations. In general, there have been discussions among qualitative researchers concerning the reliability and validity (Bryman, 2008). Reliability refers to the extent to which consistent results are received if the study is repeated. This is a difficult criterion to meet in qualitative research (Bryman, 2008). The application of quota sampling, the sufficient number of respondents in each segment, and the accurate documentation contribute to the reliability of the study. Moreover, because the data were collected during a period of eight months, and preliminary analyses were carried out, there was enough time for reflection during the research process. This allowed us to check interpretations and explanations during the rest of the data collection process. Nevertheless, there are a few limitations.

Firstly, introspection might have decreased the reliability. The question is to what extent did respondents report their true inner thoughts and feelings? It is recognized that it might be the case that sometimes respondents gave social desirable answers or that they were not able to reflect on unconscious thoughts. For example, the impression is that sometimes this was the case with distinction as a consumption motive. Discussing the consumption motives, some respondents indicated distinction was not a main motive, while they made remarks related to this motive in other parts of the interview. Moreover, the impression is that some customers found it difficult to express that they attended performances of e.g. popular artists with which they would rather not be associated.

Secondly, due to the retrospective character of a part of the interview, sometimes respondents had problems with recalling the past. An attempt was made to address this issue in the research design. Recalling the past was improved by relating attendance behaviour to specific parts of respondents' family life cycle during the interviews. Furthermore, respondents did not need to give an exact number of attendances during a particular period. Given the exploratory character of the study, an estimation was sufficient. Nevertheless, it is acknowledged that this retrospective method has a negative effect on validity and reliability. Therefore, indications of behavioural loyalty and related determinants might not be correct.

Thirdly, several determinants are multifaceted constructs, such as affective loyalty, involvement and cultural competence. Therefore, it is not always easy to determine whether a respondent is affectively loyal, involved or competent.

Fourthly, several customers who were approached for an interview, were not willing to cooperate. Moreover, it is remarkable that 12 respondents from the total of 47 respondents are working or have been working at a school as a teacher or a director. It is not clear whether they form a major part of the visitors of the theatre, or that persons in these positions were more willing to participate in the interview. It might be that the results have been influenced by the willingness of cooperation for the interviews.

Fifthly, the texts on consumption motives were sometimes not immediately clear for the respondent. However, because the interviewers had the opportunity to explain the text during the interview, the idea is that the central elements of the motive became clear.

Validity refers to whether you are identifying what you say you are. Because the interviewers had many discussions about the meaning of the constructs, and because there was enough time during the interviews to talk about the constructs, it is expected that the validity was sufficient. Nevertheless, the study is a case study and the results relate to one specific theatre. Therefore, problems with external validity are recognized. The results cannot easily be generalized to other theatres, such as theatres in e.g. smaller or bigger cities, specialized or commercial theatres.

Chapter 4: The influence of customer loyalty determinants

4.1 Introduction

In chapter 2, an overview has been given of the determinants of customer loyalty. This was the basis for the qualitative study in chapter 3. In this previous chapter, the development of customer loyalty from an individual perspective has been described, including the impact of several determinants on customer loyalty throughout customer's life. In this qualitative study, a new determinant of customer loyalty was found which has not been described in the literature survey (partner taste homogeneity), and some new dimensions of involvement and affective loyalty were found. The role of several determinants was explored (such as perceived certainties and the performance / performer influence), and the understanding of the role of these determinants in influencing customer loyalty improved. In figure 3.15 (section 3.10), the major determinants of customer loyalty have been described. The insights of the qualitative study are incorporated in the quantitative study in this chapter. The hypotheses in this chapter are based on the literature survey and on the qualitative study.

One of the objectives described in the first chapter is to create an integrative model and to explain customer loyalty to performing arts venues. In this chapter, customer loyalty of guests of three Dutch performing arts venues will be explained and the influence of the main loyalty determinants will be measured. This quantitative cross-sectional study mainly relates to the fourth research gap described in section 2.6.3. Because the three dimensions of customer loyalty (affective, conative and behavioural) and the performance / performer influence are described, the study also partly relates to the nature of customer loyalty (the first research gap).

The objective of the research is to explain customer loyalty to performing arts venues in order to find strategies to increase customer loyalty. The research question is: Which factors influence customer loyalty in the performing arts?

4.2 Conceptual model

The results of the qualitative study showed that several intrapersonal factors (involvement, cultural socialisation, distance, perceived certainties), interpersonal factors (social influences, partner taste homogeneity), factors related to the micro supply (programming, secondary product, price), and the meso supply (performance / performer influence) are main determinants of customer loyalty to performing arts venues. The results also show that all customers seemed to be satisfied with the performances. The impression is that customer satisfaction with the performances does not influence customer loyalty. Nevertheless, it is recognized that there is a discussion in the literature about the influence of overall satisfaction and of satisfaction with the performances specifically, on customer loyalty (Andreasen and Belk, 1981; Davis and Swanson, 2009; Garbarino and Johnson, 1999; Hume, 2008; Hume and Mort, 2010; Ngobo, 2005). Therefore, satisfaction with the performances is included in this study.

The customer perception of the marketing instruments was discussed in chapter 2. In this study, satisfaction has been included rather than customer perceptions. The concepts of satisfaction and perceptions of quality are highly correlated but distinct (Caruana, 2002; Olsen, 2002; Johnson et al., 2006). The quality of a performance may lead to satisfaction (Caruana, 2002; De Ruyter et al., 1997; Olsen, 2002). Therefore, satisfaction is considered as a post-decision customer experience. Quality is not necessarily related to a post-decision customer experience (Caruana, 2002). Satisfaction is influenced by (dis)confirmation of expectations and experiences (De Ruyter et al., 1997). De Ruyter et al. (1997, p. 402) argue that satisfaction should be treated as a 'superordinate construct to service quality'. Moreover, the construct of satisfaction is often used in models explaining customer loyalty in the performing arts (Garbarino and Johnson, 1999; Hume, 2008; Davis and Swanson, 2009; Ngobo, 20005; Johnson et al., 2008).

Furthermore, in this study, within attitudinal loyalty affective and conative loyalty are distinguished for two reasons. Firstly, there are conceptual differences between both concepts (see section 2.1). Secondly, there are differences in outcomes of these concepts (Garbarino and Johnson, 1999; Noppen, 2009; Van Beek, 2009⁹).

Conative loyalty and behavioural loyalty are measured on one specific moment, whereby conative loyalty is related to future intentions, and behavioural loyalty is related to past behaviour. Therefore, outcomes of conative loyalty will not be used to explain behavioural loyalty.

The conceptual model of this study is described in figure 4.1. It is based on the theoretical framework presented in chapter 2 (figure 2.3) and on the framework presented in chapter 3 as part of the conclusions of the qualitative study (figure 3.15). Both frameworks described the major determinants of customer loyalty in general. Figure 4.1 represents a conceptual model including the expected relations between several variables.

The model consists of several independent, mediating, and dependent variables. Affective loyalty and involvement are mediating variables of the model. It is expected that affective loyalty is influenced by (a) the independent variables customer satisfaction with the programming and with the secondary product, and by (b) the mediating variable involvement. Involvement is influenced by three independent variables: cultural socialisation, partner taste homogeneity, and current social influences. Five independent variables (perceived certainties, the performance / performer influence, customer satisfaction with the price, travel time and ticket availability) and two mediating variables (affective loyalty and involvement) are determinants of the dependent variables conative and behavioural loyalty. Because in this study behavioural loyalty relates to past behaviour and conative loyalty relates to future behaviour, it is expected that behavioural loyalty influences conative loyalty.

⁹ A study of Garbarino and Johnson (1999) shows that the scores on intentions to attend theatres in future are higher than the scores on commitment. A study of Van Beek (2009) in the Dutch performing arts also shows large differences between the scores of commitment (2.67) and intentions to re-visit (4.09) on a five point scale. A study of Noppen (2009), also conducted in the Dutch performing arts, shows likewise results: commitment scores 3.3 and intentions to re-visit score 4.1.

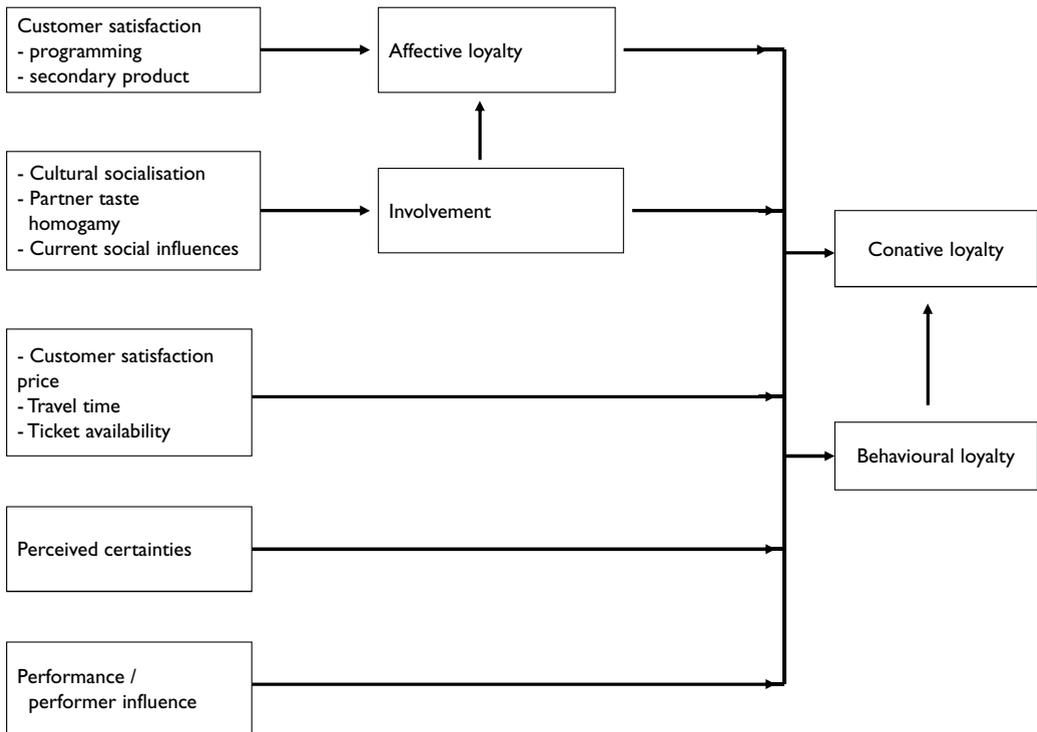


Figure 4.1: Customer loyalty model for performing arts venues

4.3 Hypotheses

I. Micro supply

There is a positive relationship between customer satisfaction and customer loyalty (Oliver, 1999; Back and Parks, 2003; Evanschitzky and Wunderlich, 2006; Bodet, 2008; Anderson and Mittal, 2000; Caruana, 2002). Several studies indicate that affective loyalty mediates the relationship between customer satisfaction and conative or behavioural loyalty (Back and Parks, 2003; Garbarino and Johnson, 1999; Li and Petrick, 2008; Yuksel et al., 2010; Jaiswal and Nirah, 2011).

Most studies in the performing arts refer to overall satisfaction, including parts of the primary and secondary product. These studies point out a positive relationship between overall satisfaction and customer loyalty, depending on customer segment type and on the operationalisation of customer loyalty. Garbarino and Johnson (1999) conclude that overall satisfaction determines future intentions of single-ticket buyers and occasional subscribers, and that it has no significant influence on future intentions for consistent subscribers. Swanson et al. (2007) show that overall satisfaction positively influences word-of-mouth communications, intentions to subscribe and intentions to donate money. Ngobo (2005) shows that the overall service experience primarily influences the repeat purchase decision and does not prevent customers from migrating downward. Johnson et al. (2008) show the bi-directionality between overall satisfaction and commitment. Both constructs affect each other. In conclusion, it is argued that overall satisfaction may influence affective, conative and behavioural loyalty.

In this study, satisfaction measures do not relate to overall satisfaction. Because different service components affect customer loyalty in different ways, the satisfaction measures relate to different service components (Garbarino and Johnson, 1999). In this way, it is possible to distinguish the influence of satisfaction with different service components on customer loyalty. Three service components (the performance, programming, and the secondary product) and one price component are distinguished. The performance and programming are part of the primary product. The performance is (in many cases) outside the sphere of influence of Dutch theatres. Theatres can influence their programming and the secondary product. Finally, measures related to the availability of the tickets are included.

a. Customer satisfaction with the performance

Some studies indicate there might be a positive relationship between satisfaction with the performance and customer loyalty. Johnson and Garbarino (2001) found that consistent subscribers' satisfaction with the performers was significantly higher than the performer satisfaction rates of single-ticket buyers and occasional subscribers. However, performer satisfaction rates did not influence consistent subscribers' affective loyalty (Garbarino and Johnson, 1999). Davis and Swanson (2009) examined the importance of service attributes considered by various customer segments. Issues directly related to the performance (such as the quality of the performance or acoustics) were significantly more important to the subscribers than to the single-ticket buyers. The results also show that consumers attending more than five events in the year before, rated the importance of the show performance significantly higher than any other group.

Other studies question the importance of satisfaction with the performance on customer loyalty (Hume, 2008; Hume et al., 2007). Hume and Mort (2010) show that the quality of the performance has no significant influence on the repurchase intention. The results of our qualitative study also question the importance of satisfaction with the performance. The results indicate that all segments are satisfied with the performances they have seen. It appears, that there are no or only small differences between incidental spectators, interested participants and the core audience regarding the performance satisfaction.

In conclusion, it seems that there is no relationship between satisfaction with the performance and affective, conative and behavioural loyalty levels. An explanation for the absence of a relationship might be that satisfaction is related to one entity (the performance) and customer loyalty is related to another entity (the theatre). It appears that satisfaction with a performance (which can be seen in many theatres) is different from satisfaction with a specific theatre. Another possible explanation is that core audience's satisfaction rates might be negatively influenced by some critical evaluations of highly educated and experienced visitors (Johnson et al., 2008), which disturbs the relationship between satisfaction and loyalty.

Nevertheless, it is recognized that there is a discussion in the literature. Moreover, one of the goals of this study is to compare the influence of the three service components on customer loyalty. Therefore, this concept is included in this study.

Hypothesis 1a: Satisfaction with the performance does not influence affective, conative and behavioural loyalty to venues.

b. Customer satisfaction with the programming

This service component does not receive much attention in the literature. Only Garbarino and Johnson (1999) and Johnson and Garbarino (2001) refer to this concept. It should be noted that their studies relate to the same survey results. Johnson and Garbarino (2001) found that consistent subscribers' satisfaction with the programming was significantly higher than the satisfaction rates of single-ticket buyers and occasional subscribers. Because consistent subscribers like the diversity of the plays better, it seems they are more satisfied with theatre's programming. Furthermore, the selection of plays is a reason for the occasional subscribers and single-ticket buyers not to attend the theatre. Garbarino and Johnson (1999) show that satisfaction with theatre's programming positively influences consistent subscribers' affective loyalty. The results of our qualitative study indicate that the three customer segments show differences in satisfaction with theatre's programming. The incidental spectators do not show satisfaction. Although a small majority of the interested participants is satisfied, several respondents are clearly dissatisfied. The core audience seems to be most satisfied with theatre's programming.

Anderson and Mittal (2000) show the importance of investigating the linearity and the extent of symmetry of the relationship between satisfaction and customer loyalty. They point out that in some cases the relationship between satisfaction and customer retention is nonlinear: at certain points in this relationship you might find diminishing returns or increasing returns. The authors also show that the relationship might be asymmetrical: the impact of an increase is different from the impact of a comparable decrease. In their study, they found that dissatisfaction has a greater impact on repurchase intention than satisfaction. They argue that the relationship between satisfaction and loyalty varies across industries and may differ on which dependent variable is taken into account (affective, conative or behavioural loyalty). Given the lack of specific information, it is not possible to hypothesize about the linearity and symmetry of the relationship between satisfaction with the programming and customer loyalty. Therefore, this relationship will just be explored.

Hypothesis 1b: Satisfaction with the programming positively influences affective, conative and behavioural loyalty to venues¹⁰.

c. Customer satisfaction with the secondary product

The secondary product consists of many elements, such as staff, seating, and the theatre facility. Johnson and Garbarino (2001) show that dissatisfaction with the facility prevented single-ticket buyers or occasional subscribers from becoming regular subscribers. Garbarino and Johnson (1999) found that consistent subscribers' satisfaction with the facilities was significantly higher than the facility

¹⁰ It is recognized that the relationship between satisfaction with the programming and different forms of customer loyalty is not unambiguous and that causality is hard to prove. The regression analysis which is conducted may explain variation in customer loyalty, but it does not necessarily imply causation. However, based upon given theoretical insights, we assume that satisfaction with the programming influences customer loyalty.

satisfaction rates of single-ticket buyers and occasional subscribers. Furthermore, they found that the consistent subscribers significantly rated the intimacy of the theatre higher than the other customer groups. However, overall satisfaction with the theatre facility did not influence consistent subscribers' affective loyalty. Hume (2008) and Hume et al. (2007) stress the importance of the quality of the secondary product. However, Hume and Mort's quantitative study (2010) show that there is no relationship between the quality of the secondary product and conative loyalty. The results from our qualitative study indicate that incidental spectators, interested participants and the core audience are generally satisfied with the secondary product. Therefore, it seems that there is no relationship between satisfaction with the secondary product and conative and behavioural loyalty.

Hypothesis 1c1: Satisfaction with the secondary product does not influence conative and behavioural loyalty to venues.

It appears that customers who are committed, highly appreciate the atmosphere, additional services, and the staff (see section 3.5.7). Moreover, several spurious loyal customers appear to be dissatisfied with the facilities and the building. Therefore, it seems there is a (weak) relationship between customer satisfaction with the secondary product and affective loyalty.

Hypothesis 1c2: Satisfaction with the secondary product positively influences affective loyalty to venues.

d. Customer satisfaction with the price

In section 2.3.1, the role of prices in relationship to customer loyalty was discussed. Many authors point out the influence of price on performing arts attendance or customer loyalty (Currim et al., 1981; Johnson and Garbarino, 2001; Colbert et al., 1998; Scheff, 1999; Meijjer, 2007; Foekema, 2008) or show that the demand is price-elastic (Lévy-Garboua and Montmarquette, 1996; Schimmelpfennig, 1997). However, most authors who have measured consumer demand for the performing arts, point out that it is relatively insensitive to price (Felton, 1992; Colbert et al., 1998). Some studies suggest that high prices may not be an important inhibitor for non-attenders (Andreasen, 1991; Scheff Bernstein, 2006). It is expected that most non-attenders are just less involved with performing arts. Finally, some studies point out that low-income groups value price discounts higher (Currim et al., 1981), or are more reluctant to accept price increases (Colbert et al., 1998) than high-income groups. Our qualitative study shows that the price of the performance seems to be a major determinant of customer loyalty. The incidental spectators and the interested participants perceive prices as high, while the core audience seems to be rather satisfied with the prices.

Hypothesis 1d: Satisfaction with the price positively influences conative and behavioural loyalty to venues.

e. Ticket availability

The constrained availability of the tickets influences customer loyalty. Performing arts services have short shelf lives, they are only available at particular times and sometimes they are sold out. Ticket availability relates to whether performances are sold out and to the limited availability of

performances because they are programmed on a limited number of dates. It could be argued that in markets with a great variability in the availability of the product, it is less likely consumers will become loyal (Dick and Basu, 1994). Different studies show that sold out performances on preferred dates are a reason for decreasing behavioural loyalty (Scheff, 1999) or a reason not to attend performing arts at all (Foekema, 2008). The qualitative study shows that sales procedures and the availability of tickets influences customer loyalty. The results indicate mixed outcomes of the perception of the sales procedures. The incidental spectators appear not to be familiar with the procedures. It seems that the interested participants show more dissatisfaction with these procedures compared to the core audience. The incidental spectators and the interested participants are less satisfied with the availability of the tickets than the core audience.

Hypothesis 1e: The availability of tickets positively influences conative and behavioural loyalty to venues.

2. Intrapersonal factors

a. Involvement

In section 2.5, it has been argued that some non-attenders are disinterested in the performing arts and have general, often negative associations with these services (Teichert and Tajtáková, 2007). Incidental spectators are less involved with the performing arts than the core audience (Hume et al., 2006). Hill and Green (2000) show that involvement positively influences behavioural loyalty in a football context. Iwasaki and Havitz (2004) and Park (1996) found a positive relation between involvement, affective loyalty and behavioural loyalty of customers of a recreational agency and a fitness program respectively. A study of Lee et al. (2007) shows a direct influence of involvement on affective and behavioural loyalty of customers of a recreational area. This study only shows an indirect effect of involvement on conative loyalty. A study of Kyle, Bricker, Graefe and Wickham (in Kyle en Mowen, 2005) illustrates that the effect of involvement on affective loyalty varies across settings. This study shows little support for the positive relationship between involvement and affective loyalty. Hume and Mort's study (2010) in the performing arts shows that involvement has a direct and positive influence on the repurchase intention, suggesting that involvement is a decisive factor, irrespective of satisfaction. The results of our qualitative study show that there seem to be considerable differences between the involvement of the incidental spectators, interested participants and the core audience, suggesting a positive relationship between involvement and conative and behavioural loyalty levels. The results also suggest a relationship between involvement and affective loyalty (see section 3.5.7).

Hypothesis 2a: Involvement with performing arts positively influences affective, conative and behavioural loyalty to venues.

b. Cultural socialisation

Cultural socialisation is related to the extent a person is socialized in his / her childhood with arts and culture. Parents and school form the two main sources of cultural socialisation. It is assumed

that the core audience have had parents who also have been actively cultural participating and that this segment is higher educated than the incidental spectators (Nagel, 2001; Roose and Waege, 2003). Kracman (1996) shows that children who had school-based arts instruction and especially children who had arts lessons outside of school, attended opera, ballet or classical music significantly more than children who had no instruction. According to Verhoeff and Ganzeboom (1991) and De Haan and Knulst (2000) the cultural socialisation of the parental environment is of more importance as a determinant of arts attendance compared to education. This is confirmed in a study by Kolb (2001). A study by Andreasen (1991) shows that there is an increase in childhood socialisation as one moves through the performing arts adoption process. The results from our qualitative study seem to indicate that the core audience is more culturally socialized than other customer segments. However, as discussed in section 3.6.3, it seems that cultural socialisation is even more related to involvement than to customer loyalty. Some 'coincidentals' for example were culturally socialized and involved with performing arts, while not often attending Theaters Tilburg (see section 3.9). From a parental point of view, cultural socialisation might be regarded as raising interests of children for attending performing arts as a leisure activity. It appears that cultural socialisation and involvement are both related to (raising) interests in an activity on a generic level, while customer loyalty is related to a brand-specific level. Therefore, cultural socialisation seems primarily to relate to a general interest in performing arts, rather than to a specific interest in one particular theatre.

Hypothesis 2b: Cultural socialisation positively influences involvement with performing arts.

c. Perceived certainties

As stated in section 2.3.2, the certainty factor plays a dual role. It represents perceived uncertainties or risks and perceived certainties or opportunities. In this study, the focus is on perceived certainties because the qualitative study shows that perceived risks seem to play a limited role in explaining customer loyalty. Because of scarcity (Petr, 2005) and possibilities of priority seating, the interested participants and the core audience are inclined to make their bookings in advance. Because they are involved with the performing arts, they want to have a guaranteed ticket and a good seat (Ryans and Weinberg, 1978). One of the major reasons for purchasing a subscription is to be more certain to attend (Ryans and Weinberg, 1978). Apparently, some customers need a level of personal discipline to encourage them to attend regularly (Boyle, 2007; Theater Netwerk Nederland, 1994). The qualitative study shows that perceived certainties relate to (a) the certainty of having a ticket, (b) the certainty of having a good seat (c) the possibility to plan a theatre visit so that other leisure activities can be organised around these events, and (d) to be more certain to attend.

These perceived certainties are a form of pre-commitment or pre-loyalty. Customers are able to express loyalty prior to the start of the season: they buy tickets in advance and they spend money in advance. They want to pre-commit themselves beforehand to avoid missing specific performing arts events. In this respect, the construct pre-commitment actually refers to pre-loyal behaviour and it does not refer to affective feelings or affective loyalty. It might be that perceived certainties are related to involvement. It is likely that highly involved customers want to be certain to attend their favourite artists.

Hypothesis 2c: The perception of certainties positively influences conative and behavioural loyalty to venues.

d. Travel time

The travel time is also one of the determinants of customer loyalty. Several studies show that the closer the customer is living to a theatre, the more likely he will visit this theatre (Verhoeff and Ganzeboom, 1991) and be loyal to the theatre (Petr, 2005; Van den Broek, 2008). In section 3.4, it was described that customer database details show that the core audience of Theaters Tilburg lives closer to the theatre than the interested participants, and that the interested participants live closer to the theatre than the incidental spectators. Moreover, the interviews show that a greater distance can be a real barrier for customers to attend a theatre. On the contrary, living close to a theatre provides convenience, which makes it easy to attend that theatre.

Hypothesis 2d: Travel time negatively influences conative and behavioural loyalty to venues.

3. Interpersonal factors

a. Current social influences

Many studies relate social influences to subjective norms which are part of the theory of planned behaviour (Ajzen, 1991). Subjective norms or normative influences represent individual's normative beliefs about what others who are most important think he/she should do and the extent of motivation to which the individual wants to comply with what referents think (Ajzen, 1991; Cunningham and Kwon, 2003; Miesen, 2003). It is the question whether subjective norms should be included to represent social influences in our study. These norms might be relevant for behaviour with for example harmful outcomes (Terry and Hogg, 1996) or for ethical decision-making (Tarkiainen and Sundqvist, 2005). Therefore, many studies related to consumers' health use these norms (see the overview of studies in Ravis and Sheeran, 2003). Since these norms are related to perceived wishes of others (Norman et al., 2005) and social pressure derived from fear (Bamberg et al., 2007), it seems that subjective norms have a slightly 'coerced connotation'. It appears that items related to this kind of conscious compliance with behaviour of others, do not correspond with the uncoerced and enjoyable character of performing arts attendance. The measures related to the motivation to comply and the motivation to approve seem to contradict with this character. Furthermore, various authors point out that subjective norms only play a minor role in explaining intentions (Armitage and Conner, 2001; Chatzisarantis et al., 2009; Elliott, 2010; Hamilton and Whyte, 2008; Terry and Hogg, 1996). They do not always add predictive power (also see Ajzen, 1991). In studies related to the theory of planned behaviour, the other parts of this theory (attitudes and perceived behavioural control), mainly explain variance in intentions. There seem to be various reasons for the lack of explaining power of subjective norms. Firstly, the concept is narrowly conceptualized (Armitage and Conner, 2001; Hamilton and Whyte, 2008). Secondly, Chatzisarantis et al. (2009) and Terry and Hogg (1996) refer to its operationalisation:

- The items refer to significant others and do not include group members in a specific context.
- The items only relate to social pressure and only injunctive norms are used.

It seems that the concept of subjective norms does not capture the full richness of social influences (Armitage and Conner, 2001), especially not in the performing arts sector. Our qualitative study showed that members of the core audience had more family and friends visiting performing arts than the incidental spectators. Moreover, some members of the core audience and some interested participants identified themselves with the group of theatre attenders. Therefore, their social identity seems to play a major role. This idea is confirmed by various authors who point out that social identity theory should be included in the theory of planned behaviour (Chatzisarantis et al., 2009; Elliott, 2010; Fekadu and Kraft, 2002; Terry and Hogg, 1996). Persons like to identify themselves with certain groups and define themselves in specific social categories. They affiliate themselves in a specific social world, they share a common set of meanings and develop an identity which is related to the identity of the group. Therefore, they will adopt the social norms and show group behaviour (Chatzisarantis et al., 2009, Elliott, 2010; Fekadu and Kraft, 2002, Hamilton and Whyte, 2008; Terry and Hogg, 1996). In case people do not identify themselves with a group, the group process becomes less important in explaining behaviour (Chatzisarantis et al., 2009). The idea is that 'an attitude will be expressed behaviorally only when a supportive normative environment exists' (Terry and Hogg, 1996, p. 778). Because of the uncoerced and social character of performing arts attendance the formation of a social identity could be easily enhanced. This kind of social influence is also related to social bonding as part of the concept of involvement. In conclusion, it seems that social influences in the performing arts are related to an 'uncoerced connotation', such as the joy of having companionship and the motivation to belong to a certain group of people.

Various authors propose that social influences consist of two types (Fekadu and Kraft, 2002; Norman et al, 2005; Priebe and Spink, 2011; Terry and Hogg, 1996):

1. Subjective or injunctive norms related to social pressure and approval of others (as part of the original theory of planned behaviour). These norms relate to the 'coerced connotation' of social influences.
2. Informational or descriptive norms related to the perception of attitudes or behaviour of others. These norms may relate to the 'uncoerced connotation' of social influences.

According to Ravis and Sheeran (2003), subjective norms and descriptive norms are two distinct concepts. Several studies show that descriptive norms have a significant influence on intentions (Fekadu and Kraft, 2002; Norman et al., 2005; Priebe and Spink, 2011; Ravis and Sheeran, 2003). Norman et al. (2005) argue that the influence of behavioural descriptive norms on intentions is significant. However, the influence of attitudinal descriptive norms or a combination of descriptive attitudinal and behavioural norms is not clear (Norman et al., 2005). Therefore, in this study behavioural descriptive norms are included (related to whether significant others themselves perform the behaviour in question) in order to measure the social influence on customer loyalty. This implies that the social influences refer to the concept of the 'behavioural cultural involvement of individual's social environment', for example belonging to an arts community or the extent of contacts with people who are behaviourally culturally involved. Attention for the current social environment corresponds with ideas of Barton Upright (2004) in the performing arts sector. Barton Upright (2004) argues that customers' current interest for arts is not only a consequence of childhood socialisation, but also relates to current social relationships. Whereas cultural socialisation relates to a form of socialisation in the past, current social influences relate to a form of current socialisation.

There is a lack of studies which relate current social influences to customer loyalty in the performing arts. According to the theory of planned behaviour, social influences are positively related to attitudes toward specific behaviour and to intentions (Ajzen, 1991). It seems that the concept of involvement with the performing arts (measured on a generic activity level) corresponds stronger to these attitudes and intentions than the concept of customer loyalty (measured on a brand-specific level). The qualitative study shows that family and friends of the incidental spectators seem to be less involved with performing arts than family and friends of the core audience. It is also assumed that customers' rich social-cultural world is not necessarily related to affective loyalty. Furthermore, as previously discussed with cultural socialisation as related to past social influences, the current social influences seem to be even more related to involvement than to behavioural loyalty. The social environment of some coincidentals for example seems to be culturally oriented, while these coincidentals are not attending Theaters Tilburg often for reasons of convenience. Therefore, social influences seem to relate primarily to a general interest in performing arts (involvement), rather than to a specific interest in or re-attendance of one particular theatre (customer loyalty).

Hypothesis 3a: The involvement with performing arts of individual's social environment positively influences individual's involvement with performing arts.

b. Partner taste homogeneity

The qualitative interviews show that taste similarity or taste homogeneity between married or cohabiting partners seems to be a relevant determinant for customer loyalty. Homogeneity refers to the degree to which partners resemble each other (Kalmijn and Bernasco, 2001). Partner taste homogeneity relates to partners' common interest in the performing arts in general and to a common interest in specific genres. Several incidental spectators point out that their partner (mostly male) is not really interested or even disinterested in the performing arts, while the respondents themselves showed higher interest. Some respondents from the core audience also mentioned the differences in interest for performing arts. Nevertheless, this problem seems to be relevant for a smaller group of respondents and it seems to have less impact. Partner taste homogeneity may be seen as a specific part of current social influences. The concept relates to a (specific) interest in performing arts of the most important social contact: the partner. It seems that partner taste homogeneity is not necessarily related to affective loyalty. As discussed with cultural socialisation and current social influences, the influence of the partner seems to be primarily related to customers' involvement with the performing arts, rather than customer loyalty to venues.

Hypothesis 3b: Partner taste homogeneity positively influences involvement with performing arts.

4. Meso supply

Performance / performer influence

As discussed in section 2.3.3, the performance / performer influence is related to loyalty to visiting specific performances or loyalty to specific performers, and it is related to choice processes. This influence can be described as the extent to which the performance or performer decides which theatre to visit. In case customers are very keen on a specific performance, or if they are fan of a specific performer, this will influence customers' loyalty to a venue. The performance / performer influence is related to the nature of customer loyalty.

The qualitative study shows that the influence of the performance or performer is different for many individuals. The incidental spectators are not loyal to venues and they buy tickets because they want to see a specific performance or performer. They do not only choose from theatre's offerings, but they show polygamous behaviour. A major part of the core audience seems to choose mainly from theatre's offerings. Therefore, the performance / performer influence is smaller for the core audience.

Some other studies also show the importance of the performance / performer influence. Garbarino and Johnson (1999) show that the selection of plays is significantly more important for the occasional subscribers or individual ticket buyers compared to the consistent subscribers. A recent quantitative study of Guillon (2011) shows the positive influence of 'appreciation towards authors, directors and actors' on attendance frequency, relationship duration, and intentions to subscribe related to a theatre.

Hypothesis 4: The performance / performer influence has a negative effect on conative and behavioural loyalty to venues.

5. Affective loyalty

Several studies show that affective loyalty influences conative and behavioural loyalty (Back and Parks, 2003; Garbarino and Johnson, 1999; Iwasaki and Havitz, 2004; Jaiswal and Nirah, 2011).

Hypothesis 5a: Affective loyalty positively influences conative and behavioural loyalty to venues.

It is expected that satisfaction of some specific service components influences affective loyalty, which in turn influences conative and behavioural loyalty. This mediating role of affective loyalty is supported by several studies (Back and Parks, 2003; Evanschitzky and Wunderlich, 2006; Garbarino and Johnson, 1999; Li and Petrick, 2008; Yuksel et al., 2010; Jaiswal and Nirah, 2011). Based on earlier arguments used to formulate hypothesis 1a – 1d, it is expected that satisfaction with the programming and the secondary product influences affective loyalty.

Hypothesis 5b1: Satisfaction with the programming positively influences affective loyalty, which in turn positively influences conative and behavioural loyalty.

Hypothesis 5b2: Satisfaction with the secondary product positively influences affective loyalty, which in turn positively influences conative and behavioural loyalty.

6. Behavioural loyalty

According to the theory of planned behaviour (Ajzen, 1991), intentions influence behaviour. In this study, conative loyalty is related to future intentions and behavioural loyalty is measured by past behaviour. Therefore, the outcomes of conative loyalty cannot be used as an explanation for behavioural loyalty. In this study, it is argued that past behaviour influences future intentions. Several studies show that past behaviour influences future behaviour (De Cannière et al., 2009; Sheeran and Abraham, 2003), and that past behaviour influences future intentions (Cunningham and Kwon, 2003; Lam and Hsu, 2006). Therefore, the expectation is that behavioural loyal guests will be inclined to visit the theatre in the future.

Hypothesis 6: Behavioural loyalty positively influences conative loyalty to venues.

7. The relationship of social influences, involvement and customer loyalty

In this study, various social influences are distinguished, consisting of previous socialization (cultural socialization), current socialization (current social influences) and partner taste homogeneity. As discussed before, it is expected that these social influences have a positive impact on involvement, and that involvement influences affective loyalty, which in turn influences conative and behavioural loyalty. The pathway from involvement to affective loyalty, and from affective loyalty to conative and behavioural loyalty has been described earlier in the leisure literature, but seems to be new in the arts literature (Lee et al., 2007; Iwasaki and Havitz, 2004; Park, 1996). In this study, a third path is added to the two existing paths: social influences are added as the beginning of the pathway.

Hypothesis 7a: Cultural socialization positively influences involvement, which in turn positively influences affective loyalty, which in turn positively influences behavioural loyalty and conative loyalty.

Hypothesis 7b: Current social influences have a positive effect on involvement, which in turn positively influences affective loyalty, which in turn positively influences behavioural loyalty and conative loyalty.

Hypothesis 7c: Partner taste homogeneity positively influences involvement, which in turn positively influences affective loyalty, which in turn positively influences behavioural loyalty and conative loyalty.

4.4 Research method and measures

Cross-sectional research has been carried out among guests of three Dutch performing arts venues: Theaters Tilburg (Tilburg), Theater aan de Parade ('s Hertogenbosch) and Parktheater (Eindhoven). The three venues are main performing arts venues in their environment and offer a wide variety of performances each year. The venues are all located in the south of The Netherlands. In each city

and in the areas in between these cities, there are several other performing arts venues, offering a competitive environment. The three theatres already exist for many years implying that their guests have had the opportunity to commit themselves to the organisations, if they wanted to. The three cities are neighbouring cities which might limit differences of external influences on customer loyalty, such as differences in the competitive environment.

Customers of the three theatres who attended the theatre in the 2010/2011 season, received an e-mail in which they were invited to fill out an on-line questionnaire. The customers were randomly selected so that different customer groups are represented. The response of the first e-mail was 12,2%. Therefore, a second e-mail was sent resulting in 1100 completed questionnaires and a response rate of 18,9% (who completed the whole questionnaire; see table 4.1). In addition, 3,6% started answering the questions, but did not finish the questionnaire. These respondents are not taken into account in the statistical analyses.

The response rates of Theaters Tilburg and Parktheater Eindhoven are lower than the response rate of Theater aan de Parade. The differences between response rates might be explained by two reasons. Firstly, Theaters Tilburg and Parktheater Eindhoven regularly send out questionnaires to their customers which might contribute to a lower interest to participate. Secondly, Theater aan de Parade offered a small incentive (10 free tickets for guests who returned the questionnaire).

Table 4.1

Overview of response

	Theaters Tilburg	Theater a/d Parade	Parktheater	Total
sent	1990	1990	1990	5970
e-mail bounced	47	47	63	157
Number of respondents who received questionnaire	1943	1943	1927	5813
Number of respondents who completed questionnaire	327	448	325	1100
Total response	16,8%	23,1%	16,9%	18,9%

In appendix 4 it is described how the constructs of the conceptual model are measured and why the constructs are measured this way. This is also summarized in table 4.3 (section 4.5.2). Most measures are derived from former studies, in some cases they need to be adapted to an arts context. For a few items existing measures have not been found. Therefore, some items are self-constructed. The questionnaire consists of 59 questions. The Dutch version is added in appendix 5.

The data were analyzed in different ways. Firstly, the reliability and validity of the scales was analyzed by calculating Cronbach's alpha and by a confirmatory factor analysis (see paragraph 4.5.1). Secondly,

some descriptive results (mean and standard deviation) are discussed in paragraph 4.5.2. Thirdly, the general model is discussed by using univariate tests in paragraph 4.5.3. Fourthly, in paragraph 4.5.4, the hypotheses are tested in two ways: by multiple regression analyses (General Linear Model) and by structural equation modelling. Although it is recognized that applying one method is preferable, these two different methods are applied, because if only one method was used, not all hypotheses could be tested. Multiple regression analyses are used to test hypotheses 1, 2, 3, 4, 5a and 6. This type of analysis is not appropriate to test the supposed mediating effect of affective loyalty or involvement in hypotheses 5b1, 5b2, 7a, 7b and 7c. Therefore, in addition to multiple regression analyses, structural equation modelling is applied to a part of the model (see figures 4.2 and 4.3). It is not possible to test the whole conceptual model (presented in figure 4.1) by using structural equation modelling, including all determinants and its interrelationships, because statistical techniques do not offer the possibility to create one proper path model. This implies that in order to test the expected mediating roles of involvement and affective loyalty, structural equation modelling is used for a specific part of the conceptual model. Structural equation modelling is applied to test two models:

1. The relationships between four variables related to satisfaction (performance, programming, secondary product and price) and three components of customer loyalty (affective, conative and behavioural; see figure 4.2). Several studies in the performing arts include overall satisfaction, but do not differentiate between several components. Because it is expected that different service components affect customer loyalty in different ways (Garbarino and Johnson, 1999), it is interesting to refine insights into the relationships between components of customer satisfaction and customer loyalty. Given the expected mediating role of affective loyalty (see hypothesis 5b1 and 5b2), structural equation modelling is used. Most variables applied in figure 4.2 are also included in figure 4.1. Satisfaction with the performance is not included in figure 4.1, because it is expected that it does not influence customer loyalty. Nevertheless, it is included in figure 4.2, because as illustrated earlier, a discussion is recognized in the literature about this relationship. Therefore, it is also interesting to test the relationship between satisfaction with the performance and three components of customer loyalty.

2. The relationships between three variables related to social influences (cultural socialization, current social influences and partner taste homogeneity), involvement, and three components of customer loyalty (affective, conative and behavioural loyalty; see figure 4.3). Assumptions about these relationships are stated in hypothesis 7a, 7b and 7c. The research model presented in figure 4.3 is a part of the conceptual model presented in figure 4.1, and it is based on theoretical insights presented earlier.

4.5 Results

4.5.1 Reliability and validity

The reliability and validity of the scales was analyzed by calculating Cronbach's alpha and by a confirmatory factor analysis (see table 4.2).

Using Cronbach's alpha, the reliability of most scales is satisfactory: affective loyalty ($\alpha = 0.88$),

conative loyalty ($\alpha = 0.77$), satisfaction with the secondary product ($\alpha = 0.83$), involvement ($\alpha = 0.88$), cultural socialization ($\alpha = 0.78$), social influences ($\alpha = 0.85$) and partner taste homogeneity ($\alpha = 0.85$). In first instance, the Cronbach's alpha of three scales are insufficient:

- a. The availability of tickets was measured using three questions. The Cronbach's Alpha is 0.65. If the question 'I regularly miss a performance because the day it takes place is not convenient for me' is deleted, the Cronbach's Alpha is 0.80.
- b. Perceived certainties was measured using four items. The Cronbach's Alpha is 0.59. If the third and the fourth item are not used, Cronbach's Alpha is 0.61, which is still insufficient.
- c. Three items are used to measure performer / performance influence. The Cronbach's Alpha is 0.28. In case only the first and the third item are used (and not the question 'If I want to visit a performance, I do not really care which theatre to visit'), the Cronbach's Alpha is 0.52, which is still insufficient.

The reliability of the scales was further tested by a confirmatory factor analysis. Some respondents did not answer all questions. The questions related to perceived certainties were only answered by respondents who booked their tickets prior to the season ($n=723$). The questions related to partner taste homogeneity were only answered by guests who had a partner ($n=869$). Therefore, several confirmatory factor analyses were carried out. These analyses show that all scales, with the exception of perceived certainties, are reliable (see table 4.2). The results of the confirmatory factor analysis indicated a relatively good fit: $X^2(689)=1880,838$, $p>0,05$, $X^2/df=2,730$, $GFI=0.904$, $RMSEA=0.045$, $CFI=0.932$.

In further analyses, only one item of perceived certainties ('to be certain to have tickets') will be taken into account. This single item measurement may be regarded as sufficient, since the object is 'concrete singular' (it consist of a single object which is easily imagined) and its attribute is concrete (Bergkvist and Rossiter, 2007). Given the insufficient result of the Cronbach's Alpha of performer / performance influence, only one item is considered in further analyses: 'If I want to visit a performance, I do not really care which theatre to visit'. This item reflects the essence of the definition given in section 2.3.3, as performer / performance influence was defined as the relationship between choosing a specific performance or performer and choosing a specific venue as part of customers' decision-making process.

In our qualitative study, we found two new dimensions of involvement (transmission and financial support) and one new dimension of affective loyalty (affective preference). The results show that the reliability of the involvement scale (including five dimensions) and of the affective loyalty scale (including two dimensions) is good. The analyses show that the Cronbach's Alpha of both scales cannot be improved by deleting one of the items. Above all, the factor loadings of the confirmatory factor analysis are also good. Therefore, the quantitative results show support for the two-dimensional structure of affective loyalty (attachment and preference) and it provides evidence for the five-dimensional structure of involvement (attraction, centrality, self-expression, transmission and financial support).

Table 4.2:*The scales of the research instrument: Cronbach's alpha and factor loadings*

Scale	n	Cronbach's alpha	Factor loadings				
affective loyalty (consisting of two dimensions)	6	0.88					
affective loyalty attachment	3	0.80	0.77	0.68	0.84		
affective loyalty preference	3	0.87	0.84	0.86	0.79		
conative loyalty	2	0.77	0.84	0.76			
satisfaction with the secondary product	5	0.83	0.70	0.81	0.76	0.55	0.75
involvement (consisting of five dimensions)	15	0.88					
involvement attraction	3	0.84	0.79	0.75	0.85		
involvement self-expression	3	0.68	0.69	0.59	0.65		
involvement centrality	3	0.70	0.81	0.68	0.54		
involvement transmission	3	0.91	0.89	0.84	0.91		
involvement financial support	3	0.87	0.86	0.85	0.81		
cultural socialisation	3	0.78	0.78	0.70	0.72		
current social influences	3	0.85	0.75	0.90	0.80		
partner taste homogamy	3	0.89	0.75	0.82	0.99		
availability tickets	2	0.80	0.93	0.74			
performance/performer influence	2	0.52	0.59	0.58			

4.5.2 Descriptive results

In total 63.5% of all respondents were female and 58% had a bachelor or master degree. The average age was 49.38 (SD 13.333) with a range from 15 to 86 years old. These demographic results correspond with other studies in the performing arts (Garbarino and Johnson, 1999; Garber et al., 2000). The respondents are relatively highly educated since only 34% of the Dutch labour force has a bachelor or master degree (CBS, 2011).

The average number of attendances at the theatres the previous year (reflecting behavioural loyalty) was 5.12 (SD 4.249) with a range from 0 to 50 (see table 4.3). In total 23% of the respondents attended the theatre 0 – 2 times, 44.4% attended the theatre 3 – 5 times and 32.6% attended the theatre 6 times or more. Customer database analysis shows that of all three theatres more than 70% of the customers buy one or two tickets. This percentage is much higher than the results of our questionnaire show. Customer database analysis also shows that between 7% and 13% of the customers buy more than six tickets. These percentages are much lower than the results from the questionnaire. The difference between the results from the questionnaire and customer database might be explained by following reasons. Firstly, theatres do not capture all details of their customers. In case someone accompanies a person who bought a ticket, he/she is not registered. Secondly, loyal customers are likely to be inclined to respond to questionnaires compared to non-loyal customers (Garbarino and Johnson, 1999; Noppen, 2009). This is in line with the qualitative study described in chapter 3, where the response rate to participate increased as behavioural loyalty levels increased.

Attending performing arts seemed to be a rather important leisure activity because the average number of attendances of performing arts (reflecting behavioural involvement) was 9.83 (SD 7.493)

with a range from 0 through 50. If the number of attendances of a specific theatre (5.12) is related to the number of attendances of performing arts (9.83), it shows that on average 60% of performing arts visits is attended at the specific theatre, and that 40% of all visits to performing arts is elsewhere.

The majority (66%) of the respondents bought theatre tickets at the specific theatre prior to the season. Many respondents live close to the theatre: 42% needs to travel less than 15 minutes, and 83% needs to travel less than 30 minutes. In total 79% of the respondents are married or live together with a partner.

The mean score of affective loyalty is 3.28 on a 5-point scale (see table 4.3). The intentions to re-attend the theatre next year are high: conative loyalty is 4.17. The respondents tend to be (very) satisfied with the performance (4.16), programming (3.85) and the secondary product (4.04). The satisfaction with the prices is lower (3.38). The respondents score relatively high on some dimensions of involvement: attraction (3.76) and transmission (3.52). Other dimensions of involvement score lower: self-expression (3.23), centrality (2.75), and financial support (2.76). The respondents score relatively low on cultural socialisation (2.50) and social influences (3.07) and relatively high on homogenous partner taste (3.50).

Table 4.3*Results*

Construct	Mean	SD	N
Affective loyalty (overall score $\alpha = 0.88$)	3.28	0.64	1100
Affective loyalty attachment ($\alpha = 0.80$)	3.35	0.61	1100
- I am very committed to theatre x	3.22	0.72	1100
- I feel a strong sense of belonging to theatre x	3.73	0.69	1100
- I am very attached to theatre x	3.10	0.77	1100
Affective loyalty preference ($\alpha = 0.87$)	3.22	0.78	1100
- Theatre x is my favourite theatre, by a long way	3.25	0.88	1100
- I have a clear preference for theatre x in relation to other theatres	3.24	0.89	1100
- I enjoy attending theatre x more than any other theatre	3.17	0.88	1100
Conative loyalty ($\alpha = 0.77$)	4.17	0.70	1100
- I plan to attend theatre x next season (2011/2012)	4.14	0.67	1100
- How would you rate your chances of attending theatre x next year?	4.19	0.86	1100
Behavioral loyalty			
- Attendance theatre x within the last 12 months	5.12	4.25	1100
- Attendance performing arts (including theatre x) within the last 12 months (behavioural involvement)	9.83	7.48	879
- Proportion attendance theatre x (attendance theatre x / behavioural involvement)	0.60	0.27	878
Satisfaction performance	4.16	0.54	1100
Satisfaction programming / choice of performances	3.85	0.64	1100
Satisfaction secondary product ($\alpha = 0.83$)	4.04	0.51	1100
- theatre facilities	4.04	0.70	1100
- atmosphere	4.06	0.65	1100
- staff	4.17	0.63	1100
- seat locations	3.88	0.73	1100
- provision of services	4.07	0.60	1100
Satisfaction price	3.38	0.73	1100
Availability tickets ($\alpha = 0.80$)	3.49	0.80	1100
- If I want to attend a performance, in most cases tickets are available	3.58	0.81	1100
- I regularly miss a performance because it is sold out ¹¹	3.40	0.93	1100
Involvement (overall score) ($\alpha = 0.88$)	3.21	0.50	1100
Involvement attraction ($\alpha = 0.84$)	3.76	0.70	1100
- Very interested in visiting performing arts	3.63	0.83	1100
- Something which leaves me quite cold ¹²	3.85	0.81	1100
- Really enjoy visiting performing arts	3.81	0.76	1100
Involvement self-expression ($\alpha = 0.68$)	3.23	0.60	1100
- I can really be myself	3.37	0.77	1100
- I identify with people	3.24	0.73	1100
- Says a lot about who I am	3.09	0.83	1100
Involvement centrality ($\alpha = 0.70$)	2.75	0.70	1100
- A central role in my life	2.90	0.89	1100
- A lot of my life is organized around	2.30	0.85	1100
- To change my preference would require major rethinking	3.06	0.91	1100

¹¹ reverse coding

¹² reverse coding

Involvement transmission ($\alpha = 0.91$)	3.52	0.76	1100
- To pass on my cultural interests to children	3.54	0.85	1100
- To introduce children with performing arts	3.47	0.83	1100
- To stimulate children' cultural interests	3.56	0.81	1100
Involvement financial support ($\alpha = 0.87$)	2.76	0.70	1100
- Financially support the continued existence of theatre x	2.83	0.77	1100
- Financially support theatre's policy	2.62	0.78	1100
- Financially support arts and culture in city x	2.83	0.81	1100
Cultural socialization ($\alpha = 0.78$)	2.50	0.88	1100
- Paid much attention to lessons in the field of the performing arts	2.68	1.13	1100
- Often attended performing arts with my primary or secondary school	2.51	1.00	1100
- Often attended performing arts with my parents	2.32	1.03	1100
Perceived certainty ($\alpha = 0.59$)	3.76	0.57	723
- To be certain to have tickets	4.18	0.61	723
- To be certain to have a good seat	3.91	0.82	723
- In order to be able to organise other leisure activities	3.46	0.94	723
- Because then I'm sure I will visit performing arts	3.48	0.98	723
Current social influences ($\alpha = 0.85$)	3.07	0.69	1100
- Most of my family and friends attend performing arts performances	3.40	0.82	1100
- How many of your family and friends visit performing arts	3.05	0.88	1100
- How often do you think your family and friends visit performing arts	2.77	0.65	1100
Partner taste homogeneity ($\alpha = 0.89$)	3.50	0.81	869
- We roughly like the same genres	3.62	0.86	869
- We equally find visiting performing arts interesting	3.45	0.93	869
- Our interest in performing arts correspond	3.43	0.89	869
Performance / performer influence ($\alpha = 0.276$)			
- less loyal to theatre, if an interesting performance is not shown	3,32	0.82	1100
- If I want to visit a performance, I do not really care which theatre to visit	2,96	0.98	1100
- I would attend theatre x less often, if my favourite performer or concert is not programmed	3,49	0.86	1100

There are many differences in the scores between the theatres (see appendix 6). The differences mainly relate to satisfaction and loyalty scores. Only to a minor extent, these differences are related to intrapersonal factors. It seems that the attempt to limit differences of external influences on customer loyalty (at least as individual differences are concerned) succeeded. Therefore, the conclusion is, that all 1100 respondents of the three theatres can be analysed, at the same time in one model¹³.

¹³ This is strengthened by regression analyses of the three different theatres, which do not show much differences taking into account the variance explained.

4.5.3 General model

Univariate tests indicate that together the independent variables explain 33% of the variance in affective loyalty ($F(12,565)=24,549, p<0,05$), 27% of the variance in conative loyalty ($F(12,565)=18,687, p<0,05$), and 15% of the variance in behavioural loyalty ($F(12,565)=9,446, p<0,05$)¹⁴.

The assumption of the model (figure 4.1) is that affective loyalty influences conative and behavioural loyalty, and that behavioural loyalty influences conative loyalty. If affective loyalty is included as an independent variable, together the independent variables explain 30% of the variance in conative loyalty ($F(13,564)=20,186, p<0,05$), and 19% of the variance in behavioural loyalty ($F(13,564)=11,380, p<0,05$). If affective and behavioural loyalty are included as independent variables, all the independent variables explain 32% of the variance in conative loyalty ($F(14,563)=20,290, p<0,05$).

4.5.4 Hypotheses

Hypotheses 1 – 5a and hypothesis 6 are tested by multiple regression analyses taking into account the effect of the independent variable in coherence with the effects of all other independent or mediating variables (partial regression). Hypothesis 5b and 7 are tested by structural equation modelling.

1a. Satisfaction with the performance

The univariate tests indicate there is no significant effect of satisfaction with the performance on affective loyalty ($F(1,578)=1,731, p>0,05$), conative loyalty ($F(1,578)=3,411, p>0,05$), and on behavioural loyalty ($F(1,578)=1,365, p>0,05$). The expectation was that there was no relationship between the satisfaction with the performance and affective, conative and behavioural loyalty to venues. Therefore, hypothesis 1a is accepted.

1b. Satisfaction with the programming

The tests show that satisfaction with the programming of the theatre significantly influences affective loyalty ($F(1,578)=4,354, p<0,05$), and conative loyalty ($F(1,578)=7,915, p<0,05$), but that it does not significantly influence behavioural loyalty ($F(1,578)=0,049, p>0,05$). Satisfaction with the programming explains 1% of the variance in affective and conative loyalty. Therefore, hypothesis 1b is partially accepted.

¹⁴ In the analysis, only one item is used to measure behavioural loyalty: the number of attendances to the theatre in question (as an absolute indicator of behavioural loyalty). The number of attendance of performing arts is also measured, including the number of attendance to the specific theatre. This number would represent behavioural involvement. Initially, behavioural loyalty would also be measured as a relative indicator: the number of attendances to a specific theater divided by behavioural involvement. Although every respondent answered both questions, this relative indicator is not used. The results show that not everyone interpreted the question representing behavioural involvement in a right way: in several cases the number of attendances of one specific theatre is higher than the number of attendances of performing arts. In total 222 respondents misinterpreted the question about behavioural involvement. This implies that the relative behavioural loyalty indicator would be less useful. As a consequence, the variance explained in the model using this indicator, is lower. Therefore, the relative indicator is not considered.

Ic. Satisfaction with the secondary product

Satisfaction with the secondary product significantly influences affective loyalty ($F(1,578)=57,058$, $p<0,05$), and behavioural loyalty ($F(1,578)=4,862$, $p<0,05$), but it does not significantly influence conative loyalty ($F(1,578)=0,595$, $p>0,05$). Satisfaction with the secondary product explains 9% of the variance in affective loyalty and 1% of the variance in behavioural loyalty. Therefore, hypothesis Ic1 is partially accepted, and hypothesis Ic2 is accepted. The results show that satisfaction with the secondary product has the strongest influence on affective loyalty of all variables in the model.

The secondary product scale consists of five items. It is interesting to see which item has the strongest influence on affective loyalty. The influence of each item on affective loyalty was analysed, whereby the separate effect of the variable on the dependent variable was tested¹⁵. It appears that satisfaction with the atmosphere is the most important element of the secondary product. This explains 17% of the variance of affective loyalty ($F(1,1098)=220,950$, $p<0,05$). Satisfaction with the staff explains 11% of this variance ($F(1,1098)=137,637$, $p<0,05$), satisfaction with the facility ($F(1,1098)=128,311$, $p<0,05$) and the provision of services ($F(1,1098)=123,993$, $p<0,05$) explain 10%. Satisfaction with the seat only explains 5% of the variance of affective loyalty ($F(1,1098)=54,101$, $p<0,05$).

Id. Satisfaction with the price

The tests indicate that satisfaction with the price does not significantly influence affective loyalty ($F(1,578)=0,207$, $p>0,05$), conative loyalty ($F(1,578)=0,909$, $p>0,05$), and behavioural loyalty ($F(1,578)=0,621$, $p>0,05$). Therefore, hypothesis Id is rejected.

Further exploration

It is interesting to investigate the linearity and symmetry of the relationship between several components of satisfaction and customer loyalty (see the discussion in section 4.3). Satisfaction is measured using four different components (performance, programming, secondary product and price). Customer loyalty is measured using affective, conative and behavioural loyalty levels. In order to explore the relationship between all these variables, twelve different scatter plots were constructed. These scatter plots did not show new insights in addition to the regression analysis. The conclusion is, that there is no evidence for a non-linear or a-symmetric relationship between satisfaction and customer loyalty. The absence of this type of relationship might be related to the relatively high satisfaction scores on most of the satisfaction components.

Ie. Ticket availability

Ticket availability significantly influences conative loyalty ($F(1,578)=19,697$, $p<0,05$), and behavioural

¹⁵ This implies we did not take into account the effect of the independent variable in coherence with the effects of other variables. This is the reason why the results show a higher percentage of variance compared to previous analyses.

loyalty ($F(1,578)=16,032$, $p<0,05$), but it does not significantly influence affective loyalty ($F(1,578)=2,875$, $p>0,05$). Ticket availability explains 3% of the variance in conative loyalty and 3% of the variance in behavioural loyalty. Therefore, hypothesis 1e is accepted. This implies that customers with more positive perceptions of the availability of tickets, have visited the theatre more often during the previous year, and have higher intentions to visit the theatre again. However, these positive perceptions of the availability of tickets have no influence on customers' affective feelings.

2a. Involvement

Involvement significantly influences all three forms of customer loyalty. Involvement explains 5% of the variance in affective loyalty ($F(1,578)=28,269$, $p<0,05$), 3% of the variance in conative loyalty, and 5% of the variance in behavioural loyalty ($F(1, 565)=27,539$, $p<0,05$). Therefore, hypothesis 2a is accepted. The results show that involvement is the single factor which influences all the three different forms of customer loyalty.

2b. Cultural socialisation

In line with the model described in figure 4.1, the influence of cultural socialisation on involvement is tested in coherence with the effects of social influences and partner taste homogeneity. Univariate tests indicate that together the three independent variables explain 25% of the variance in involvement ($F(1,865)=96,471$, $p<0,05$). The tests further show that cultural socialisation significantly influences involvement ($F(1,865)=42,408$, $p<0,05$). Cultural socialisation explains 5% of the variance in involvement. Therefore, hypothesis 2b is accepted.

Other tests show no significant effect of cultural socialisation on customer loyalty. The univariate tests indicate that cultural socialisation does not significantly influence affective loyalty ($F(1,578)=0,183$, $p>0,05$), conative loyalty ($F(1,578)=0,306$, $p>0,05$), and behavioural loyalty ($F(1,578)=0,421$, $p>0,05$).

2c. Perceived certainty

The tests indicate that perceived certainty significantly influences affective loyalty ($F(1,578)=14,804$, $p<0,05$) and conative loyalty ($F(1,578)=28,799$, $p<0,05$), but that it does not significantly influence behavioural loyalty ($F(1,578)=3,474$, $p>0,05$). Perceived certainty explains 3% of the variance in affective loyalty and 5% of the variance in conative loyalty. Therefore, hypothesis 2c is partially accepted.

2d. Travel time

Travel time significantly influences conative loyalty ($F(1,578)=8,997$, $p<0,05$), and behavioural loyalty ($F(1,578)=19,516$, $p<0,05$), but it does not significantly influence affective loyalty ($F(1,578)=0,596$, $p>0,05$). Travel time explains 2% of the variance in conative loyalty and 3% of the variance in behavioural loyalty. Therefore, hypothesis 2d is accepted.

3a. Current social influences

Current social influences have a significant effect on involvement ($F(1,865)=140,277$, $p<0,05$). Current social influences explain 14% of the variance in involvement. Therefore, hypothesis 3a is accepted. Current social influences have the greatest impact on involvement compared to cultural socialisation and partner taste homogeneity.

The tests also indicate that current social influences significantly influence affective loyalty ($F(1,578)=7,496$, $p<0,05$) and conative loyalty ($F(1,578)=8,290$, $p<0,05$), but that it does not significantly influence behavioural loyalty ($F(1,578)=0,259$, $p>0,05$). Current social influences explain 1% of the variance in affective loyalty and 1% of the variance in conative loyalty.

3b. Partner taste homogeneity

Partner taste homogeneity significantly influences involvement ($F(1,865)=12,890$, $p<0,05$). It explains 2% of the variance. Therefore, hypothesis 3b is accepted.

The tests also indicate that partner taste homogeneity significantly influences conative loyalty ($F(1,578)=6,281$, $p<0,05$) and behavioural loyalty ($F(1,578)=4,641$, $p<0,05$), but that it does not significantly influence affective loyalty ($F(1,578)=1,954$, $p>0,05$). Partner taste homogeneity explains 1% of the variance in conative loyalty and 1% of the variance in behavioural loyalty.

4. Performance / performer influence

If this variable is measured by one item ('If I want to visit a performance, I do not really care which theatre to visit'), the test shows that performance / performer influence significantly influences affective loyalty ($F(1,578)=39,481$, $p<0,05$), but it does not significantly influence conative loyalty ($F(1,578)=3,767$, $p>0,05$) and behavioural loyalty ($F(1,578)=0,306$, $p>0,05$). Performance / performer influence explains 7% of the variance in affective loyalty. The expectation was that the performance / performer influence would have a direct effect on conative and behavioural loyalty. Therefore, hypothesis 4 is rejected. However, it is recognized that the performance / performer influence has a direct effect on affective loyalty.

5. Affective loyalty

In previous analyses, the influences were tested of the independent variables on affective, conative, and behavioural loyalty. The model assumes there is a relationship between components of customer loyalty: we expect that affective loyalty influences conative loyalty and behavioural loyalty (hypothesis 5a).

If the separate effect of affective loyalty is tested on conative loyalty and behavioural loyalty, the results show that affective loyalty influences conative loyalty ($F(1,1098)=226,769$, $p<0,05$), and behavioural loyalty ($F(1,1098)=150,341$, $p<0,05$). Affective loyalty explains 17% of the variance in conative loyalty, and 12% of the variance in behavioural loyalty.

If the effect of affective loyalty is tested in coherence with the effects of all other independent or mediating variables (partial regression), the tests indicate there is a significant effect of affective loyalty on conative loyalty ($F(1,564)=27,609$, $p<0,05$), and on behavioural loyalty ($F(1,564)=28,974$, $p<0,05$). Affective loyalty explains 5% of the variance in conative loyalty, and 5% of the variance in behavioural loyalty. Therefore, hypothesis 5a is accepted.

The expectation was that satisfaction with the programming and with the secondary product positively influences affective loyalty, which in turn influences conative and behavioural loyalty (hypothesis 5b1 and 5b2). As described earlier, a discussion is recognized in the literature about the relationship between customer satisfaction with the performance and customer loyalty. Moreover, it is interesting to test the pathways of satisfaction with the price and several components of customer loyalty. In order to test hypotheses 5b1 and 5b2, and to investigate the relationships between the other components of satisfaction (performance and price) with the three forms of customer loyalty (affective, conative and behavioural), a research model is constructed (figure 4.2). This research model is a part of the conceptual model presented in figure 4.1, and it is based on theoretical insights presented earlier. It is not possible to test the whole conceptual model (presented in figure 4.1), including all main determinants and its interrelationships, because statistical techniques do not offer the possibility to create one proper path model.

Structural equation modelling using Amos shows that each of the four components of satisfaction has a different influence on the three forms of customer loyalty (see figure 4.2):

1. Satisfaction with the secondary product influences affective loyalty, which in turn influences conative and behavioural loyalty. This means that affective loyalty mediates the role between satisfaction with the secondary product and conative and behavioural loyalty. There is no direct relationship between satisfaction with the secondary product and conative or behavioural loyalty levels.
2. Satisfaction with the programming also influences affective loyalty, which in turn influences conative and behavioural loyalty. However, there is also a direct effect on conative loyalty. There is no direct effect on behavioural loyalty.
3. Satisfaction with the performance has no influence on affective and behavioural loyalty, but there is an effect on conative loyalty.¹⁶
4. Satisfaction with the price has no influence on affective, conative and behavioural loyalty levels.

The results of the model (described in figure 4.2) indicate a relatively good fit: $X^2(8)=8,448$, $p>0,05$, $X^2/df=1,056$, $GFI=0,998$, $RMSEA=0,007$, $CFI=1,000$. Overall, the variables in the model explain 18% of the variance of affective loyalty, 25% of the variance in conative loyalty and 12% of the variance in behavioural loyalty. The relationships shown in figure 4.2 are all significant¹⁷.

¹⁶ It should be noted, as discussed before, if we test the effect of the satisfaction with the performance in coherence with the effects of all other independent or mediating variables (partial regression), the univariate tests indicate there is no effect of satisfaction with the performance on the three forms of customer loyalty. Because in this model, not all variables are taken into account, there is a small effect on conative loyalty.

¹⁷ The standardized path coefficients are included in figure 4.2 and indicate the strenght of the relationship.

Affective loyalty mediates the relationship between satisfaction with the programming and conative and behavioural loyalty, but there is also a direct effect of satisfaction with the programming on conative loyalty. Therefore, hypothesis 5b1 is partly accepted. Affective loyalty fully mediates the relationship between satisfaction with the secondary product and conative and behavioural loyalty. Therefore, hypothesis 5b2 is accepted.

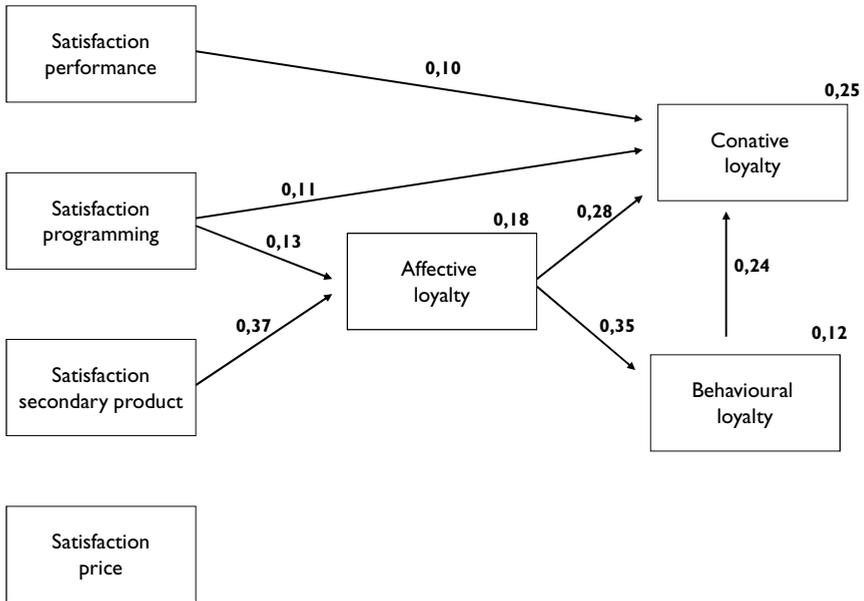


Figure 4.2: Path model: relationship components of satisfaction with customer loyalty

6. Behavioural loyalty

Our model assumes that behavioural loyalty influences conative loyalty. If the separate effect of behavioural loyalty is tested on conative loyalty, the results show that there is a significant effect of behavioural loyalty on conative loyalty ($F(1,1098)=159,689, p<0,05$). Behavioural loyalty explains 13% of conative loyalty.

If the effect of behavioural loyalty is tested in coherence with the effects of all other independent or mediating variables (partial regression), the results of the multivariate tests show a significant effect of behavioural loyalty on conative loyalty ($F(1,563,15,094, p<0,05)$). Behavioural loyalty explains 3% of the variance in conative loyalty. Therefore, hypothesis 6 is accepted.

7. The relationship of social influences, involvement and customer loyalty

It was expected that various social influences (cultural socialization, current social influences and partner taste homogeneity) positively influence involvement, which in turn positively influences affective loyalty, which in turn positively influences behavioural loyalty and conative loyalty. Path

analysis was used to test these relationships (see figure 4.3). The research model presented in figure 4.3 is a part of the conceptual model presented in figure 4.1, and it is based on theoretical insights presented earlier. Because it is not possible to test the whole conceptual model, the decision was made to test this part of the conceptual model.

The first model shows various relationships between many variables (see appendix 7). If the focus is on strong relationships (effect size $\geq 0,1$), following relationships appear (see figure 4.3):

- cultural socialisation and partner taste homogamy influence involvement
- current social influences affect involvement, affective loyalty and conative loyalty¹⁸
- involvement influences all three types of loyalty
- affective loyalty influences conative and behavioural loyalty
- behavioural loyalty influences conative loyalty.

The results (described in figure 4.3) indicate a relatively good fit: $X^2(7)=34,516$, $p>0,05$, $X^2/df=4,931$, $GFI=0,989$, $RMSEA=0,067$, $CFI=0,969$. Overall, the variables in the model explain 25% of the variance in involvement, 9% of the variance of affective loyalty, 26% of the variance in conative loyalty and 16% of the variance in behavioural loyalty. The relationships shown in figure 4.3 are all significant.

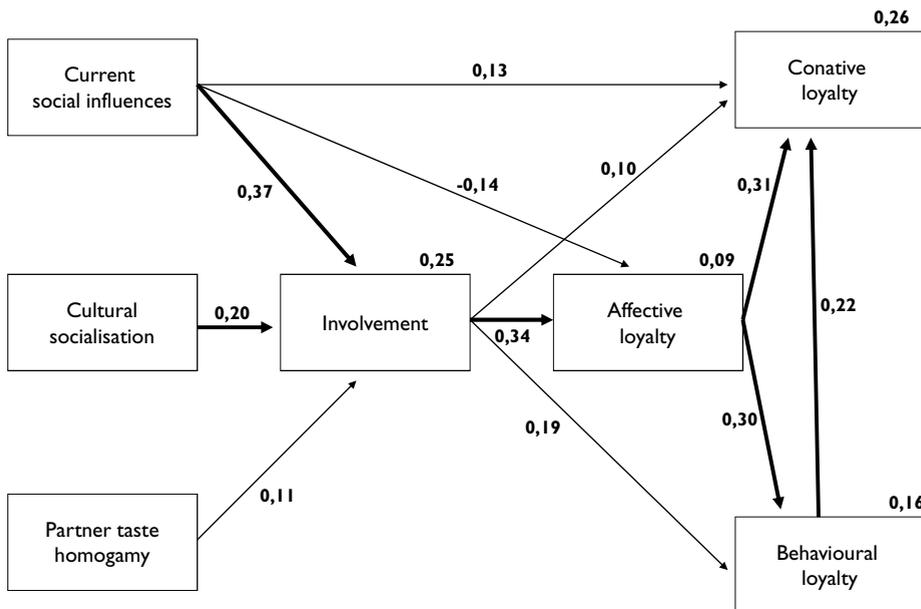


Figure 4.3: Relationships between social influences, involvement, affective, conative and behavioural loyalty

¹⁸ In contrast with expectations, current social influences negatively influence affective loyalty and positively influence conative loyalty. The negative influence on affective loyalty cannot be explained.

In case the focus is on the strongest relationships, and the relationships whereby the effect size $\leq 0,2$ are not included (see bold lines in figure 4.3), the results show that (a) current social influences and cultural socialisation affect involvement, (b) involvement influences affective loyalty, and (c) affective loyalty influences conative and behavioural loyalty. Therefore, hypotheses 7a and 7b are accepted, and hypothesis 7c is rejected.

Conclusion hypotheses

Table 4.4 shows an overview of hypotheses related to customer loyalty and the effect size on customer loyalty¹⁹. Following variables mainly explain customer loyalty:

- Satisfaction with the secondary product, performance / performer influence and involvement are the main variables explaining affective loyalty.
- Affective loyalty, behavioural loyalty, involvement, perceived certainty and ticket availability are the main variables explaining conative loyalty.
- Affective loyalty, involvement, ticket availability and travel time are the main variables explaining behavioural loyalty.

Table 4.4

Overview hypotheses related to customer loyalty and effect size

Number	Hypothesis: Influence of variable on customer loyalty	Accepted/ rejected	Effect size affective loyalty	Effect size conative loyalty	Effect size behavioral loyalty
1a	Satisfaction performance	Accepted	-	-	-
1b	Satisfaction programming	Partially accepted	1%	1%	-
1c	Satisfaction secondary product	Partially accepted	9%	-	1%
1d	Satisfaction price	Rejected	-	-	-
1e	Ticket availability	Accepted	-	3%	3%
2a	Involvement	Accepted	5%	3%	5%
2c	Perceived certainty	Partially accepted	3%	5%	-
2d	Travel time	Accepted	-	2%	3%
4	Performance / performer influence	Rejected	7%	-	-
5	Affective loyalty	Accepted	-	5%	5%
6	Behavioural loyalty	Accepted	-	3%	-

Table 4.5 shows an overview of hypotheses related to involvement and the effect size on involvement. Cultural socialisation, social influences and partner taste homogeneity explain 25% of the variance in involvement²⁰. Current social influences explain more variance in involvement than cultural socialisation in the childhood.

¹⁹ The percentages refer to the unique contribution of each variable to the explanation of the variance in affective, conative and behavioural loyalty.

²⁰ The sum of the percentages in the table is not equal to 25% since these percentages refer to the unique contribution of each variable to the explanation of the variance in involvement.

Table 4.5*Overview hypotheses related to involvement and effect size*

Number	Hypothesis: Influence of variable on involvement	Accepted / rejected	Effect size
2b	Cultural socialisation	Accepted	5%
3a	Current social influences	Accepted	14%
3b	Partner taste homogeneity	Accepted	2%

4.5.5 Customer segments

One of the objectives of this research is to explain customer loyalty. As described in section 2.5, Garbarino and Johnson (1999) distinguish different customer segments. They show that conative loyalty of the regular subscribers is determined by trust and commitment, rather than overall satisfaction. On the other hand, overall satisfaction determines future intentions of single-ticket buyers and occasional subscribers. Clearly, taking into account different customer segments, several independent variables may have a different influence on conative loyalty. Therefore, in this section, the differences between various customer segments will be explored in order to find specific relations between independent variables and customer loyalty.

Customer segments are divided based on three different variables:

- a. Behavioural loyalty: In line with previous qualitative interviews, three segments are distinguished: (1) incidental spectators attending a specific theatre once or twice during the year, (2) interested participants (three to five visits), and (3) core audience (six visits or more)²¹.
- b. Involvement: Because involvement plays an important role in explaining customer loyalty, it is interesting to explore the relationships between the determinants and segments based on involvement. Low and high involved customers are distinguished.
- c. Time of booking: Garbarino and Johnson (1999) make a distinction between single-ticket buyers and subscribers. In this study, it is not possible to make this distinction since the three theatres involved in this study do not offer subscriptions. However, it is interesting to explore the relationship between the determinants and two segments based on the time of booking. Two segments are distinguished: those customers who made an advance booking prior to the start of the season are separated from those who made their booking during the season.

a. Behavioural loyalty segments

Three segments are taken into account: incidental spectators (N=249), interested participants (N=488), and the core audience (N=360). Firstly, differences between the three segments will be

²¹ It is acknowledged that the division of one and two visits, three to five visits and six visits or more is arbitrary. However, this choice reflects the results of a (limited) number of studies carried out before, and the choice in the qualitative study. Also see the discussion in section 3.3.2.

explored. Secondly, there is a discussion how much variance in affective and conative loyalty is explained in each of the segments, in order to see if independent variables have a different role in explaining customer loyalty.

Oneway analysis of variance tests (Anova) show that there are significant differences between the three segments with respect to almost all variables: satisfaction with the performance, the price and the secondary product, involvement, perceived certainties, travel time, current social influences, partner taste homogeneity, availability of tickets, performer / performance influence, affective and conative loyalty.

Most differences are in line with the expectations. Some of these differences are small (less than 2%), but some differences are relatively large. The division in the three segments explain:

- 17,6% of the variance in conative loyalty ($F(2,1094)=118,425, p<0,05$)
- 10,4% of the variance in affective loyalty ($F(2,1094)=64,829, p<0,05$)
- 5,7% of the variance in involvement ($F(2,1094)=34,254, p<0,05$)
- 5,4% of the variance in travel time ($F(2,1094)=32,012, p<0,05$), whereby travel time decreases as behavioural loyalty increases, which supports findings of earlier database analysis reported in section 3.4
- 3,3% of the variance in availability of the tickets ($F(2,1094)=19,855, p<0,05$).
- 2,1% of the variance in partner taste homogeneity ($F(2,864)=10,481, p<0,05$).

However, remarkably, the incidental spectators are more satisfied with the price than the other segments. Although only 0,4% of the variance in satisfaction with the price is explained, this result is significant ($F(2,1094)=3,476, p<0,05$)²².

We also investigated how much variance in affective and conative loyalty is explained in each of the segments²³. Univariate tests also show that there are differences between the three segments:

1. Tests within the group of incidental spectators show that the independent variables explain 26% of the variance in affective loyalty ($F(11,184)=7,124, p<0,05$), and only 9% of the variance in conative loyalty ($F(11,184)=2,709, p<0,05$).
2. In the interested participants segment, the independent variables explain 26% of the variance in affective loyalty ($F(11,373)=13,144, p<0,05$), and 19% of the variance in conative loyalty ($F(11,373)=8,978, p<0,05$).
3. In the core audience segment, the independent variables explain 36% of the variance in affective loyalty ($F(11,274)=15,483, p<0,05$), and 17% of the variance in conative loyalty ($F(11,274)=6,350, p<0,05$).

22 As a result of the large sample, the differences are small, but significant: The mean score of the satisfaction with the price of the incidental spectators is 3,49, interested participants 3,35, and the core audience 3,34.

23 The independent variable 'perceived certainties' was not included in the univariate tests. If this variable would have been included, only respondents who made their booking prior to the start of the season would be included. An analysis of the segments related to the time of booking is described later in this section.

The variance explained in the incidental spectators segment is lower than the variance explained in the other two segments. Therefore, our model better fits for the interested participants and the core audience. Explaining incidental spectators' conative loyalty seems to be rather difficult. Since a large part of conative loyalty is explained by customer behaviour in the past, it is argued that interested participants' and core audience attendance behaviour is driven by routines.

Univariate tests within each segment show some interesting differences of the effects of various variables on affective and conative loyalty²⁴:

- The effect of current social influences on incidental spectators' affective and conative loyalty is larger compared to the effect of current social influences on the affective and conative loyalty of interested participants and the core audience. Current social influences explain 8% of the variance of incidental spectators' affective loyalty ($F(1,184)=16,052, p<0,05$) and 4% of the variance of their conative loyalty ($F(1,184)=7,574, p<0,05$). Current social influences only explain 1% of the variance of interested participants' affective loyalty ($F(1,373)=5,150, p<0,05$), and 2% of the variance of the affective loyalty of the core audience ($F(1,274)=5,020, p<0,05$), while the effect on conative loyalty of both segments is not significant.
- Satisfaction with the performance has no influence on affective or conative loyalty of the three segments, except for the interested participants. However, it only explains 1% of the variance of their conative loyalty ($F(1,373)=3,908, p<0,05$).
- Satisfaction with the programming has no effect on incidental spectators' affective and conative loyalty, while it explains 3% of the variance of interested participants' conative loyalty ($F(1,373)=11,136, p<0,05$), and 2% of the affective loyalty of the core audience ($F(1,274)=4,546, p<0,05$).
- Satisfaction with the secondary product has a strong influence on affective loyalty of all customer segments, but especially on the core audience. It explains 13% of the variance in affective loyalty of the core audience ($F(1,274)=41,193, p<0,05$).
- The availability of the tickets has no significant effect on incidental spectators' affective and conative loyalty, while it explains 3% of the variance of interested participants' conative loyalty ($F(1,373)=11,676, p<0,05$), and 2% of the conative loyalty of the core audience ($F(1,274)=4,035, p<0,05$).

This implies that various variables have a different role in explaining customer loyalty of the three segments, which stresses the importance of distinguishing customer segments and differentiating marketing efforts. Current social influences are especially important in explaining incidental spectators' affective and conative loyalty. Satisfaction with the programming and the availability of the tickets influence affective and / or conative loyalty of the interested participants and the core audience, while it does not influence these loyalty dimensions of the incidental spectators. Satisfaction with the secondary product influences affective loyalty of all customer segments, especially for the core audience. Given the importance of this customer segment, this stresses the relevance of the secondary product even more.

²⁴ The independent variable 'perceived certainties' was not included in the univariate tests. See previous footnote.

b. Involvement

Two segments are taken into account: low involved customers (respondents who score 1 – 3 on the Likert scale; N=402) and high involved customers (respondents who score 3,5 – 5; N= 282). Firstly, differences between the segments will be explored. Secondly, there is a discussion how much variance in affective, conative, and behavioural loyalty is explained in each of the segments, in order to see if independent variables have a different role in explaining customer loyalty.

Oneway analysis of variance tests (Anova) show that there are significant differences between the segments with respect to almost all variables: high involved customers are more satisfied with the performance, programming, price, secondary product, they have higher scores on perceived certainty, current social influences, cultural socialisation, partner taste homogeneity, ticket availability, affective, conative, and behavioural loyalty levels, and the performance / performer influence is lower.

Some of these differences are small (less than or equal to 2%), but many differences are relatively large. The division in the segments explain:

- 19,2% of the variance in current social influences ($F(1,682)=163,655, p<0,05$)
- 12,3% of the variance in cultural socialisation ($F(1,682)=97,132, p<0,05$)
- 11,3% of the variance in conative loyalty ($F(1,682)=88,171, p<0,05$)
- 9,8% of the variance in affective loyalty ($F(1,682)=75,086, p<0,05$)
- 9% of the variance in behavioural loyalty ($F(1,682)=68,600, p<0,05$)
- 3,9% of the variance in ticket availability ($F(1,682)=28,898, p<0,05$)
- 3,2% of the variance in partner taste homogeneity ($F(1,545)=19,150, p<0,05$)
- 2,9% of the variance in perceived certainty ($F(1,438)=13,969, p<0,05$)
- 2,7% of the variance in the satisfaction with the secondary product ($F(1,682)=19,631, p<0,05$)

These figures show that involvement is strongly related to past (cultural socialisation) and current social influences. Involvement is stronger related to these social influences than to customer loyalty. This supports hypothesis 7 and the pathmodel described earlier.

Surprisingly, there is no difference in respondents' pre-commitment to the theatre: the relative number of high involved customers who bought tickets in advance, is not different from low involved customers' number.

We also investigated how much variance in affective, conative, and behavioural loyalty is explained in each of the segments. The tests within the group of low involved customers show that the independent variables explain:

- 25% of the variance in affective loyalty ($F(10,328)=12,420, p<0,05$)
- 14% of the variance in conative loyalty ($F(10,328)=6,592, p<0,05$)
- 9% of the variance in behavioural loyalty ($F(10,328)=4,122, p<0,05$).

Within the group of high involved customers, the independent variables explain

- 35% of the variance in affective loyalty ($F(10,197)=12,083, p<0,05$),
- 12% of the variance in conative loyalty ($F(10,197)=3,788, p<0,05$) and
- 15% of the variance in behavioural loyalty ($F(10,197)=4,569, p<0,05$).

This implies that the model explains more variance in high involved customers' loyalty compared to low involved customers' loyalty.

When it is investigated which independent variables play a role in explaining customer loyalty for each segment, there are some interesting results²⁵:

- Satisfaction with the performance influences conative loyalty of high involved customers, while it does not influence affective, conative or behavioural loyalty of low involved customers. Satisfaction with the performance explains 3% of the variance of high involved customers' conative loyalty ($F(1,197)=6,911, p<0,05$).
- Satisfaction with the programming influences conative loyalty of low involved customers, while it does not influence affective, conative or behavioural loyalty of high involved customers. Satisfaction with the programming explains 4% of the variance of low involved customers' conative loyalty ($F(1,328)=15,033, p<0,05$).
- Satisfaction with the price influences behavioural loyalty of low involved customers, while it does not influence behavioural loyalty of high involved customers. Satisfaction with the price explains 6% of the variance of low involved customers' behavioural loyalty ($F(1,328)=20,934, p<0,05$).

Whereas no effect of satisfaction with the price on affective, conative or behavioural loyalty was found for all customers (see section 4.5.4), the results show that this variable has an important role in explaining behavioural loyalty of low involved customers. It seems that attractive prices stimulate attending performing arts for low involved customers.

c. Time of booking

In the questionnaire, the respondents were asked whether they made an advance booking prior to the start of the season. Based on these results, an advance booking segment ($N=723$) and a 'regular' booking segment ($N=377$) can be distinguished.

Oneway analysis of variance tests (Anova) show that there are significant differences between the two segments with respect to various variables: satisfaction with the performance, cultural socialisation, partner taste homogeneity, ticket availability, performer / performance influence, affective, conative, and behavioural loyalty. Some differences are according our expectations. Most of these differences are small, and explain less than 2% of the variance. The differences regarding different loyalty levels

²⁵ Involvement and perceived certainties are not included in the univariate tests as independent variables. Involvement is not included because it is the segmentation variable. In case perceived certainties would have been included, only respondents who made their booking prior to the start of the season would be included. An analysis of the segments related to the time of booking is described later in this section.

are relatively large (see table 4.6). As expected, customer loyalty of the advance booking segment is higher compared to the regular booking segment.

The division in the segments explain:

- 3,8% of the variance in affective loyalty ($F(1,1098)=44,731, p<0,05$)
- 6,7% of the variance in conative loyalty ($F(1,1098)=80,175, p<0,05$)
- 8,2% of the variance in behavioural loyalty ($F(1,1098)=99,102, p<0,05$).

Table 4.6

Customer loyalty levels advance and regular booking segments (mean and standard deviation)

Customer loyalty	Advance booking segment	Regular booking segment
Affective loyalty	3.37 (0.63)	3.11 (0.63)
Conative loyalty	4.30 (0.67)	3.92 (0.68)
Behavioural loyalty	6.01 (4.72)	3.43 (2.37)
n	723	377

Note: Affective and conative loyalty are measured on a Likert scale (1-5), and behavioral loyalty is measured on an absolute number of attendances.

There is one surprising difference. In contrast to expectations, the regular booking segment is significantly more culturally socialized than the advance booking segment. Although only 0,5% of the variance is explained by cultural socialisation, this result is significant ($F(1,1098)=6,030, p<0,05$). The mean score of cultural socialisation of the regular bookers is 2,59 and of the advance bookers 2,46.

The two segments do not differ regarding their satisfaction with the programming, secondary product and price, involvement and subjective norms. This indicates, that factors which are important in explaining customer loyalty of all respondents (such as satisfaction with the secondary product, involvement and subjective norms), do not play a role in explaining why some guests make advanced bookings and others do not. Taking into account that the explanation of the variance between the two segments is mainly related to customer loyalty, the conclusion is that the independent variables in the model do not explain why guests make advanced bookings. There must be other reasons why people make bookings prior to the season and others do not. Given the importance of customer loyalty in explaining this difference, the conclusion is that affective feelings towards the theatre and the habit of going to the theatre contributes to make advanced bookings.

Univariate tests also show that there are differences between the two segments:

1. Tests within the group of regular bookers show that the independent variables (including involvement and excluding perceived certainties) only explain 11% of the variance in conative loyalty ($F(11,279)=4,215, p<0,05$).
2. Tests within the group of advance bookers show that the independent variables (including involvement and perceived certainties) explain 27% of the variance in conative loyalty ($F(12,565)=18,687, p>0,05$).

Therefore, the model fits better for the advance bookers than for the regular bookers.

Univariate tests within each segment show some interesting differences of the effects of various variables on affective, conative and behavioural loyalty:

- The performance / performer influence has a stronger effect on affective loyalty of the regular booking segment than on affective loyalty of the advance booking segment. The performance / performer influence explains 14% of the variance of regular bookers' affective loyalty ($F(1,279)=46,822, p<0,05$), and 7% of the variance of advance bookers' affective loyalty ($F(1,565)=39,481, p<0,05$).
- The availability of the tickets influences advance bookers' conative and behavioural loyalty, but it does not influence regular bookers' affective, conative or behavioural loyalty. It explains 3% of the variance of advance bookers' conative loyalty ($F(1,565)=19,697, p<0,05$), and 3% of the variance of their behavioural loyalty ($F(1,565)=16,032, p<0,05$).

4.6 Conclusion and discussion

The objective of this study is to explain customer loyalty to performing arts venues in order to find strategies to increase customer loyalty. In this section, the major conclusions are drawn and the results are discussed within a broader framework. Firstly, the quantitative study is related to the qualitative study described in chapter 3. Secondly, the model presented in figure 4.1 is discussed. The specific role of the independent and mediating variables on customer loyalty will be described. Thirdly, there is a reflection on the explained variance of the independent and mediating variables. Fourthly, the research limitations are described.

1. Relationship with qualitative study

In the qualitative study, some new perspectives on the determinants of customer loyalty were found: the importance of partner taste homogeneity, perceived certainty and the performance / performer influence was showed, and some new dimensions of involvement (transmission and financial support) and a new dimension of affective loyalty (affective preference) were found. This quantitative study shows that partner taste homogeneity has a significant effect on involvement with the performing arts and on customer loyalty to venues. The significant impact of perceived certainty and performance / performer influence on customer loyalty was also demonstrated. This quantitative study also finds support for the two-dimensional structure of affective loyalty (attachment and preference) and it provides evidence for the five-dimensional structure of involvement, including attraction, centrality, self-expression, transmission and financial support.

2. Customer loyalty model

In section 2.6.3, there is description of the need for an integrative model explaining customer loyalty to performing arts venues and the need for a large empirical study to test different pathways between all constructs. Based on a literature survey and qualitative findings, a conceptual model for customer loyalty to performing arts venues is constructed, presented in figure 4.1. This model is tested by cross-sectional research among guests of three Dutch performing arts venues, resulting in 1100 completed questionnaires. It is not possible to test the whole conceptual model (presented in

figure 4.1), including all main determinants and its interrelationships, because statistical techniques do not offer the possibility to create one proper path model. Therefore, two separate research models (which are part of the conceptual model) are constructed to test the interrelationships. The main findings will be described in line with the framework presented in figure 3.15: (a) micro demand (intrapersonal factors), (b) micro supply (marketing instruments), (c) meso demand (interpersonal factors), and (d) meso supply. Finally, there is a discussion of some interesting results related to customer segmentation.

a. Micro demand (intrapersonal factors)

In this study, four intrapersonal factors are included: involvement, cultural socialization, perceived certainties and travel time. Involvement with the performing arts plays an important role in loyalty development. Firstly, it is the single factor which influences all three forms of customer loyalty (affective, conative, and behavioural). Secondly, it is a mediating factor between various social influences and affective loyalty (see description meso demand in this section). Cultural socialization has no direct influence on customer loyalty. It only has an indirect effect whereby involvement is the mediating factor. Perceived certainties and travel time have direct effects on customer loyalty.

b. Micro supply (marketing instruments)

This study focuses on satisfaction with the performance, programming, secondary product, price and the availability of tickets. In several studies related to customer loyalty in the performing arts, overall satisfaction is taken into account, neglecting attention for different service components. In our study, satisfaction is measured relating to four different service components separately, because the expectation was that these components would affect customer loyalty in different ways. In contrast to some other studies, customer loyalty is divided into affective, conative and behavioural loyalty. Therefore, this study enables us to refine the relationship between satisfaction and customer loyalty.

Partial regression analyses show that satisfaction outcomes of the service components have a different influence on customer loyalty, and that the influence on affective, conative and behavioural levels of loyalty is also different. Especially satisfaction with the secondary product plays an important role in explaining affective loyalty. Apparently, components of the secondary product, such as atmosphere, staff and the facility, contribute to a sense of belonging and attachment to the venue. This supports our findings of the qualitative study. In section 3.5.7., it was argued that committed customers appreciate the atmosphere, the additional services and the staff, which makes them feel welcome and at home. Partial regression analyses also shows that satisfaction with the programming has a small positive relationship with affective and conative loyalty. Satisfaction with the performance and with the price does not influence customer loyalty. Ticket availability has a positive relationship with conative and behavioural loyalty.

Structural equation modelling also shows that the four components of satisfaction have a different

relationship with customer loyalty²⁶. Affective loyalty fully mediates the role between satisfaction with the secondary product and conative and behavioural loyalty. This mediating role of affective loyalty is supported by several studies (Back and Parks, 2003; Evanschitzky and Wunderlich, 2006; Garbarino and Johnson, 1999; Li and Petrick, 2008; Yuksel et al., 2010; Jaiswal and Nirah, 2011). However, there is no full mediating role of affective loyalty for satisfaction with other service components. Satisfaction with the programming has direct effects on affective loyalty and conative loyalty, but no direct effect on behavioural loyalty. Satisfaction with the performance only has a (small) direct effect on conative loyalty. Finally, satisfaction with the price has no influence on affective, conative or behavioural loyalty. The existence of only a small effect of the relationship between satisfaction with the performance and customer loyalty might be explained by the argument that satisfaction is related to one entity (the performance) and customer loyalty is related to another entity (the theatre). In conclusion, our study refines the current insights about the relationship between satisfaction with different service components and affective, conative and behavioural loyalty in the performing arts. Furthermore, it stresses the importance of distinguishing different service components in satisfaction and loyalty research in general.

Overall, improving satisfaction with the secondary product seems to be the most important service component to create customer loyalty. The availability of tickets also influences customer loyalty dimensions of interested participants, the core audience and advance bookers. Although the effect of satisfaction with the programming on customer loyalty is limited for all customers, it becomes more important for the segments of interested participants, the core audience and low involved customers. Satisfaction with the performance has no influence on customer loyalty for all customers (taking into account all other variables). However, it has a significant impact on interested participants' and high involved customer's conative loyalty. Satisfaction with the price has no influence on customer loyalty for all customers. The results even show that incidental spectators are a little bit more satisfied with the prices than the other segments. However, satisfaction with the prices does positively influence low involved customer's loyalty. These findings stress the importance of segmenting customers in loyalty strategies.

c. Meso demand (interpersonal factors)

Current social influences and partner taste homogeneity were included in this study. As discussed before, many studies relate social influences to subjective norms, in many cases injunctive norms. Studies also show that these subjective norms only play a minor role in explaining customer intentions (Armitage and Conner, 2001; Chatzisarantis et al., 2009; Elliott, 2010; Hamilton and Whyte, 2008; Terry and Hogg, 1996). In this study, current social influences were operationalized by behavioural descriptive norms. The study shows the importance of these norms in explaining customer loyalty in a leisure setting, because they better fit with the uncoerced character of performing arts consumption.

²⁶ Contrary to the partial regression analysis, in this analysis, other independent variables were not taken into account. Therefore, the effect of components of satisfaction on customer loyalty are different compared with the partial regression analysis.

Path analysis shows that the relationship between social influences and conative and behavioural loyalty comprises three subpaths: (1) social influences (consisting of current social influences, cultural socialisation and partner taste homogeneity) affect involvement, (2) involvement influences affective loyalty, (3) affective loyalty influences conative and behavioural loyalty. This means that past and current socialisation influence customers' involvement with the performing arts. Especially, the influence of current social influences on involvement, and the influence on involvement on customer loyalty is strong. The first path (social influences – involvement) corresponds with ideas derived from a qualitative study of Kyle and Chick (2002), who argue that social influences may play an important role in the formation of involvement. The second path (involvement - affective loyalty) is earlier described by Iwasaki and Havitz (2004), Kyle et al. (2006a), and Park (1996). Our findings also correspond with quantitative results of Olsen (2007), who describes the partial mediating role of involvement between social norms and behavioural loyalty. Compared with this study, we added and tested a path from affective loyalty to conative and behavioural loyalty.

Partner taste homogeneity has not been described in earlier studies. In addition to the qualitative findings described in chapter 3, this quantitative study shows its relevance in explaining customer loyalty to performing arts venues. Partner taste homogeneity directly influences involvement, conative loyalty and behavioural loyalty. Moreover, partner taste homogeneity is one of the important variables explaining differences between incidental spectators, interested participants and the core audience.

Overall, the results show that current social influences are important in explaining customer loyalty for a few reasons. Firstly, these influences are explaining differences of customer loyalty between the incidental spectators, interested participants, and the core audience. Secondly, current social influences have an effect on incidental spectators', interested participants' and core audience's affective loyalty levels. This means, that within each segment, differences in these loyalty levels can be explained by current social influences. Thirdly, the effect of current social influences on customer loyalty is stronger than the effect of past cultural socialisation. Apparently, it matters more in what kind of social world consumers currently live, than in what kind of social world they have been raised.

d. Meso supply

This study investigated the performance / performer influence. The expectation was that the incidental spectators would not be loyal to venues and that they buy tickets because they want to see a specific performance or performer. It was also expected that the performance / performer influence would be smaller for the core audience. Overall, the performance / performer influence influences affective loyalty, but it does not influence conative or behavioural loyalty.

Customer loyalty framework

In chapter 2, a theoretical customer loyalty framework for performing arts venues was introduced, which was further developed in chapter 3. Based on the quantitative findings, following framework presents the variables which significantly influence customer loyalty for all customers (figure 4.4).

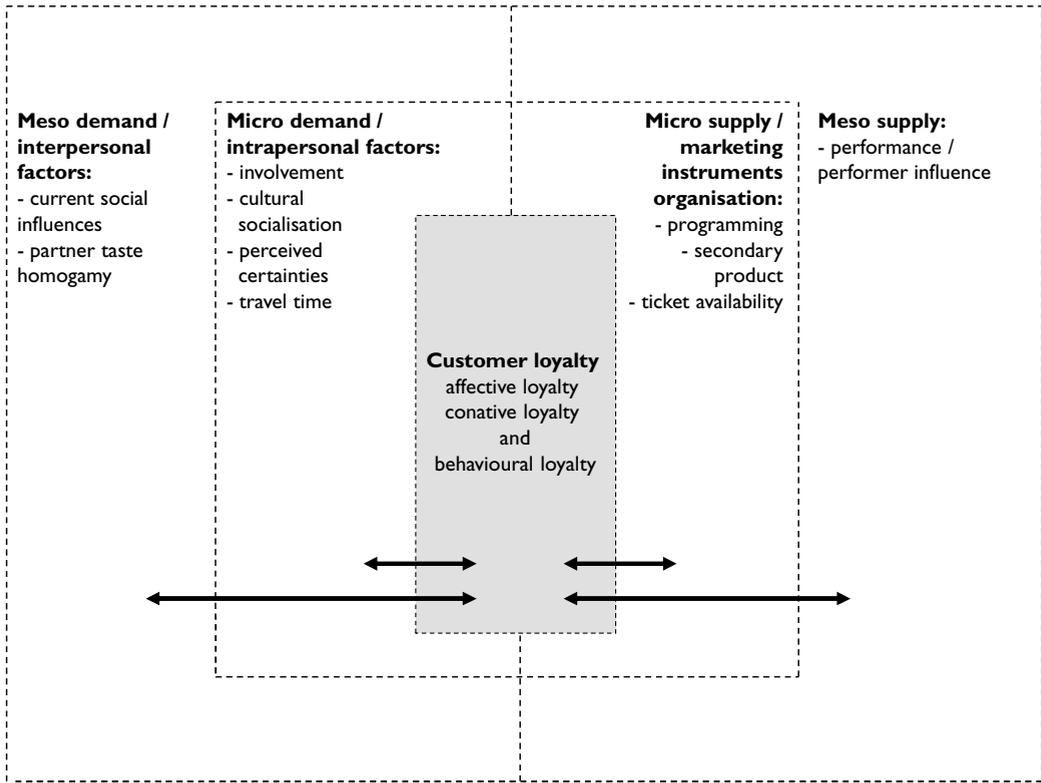


Figure 4.4: Customer loyalty framework for performing arts venues based on quantitative results.

Because most hypotheses based on the literature survey and the qualitative study were (partly) confirmed, the framework almost equals the framework which is presented as a conclusion of the qualitative study (figure 3.15). The only difference is that the quantitative results show that price has no influence on customer loyalty for all customers.

Customer segmentation

In this study, several customer segments are distinguished, and differences between these segments are explored. The results show that the variables in our model explain more variance in customer loyalty of

- interested participants and the core audience, than for the incidental spectators, and of
- the advance bookers than for the regular bookers, and of
- high involved customers than for low involved customers.

Apparently, the model fits better for high involved customers, making advanced bookings and frequently attending a theatre. Specifically for the other segments, there are other variables not included in the model, which may explain customer loyalty.

There are more interesting differences between several segments. The main differences between the incidental spectators, interested participants and the core audience are involvement, travel time, availability of tickets and partner taste homogeneity. Based on regression analyses, the conclusion is that current social influences especially have a strong impact on incidental spectators' affective and conative loyalty. Surprisingly, incidental spectators are more satisfied with the price. It seems that price reductions are not necessary to attract more incidental spectators. However, the results also indicate that satisfaction with the price influences behavioural loyalty of low involved customers. Satisfaction with the programming and the availability of the tickets influence affective and / or conative loyalty of the interested participants and the core audience. Satisfaction with the secondary product influences affective loyalty of incidental spectators, interested participants, and especially of the core audience.

In line with conclusions from the qualitative study, it seems that the influence of the marketing instruments is relatively small and that it is related to specific customer segments. Nevertheless, improving satisfaction with several marketing instruments may be that little extra that could create a competitive advantage and slightly increase the number of visits.

3. Lack of explanation of variance

Overall, our model presented in figure 4.1, explains 33% of the variance in affective loyalty, 32% of the variance in conative loyalty, and 19% of the variance in behavioural loyalty. This implies that much of the variance is not explained²⁷. This is not really surprising, since despite the 'fair amount of work on determinants of demand for the live performing arts, results have often been contradictory with little explanatory power' (Willis and Snowball, 2009, p. 176). It appears to be in line with findings from the qualitative study. One of the conclusions, described in section 3.6.6., referred to consumers' unpredictability. There seem to be various reasons for the lack of explanation in our study:

- a. *The composite character and the constrained availability of the performing arts product resulting in multiple entity loyalty*

Most performing arts venues in The Netherlands are distributors of a core performing arts product which is not made or influenced by the venue itself. Therefore, performing arts venues are providing experiences, some of which are out of their control. Although they program performances, the performance itself is controlled by another entity. Consumers may be loyal to different entities, such as venues, genres or performers and performances. Moreover, from the distributors' point of view, the performing arts product in The Netherlands has a strong constrained availability: in many cases a performer only shows one or two performances in a particular theatre. Therefore, customer loyalty to performing arts venues may be more complex than customer loyalty in other leisure settings, such as customer loyalty to a museum, fitness company or football club.

²⁷ The influence of the independent and mediating variables on the dependent variables have also been tested for the theatres individually. The results did not show a strong increase on the variance explained.

b. *Hedonic choice behaviour*

Visits to the performing arts are a form of hedonic experiential consumption in which emotions play a key role (Hirschman and Holbrook, 1982; Hume et al., 2006). Hedonic choice behaviour is heterogeneous and strongly dependent on specific opportunities and constraints, which will vary over time (Boter, 2005; Caldwell, 2001; Willis and Snowball, 2009). It seems that coincidental factors play an important role in explaining customer loyalty, especially of incidental, low-involved spectators making their bookings during the season. As discussed in chapter 3, it might be that consumption motives or perceived experiential value contribute to explained variance in customer loyalty. Whereas the current model is partly based on customer satisfaction with several marketing instruments, an experiential based model might have increased the explained variance in customer loyalty, given the hedonic experiential character of the performing arts.

c. *The unconscious and social character of decision-making in the performing arts*

Unconscious decision-making seems to be important, especially in the performing arts, since it is related to emotions and habits (Caldwell, 2001; Dijksterhuis et al., 2005; Hirschman and Holbrook, 1982; Martin and Morich, 2011; Woodside and Brasel, 2011). Although several constructs are included which may be related to this unconsciousness (such as various social influences), there will be other factors which were not included in our study. For example, the social character of performing arts consumption may be linked to status-symbolic experiences enhancing individual's identity (Addis and Holbrook, 2001; Bhattacharya, Rao and Glynn, 1995). Although self-expression is included as part of the concept of involvement, consumption motives (such as social attraction and social distinction) were not included. The social character of decision-making processes also implies that in most cases it requires some agreement between one of more parties before a final choice is made. It is likely that companionship's customer loyalty interferes individual's customer loyalty processes. Although various social influences have been taken into account, companionship's customer loyalty has not been measured.

d. *Attendance barriers*

Consumers may feel barriers in attending performing arts performances which were not included in the customer loyalty model. A study of Kay et al. (2009) explores non-attendance barriers, such as a lack of time or information. In section 2.3.2, the relevance of time has been discussed. The conclusion was that a lack of time is not often the real barrier, but that the lack of attendance is likely to be a consequence of priorities consumers make in spending their leisure time based on intrinsic motivation and involvement. Nevertheless, a lack of time might play a role in attending performances, especially in certain life stages, such as pensioners. Based on the qualitative study, the idea is that it is not specifically the lack of information which is an important barrier, but the way consumers deal with this information might become a barrier. In section 3.6.2, it is argued that the incidental spectators are less involved, attending performing arts is not in their system, and therefore

they constantly need to be triggered by different media. Although many incidental spectators receive theatre's brochure, they do not use this brochure to make their bookings, like the other two segments. This implies there is no lack of information. On the contrary, there is a richness of information which is not used. Nevertheless, the idea is that timely and customized communication will attract more incidental spectators, and therefore influences customer loyalty. This implies there is a lack of timely and customized information for some customers. In conclusion, variables related to a lack of time and especially improved communications, might have contributed to an increasing explanatory power of the model.

e. *Homogeneous group*

In section 2.4, a study of Andreassen (1991) has been described, testing a performing arts adoption model of growing interest and attendance. The respondents in the first stage, representing disinterested non-attenders (almost 50% of the respondents), appeared to be very different from the other respondents in the other stages. These disinterested non-attenders have different life-styles in their leisure and work pursuits compared to the other consumers, representing a chasm. This implies that the group of respondents of the three theatres may have been a relatively homogeneous group. In case the sample was not taken from performing arts venues' databases, but from a national panel, it is likely that the explained variance in customer loyalty would have been larger.

4. Research limitations

In section 4.4 and in appendix 4, there is a discussion about the inconsistency of some measures which were found in other studies, and about the lack of scales of some variables used in our model. For several variables, there is no general accepted unified approach to measuring these variables. Therefore, in some cases, new scales had to be developed. In this process, we used the literature and information from the qualitative interviews, and we discussed the items of the scales with academics and practitioners. Some scales were pre-tested in earlier research. However, not every scale was pre-tested due to time limitations. Most scales show satisfactory results. Nevertheless, there were some problems in measuring the performance / performer influence and the certainty factor. Another limitation of this study is that the questions related to the certainty factor were only answered by those respondents who made a prior booking. It would have been better if all respondents would have answered these questions. The questionnaire did not include the variable 'relationship duration', which could have shown some interesting results refining customer segmentation. Inclusion of variables related to timely, customized information might have given new additional insights as well.

The results relate to customers of three Dutch performing arts venues in the south of The Netherlands. It is acknowledged that if the study would have taken into account customers of theatres in, for example, Amsterdam or a small town, the results might have been different. In an unpublished study of the author of a theatre in Den Haag for example, the relationship between behavioural loyalty and behavioural involvement is clearly different from the relationships found

in this study. It is likely that higher competition influences this indicator and that it will also affect customer loyalty development processes. A study of Zijlstra and de Bloois (2011) also illustrates differences in affective loyalty between theatres of different size: affective loyalty of large-scale theatres is lower compared to affective loyalty of small-scale or medium-scale theatres. Therefore, the results of this study only relate to the three theatres which have been investigated.



Parktheater Eindhoven, photo Frank van Eersel

Part 3

Concluding observations

Chapter 5: Conclusions and discussion

The problems described in chapter 1 show that performing arts marketing efforts fail to reach their full potential. The production and distribution role of performing arts organisations is separated. Moreover, some performing arts venues do not have a customer-centric approach. Based on this context, it is relevant to understand and explain customer loyalty in order to find strategies to increase customer loyalty.

The study has five objectives which are introduced in the first chapter, and which are used to structure this final chapter.

1. The first objective is to describe and understand the nature of customer loyalty. Based on a literature survey describing customer loyalty in the performing arts (chapter 2), a qualitative study was carried out (chapter 3). In-depth interviews were done with incidental spectators, interested participants and the core audience of a performing arts venue. The results of the qualitative study were used in the quantitative study. Based on the literature survey, the qualitative and the quantitative study, the conclusions with respect to the nature of customer loyalty are described in section 5.1.1.

2. The second objective is to describe and understand the development of customer loyalty to performing arts venues. Based on a literature survey and a qualitative study, the conclusions are drawn in section 5.1.2.

3. Describing and understanding consumption motives in the performing arts is the third objective. Based on the literature survey and the qualitative study, a new theoretical framework has been introduced. The conclusions are described in section 5.1.3.

4. The fourth objective is to create an integrative model and to explain customer loyalty to performing arts venues. Based on the literature survey, an integrative theoretical framework is constructed and presented in chapter 2. This framework structures the determinants of customer loyalty, and it is used in the qualitative study, and in the quantitative study. In this quantitative study, an integrative conceptual model and two research models are created, testing all main determinants. The results are described in chapter 4, and the main conclusions are drawn in section 5.1.4.

5. The fifth objective is to give managerial recommendations to performing arts venues in order to increase customer loyalty. Based on the theoretical customer loyalty framework, the findings of the qualitative and quantitative study, these recommendations are described in section 5.2. Finally, in section 5.3, future research possibilities are discussed.

5.1 Conclusions

5.1.1 Nature of customer loyalty

This section describes several aspects of the nature of customer loyalty. Firstly, the affective, conative and behavioural dimensions are described. Secondly, it provides an answer to the question: Who 'owns' the relationship with the customer: the producer or the distributor? Thirdly, a new model of customer loyalty is proposed. Finally, the nature of customer loyalty is related to three customer segments.

Dimensions of customer loyalty

Customer loyalty can be divided into affective loyalty (commitment), conative loyalty, and behavioural loyalty. Based on the literature survey, commitment or affective loyalty is defined as an affective attachment to a person or an organization. However, the qualitative study showed that positive affective feelings alone are not enough for affective commitment, because commitment means different things for different respondents:

1. Some customers feel committed because they are feeling at home.
2. For some other customers, feeling at home is not sufficient to make them feel committed. They are committed in case they affectively prefer one theatre over another theatre.
3. Some customers have a preference for the theatre because the theatre is nearby, but they do not really show high commitment to the theatre.

Therefore, in this study commitment or affective loyalty is redefined as an affective attachment and *affective preference* for a person or an organization. The quantitative study supports the two-dimensional structure of affective loyalty.

Conative loyalty is future oriented and is defined as a desire to maintain the relationship with an organization or person and refers to intentions to re-visit a particular venue again.

Behavioural loyalty is past oriented and is based on actual behaviour. In the performing arts sector, behavioural loyalty seems to be more complex than in other sectors, because there are various behavioural loyalty indicators:

- attendance frequency on an annual basis
- attendance of one specific venue related to attending performances elsewhere (monogamous versus polygamous loyalty behaviour)
- type of behavioural relationship: consumers can buy individual tickets, become a subscriber, member, friend, partner or donor
- relationship duration in terms of years
- annual attendance in a given period of multiple years
- time of booking (advance bookings or bookings during the season).

Owner of customer relationship

Customer loyalty or attractiveness to a performance or performer influences the relationship of the customer with the performing arts venue. The qualitative study suggests that there are different owners of the relationship with the customer. Customers can have a:

- performance dominance orientation: their orientation for attending performing arts is dominated by the performance or performer.
- dual dominance orientation: a specific venue serves as a performing arts basis, but its offerings are not sufficient, which make customers buy tickets at other locations.
- distributor dominance orientation: customers make advanced bookings at one particular venue and do not attend other venues.

The concept of the performance / performer influence was introduced in this study. This influence can be described as the extent to which the performance or performer is decisive which theatre to visit. The quantitative study shows that the performance / performer influence affects affective loyalty. As expected, the study also confirms significant differences between different customer segments, whereby the influence is lower for the higher behaviourally loyal customers. However, in contrast to some expectations, taking into account the effect of the performance / performer influence in coherence with the effects of all other independent or mediating variables (partial regression), the quantitative study shows that the performance / performer influence does not affect conative or behavioural loyalty. This means that, while the results of the qualitative study indicate that incidental spectators have a strong performance dominance orientation, the results of the quantitative study show mixed results. These mixed results might be explained by a possible weak measure of the concept. Some other quantitative studies suggest an effect of the performance / performer influence on customer loyalty (Garbarino and Johnson, 1999; Guillon, 2011). Overall, the impression is that the performance / performer influence affects customer loyalty.

Customer loyalty model

Dick and Basu (1994) introduced a theoretical customer loyalty model consisting of two axes: attitudinal and behavioural loyalty indicators. It is interesting to build further on this model in two directions: one theoretically based and one practitioner based.

Theoretically, it would be interesting to extend Dick and Basu's model by an axis representing a monogamy / polygamy dimension (see figure 5.1). This axis would deepen the nature of customer loyalty. For instance, a model including a monogamy / polygamy dimension would include segments such as 'exclusive true loyalty' (representing high levels of affective and behavioural loyalty and monogamous customers) and 'pseudo true loyalty' (high levels of affective and behavioural loyalty and polygamous customers). The qualitative study shows that only few respondents from the core audience are exclusively truly loyal in a way that they are committed and show high behavioural loyalty in a monogamous way. Since the core audience is the minority of the customers' database, the group representing exclusive true loyalty is very small.

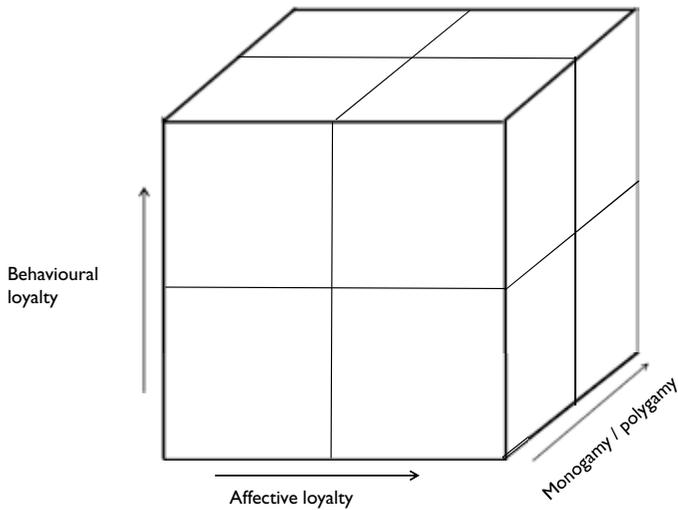


Figure 5.1: A theoretical customer loyalty model

Dick and Basu's model cannot be related to performing arts venue's customer databases since these databases lack information about affective loyalty. However, the databases contain information about advance bookings. These bookings are important for performing arts organisations since customers provide money up front, and they are important for customers since they have a guaranteed ticket. An axis representing a 'time of booking' dimension would be useful for practitioners.

For managerial purposes, the time of booking axis replaces the affective loyalty axis (see figure 5.2). The model reflects (1) customers' behavioural loyalty, and (2) pre-commitment or his desire for certainties. In this case, performing arts venues can segment their customers based on behavioural loyalty and time of booking. This model is used to create loyalty strategies in section 5.2.

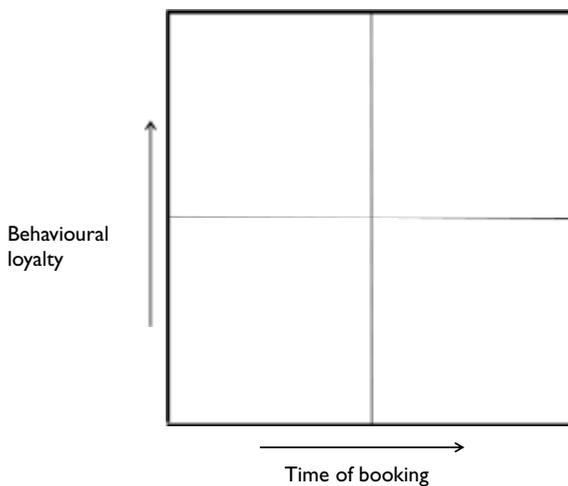


Figure 5.2: A practitioners' customer loyalty model

Customer segments

Table 5.1 illustrates the differences between the incidental spectators, interested participants and the core audience with respect to the nature of customer loyalty, derived from the qualitative study. As discussed in section 3.3.2, incidental spectators attended the theatre once or twice during one season, interested participants three to five times, and the core audience six times or more. The table shows that almost on every customer loyalty dimension, customer loyalty increases in line with the attendance frequency.

It should be noted that the incidental spectators form the largest customer group (see figure 1.1). Database figures from Theaters Tilburg indicate that 73% of the customers visit 1 or 2 performances, 16% visit three to five performances and 11% visit the theatre six times or more. This implies that although the majority of the customers have intentions to re-visit the theatre next season, they show no affective feelings, they have a performance-dominance orientation, and therefore show polygamous loyalty behaviour. A minority (responsible for many visits; see figure 1.1) shows high affective feelings and monogamous loyalty behaviour.

The quantitative study shows that 60% of performing arts visits is attended at the specific theatre, and that 40% of all visits to performing arts is elsewhere. Given the expected lower response rates of incidental spectators, it is likely that (much) more than 40% of the visits is elsewhere. Overall, the conclusion is that the vast majority of performing arts visitors show polygamous loyalty behaviour. The consequences for loyalty strategies will be discussed in section 5.2.

Table 5.1

Customer segments and the nature of customer loyalty (based on the qualitative study)

Dimension of customer loyalty	Incidental spectators	Interested participants	Core audience
Affective loyalty	Majority shows no affective feelings	Half shows no affective feelings	Half shows high affective feelings
Conative loyalty	Majority has intentions to visit theatre next year	Everybody has intentions to visit theatre next year	Everybody has intentions to visit theatre next year
Type of relationship	Single-ticket buyer	Single-ticket buyer	Single-ticket buyer and some friends
Relationship duration	varies from 1 year to 40 years	Varies from 3 years to 40 years	varies from 8 to more than 50 years
Monogamy / polygamy	Large majority is polygamous	Majority is polygamous	Majority is monogamous
Advance bookings	Large majority: no advance bookings	Majority: advance bookings	Everybody: advance bookings
Attendance on annual basis	Half of respondents attend theatre on an annual basis	Everybody attends theatre on annual basis	Everybody attends theatre on annual basis
Owner of relationship	Large majority has performance-dominance orientation	Majority has dual dominance orientation	Majority has distributor-dominance orientation

5.1.2 Development of customer loyalty

There is a lack of research into understanding individual behaviour of customers over time. Empirical studies into customer loyalty development in the performing arts are sporadic, studies are relatively old, or are only taking into account subscriptions during a short period of time (Ryans and Weinberg, 1978), or are related to behavioural involvement with the performing arts as an activity, and not to behavioural loyalty to venues (Andreasen, 1991). The qualitative study was designed to understand and describe the dynamic character of behavioural loyalty development of customers of a performing arts venue during their lifetime. In this exploratory study, seven behavioural loyalty patterns were found (see table 5.2).

Table 5.2

Overview of behavioural loyalty patterns and customer segments

Pattern	Description	Customer segments
gradual growth	customers gradually increase their attendance behaviour to a certain level and continue attending the venue at the same level	interested participants and core audience
sudden entry	customers suddenly crop up as interested participant or as part of the core audience and continue attending the venue at the same level	interested participants and core audience
sudden break	customers suddenly stop visiting the venue, while they have been attending the theatre for many years, and after a while, they start visiting the venue again	incidental spectators and interested participants
no growth	customers start visiting the theatre once (or twice), and on an annual basis they return, but the attendance level does not increase further	incidental spectators
coincidence	customers coincidentally choose a venue as a place where they attend performing arts, but they do not visit the venue on an annual basis	incidental spectators
flex	while most customers show some routine in their behaviour, these customers show a lively pattern	interested participants and core audience
decline	customers show a gradual decline in attendance behaviour	all customer segments

The study provided evidence that not all customers naturally progress through several stages of customer loyalty. Many incidental spectators will never belong to the core audience. The results show that loyalty patterns can only be influenced to a minor extent by the marketing instruments of the theatre. In most cases, customer characteristics (such as involvement with the performing arts, income, and attitudes towards passing on cultural interests), individual circumstances (such as moving or some life events such as getting children or retirement) or external factors (such as customers' social environment) were more influential in the development of customer loyalty. Getting a partner seems to be the most influential life event. This corresponds with the importance of partners in studies of Kalmijn and Bernasco (2001) and Voorpostel et al. (2010). These studies show that partners spent a lot of their leisure time together, especially during cultural outings. Overall, it seems to be not easy for venues to increase behavioural loyalty. Performing arts venues' programming appears to be the only marketing instrument which can serve as a turning point in individual's loyalty development pattern. In section 5.2, several loyalty strategies are listed, which may maintain or slightly increase behavioural loyalty.

5.1.3 Consumption motives

Consumption motives influence the way a performing arts attendance is experienced. Understanding consumption motives enables performing arts venues to create appropriate customer experiences and loyalty strategies. Academics who have studied consumption motives and experiences, did not find common understanding in categorizing, conceptualising and operationalizing these consumption motives: the current literature is fragmented and incomplete (Swanson et al., 2008). Therefore, it is interesting to describe and understand consumption motives.

Based on the literature survey, eight consumption motives have been distinguished: (1) aesthetics, (2) cognitive stimulation, (3) reduction, (4) transcendence, (5) bonding, (6) distinction, (7) entertainment, and (8) variety and novelty (Boorsma, 1998; Boter, 2005; Boudier-Pailler, 1999; Caldwell, 2001; Kushner and King, 1994; Holbrook, 2005; Passebois and Aurier, 2004; Swanson et al., 2008). These motives have been discussed during interviews with customers. Based on the qualitative study, some new consumption motives have been described: cultural transmission, social attraction, and social duty. Moreover, a new framework for consumption motives is introduced (figure 3.12). This framework is divided into cultural and social motives. The cultural motives refer to an interest for culture in its own sake, and include (1) cultural aesthetics, (2) cultural reduction, (3) cultural stimulation, and (4) cultural transmission. The social motives refer to an aim that lies beyond the actual performing arts product and relates to the social environment. These motives include (1) social attraction, (2) social distinction, (3) social bonding, and (4) social duty.

Based on the literature survey and the qualitative study, it is argued that the consumption motives of cultural aesthetics, cultural stimulation and social distinction seem to be related to higher customer loyalty levels. Although differences between the customer segments may be limited, it appears that these motives are more important for the interested participants and the core audience. In section 5.2, several loyalty strategies increasing customer value, are included.

5.1.4 Explaining customer loyalty

A few theoretical and empirical customer loyalty models for the performing arts exist. However, these models focus on a limited number of constructs. This implies that there is a need for the development of explanatory models employing multiple constructs in order to provide a better understanding of customer loyalty. Based on a literature survey, a theoretical customer loyalty framework for performing arts venues is created in chapter 2. The qualitative study gives further insights in the relevance of all determinants. Finally, in the quantitative study, an integrative model is tested. The results of this quantitative study are described and discussed in section 4.5 and 4.6.

In this section, two research models and a customer loyalty framework will be described, followed by a discussion about the limited influence of marketing instruments. Customer loyalty to performing arts venues seems to be explained by routines and coincidence, both related to specific customer segments. After this issue has been discussed, a conceptual model for explaining customer loyalty to performing arts venues is introduced. Finally, the relevance to other sectors is described.

Two research models

Hume (2008) emphasizes that a large empirical study should be carried out to test the pathways between several constructs in an integrative model. The conclusion of this dissertation is that testing one integrative model including all main determinants and its interrelationships is not possible. Statistical techniques do not offer the possibility to create one proper path model. Based on theoretical insights, two research models were constructed and tested, using structural equation modelling (see section 4.5.4). The first model relates four components of satisfaction and three components of customer loyalty. The second model describes the relationship between various social influences, involvement and three components of customer loyalty.

I. Relationship between satisfaction and customer loyalty

Many studies point out that there is a positive relationship between customer satisfaction and customer loyalty, and that affective loyalty mediates the relationship between customer satisfaction and conative or behavioural loyalty (Back and Parks, 2003; Evanschitzky and Wunderlich, 2006; Garbarino and Johnson, 1999; Li and Petrick, 2008; Yuksel et al., 2010; Jaiswal and Nirah, 2011). Several studies in the performing arts refer to overall satisfaction, including parts of the primary and secondary product, but do not differentiate between these components. In this study, satisfaction measures do not relate to overall satisfaction. Because different service components affect customer loyalty in different ways (Garbarino and Johnson, 1999), the satisfaction measures relate to different service components: satisfaction with the performance, programming, secondary product and price. Most studies in the performing arts do not include all three loyalty dimensions (affective, conative and behavioural loyalty). In this study, these three levels are included. Therefore, it is possible to get better insights into the relationships between components of customer satisfaction and customer loyalty.

Table 5.3 summarizes the results from the literature survey, the qualitative study and the quantitative study. The overall conclusion is, that satisfaction with the secondary product (consisting of atmosphere, staff, facility, and the provision of services), positively influences customer loyalty. Structural equation modelling shows that affective loyalty fully mediates the role between satisfaction with the secondary product and conative and behavioural loyalty. Satisfaction with the programming of performances also contributes to higher customer loyalty levels. The qualitative study shows that it may serve as a turning point in individual's loyalty development pattern. The quantitative results show that satisfaction with the programming directly influences affective and conative loyalty. Satisfaction with the performance has no relationship with customer loyalty levels to the venue. This may be explained by the notion that satisfaction is related to a specific entity (performer), and customer loyalty is related to another entity (performing arts venue as the distributor). The qualitative and quantitative study related to the influence of satisfaction with the price on customer loyalty, give mixed results. Therefore, this relationship is not clear.

Table 5.3*The relationship between satisfaction and customer loyalty*

Component satisfaction	Literature survey	Qualitative study	Quantitative study	Overall conclusion
performance	mixed results	no relationship	no relationship	no relationship
programming	positive (based on limited number of studies)	positive	small positive relationship AL and CL	positive relationship
secondary product	mixed results	a. no relationship with CL and BL b. positive relationship with AL	strong positive relationship AL, mediating CL and BL	positive relationship
price	mixed results	negative	no relationship	not clear

Note: AL = affective loyalty, CL = conative loyalty, BL = behavioural loyalty

Overall, the study refines current insights and stresses the importance of distinguishing different service components and loyalty dimensions in satisfaction and loyalty research.

2. The relationship between social influences, involvement and customer loyalty

In chapter 2, it is argued that in past studies the attention for determinants of customer loyalty focuses on the micro level of the customer loyalty framework: the marketing instruments of performing arts venues and intrapersonal variables. There is almost no attention for the meso level, such as interpersonal variables.

The qualitative study shows the importance of social influences on customer loyalty. According to expectations based on the literature survey, this qualitative study illustrates that current social influences (of current family and friends) and past social influences (cultural socialisation) strongly affect customer loyalty. In addition to these expectations, a new determinant of customer loyalty was found: partner taste homogeneity, reflecting compatible interests in performing arts and specific genres between partners in a household.

The literature survey shows the importance of involvement, which consists of four dimensions: attraction, centrality, self-expression, and social bonding. The qualitative study illustrates that two other dimensions could be added: cultural transmission and financial support. The quantitative study shows support for adding these new dimensions, thereby enriching the concept of involvement.

In the quantitative study, the relationships between various social influences, involvement and customer loyalty have been described. The results show that current social influences, cultural socialisation and partner taste homogeneity influence involvement with the performing arts. If the focus is on the strongest relationships, structural equation modelling shows that (a) current social influences and cultural socialisation affect involvement, (b) involvement influences affective loyalty, and (c) affective loyalty influences conative and behavioural loyalty (see figure 4.3). This implies that involvement and affective loyalty mediate the relationship between the independent variables

'current social influences' and 'cultural socialisation', and the dependent variables 'conative' and 'behavioural loyalty'. To our understanding, this is one of the first studies relating various social influences, to involvement and customer loyalty, and finding three relationships.

Finally, in section 4.6, it has been discussed that a low proportion of the variance of customer loyalty is explained. One of the reasons that might contribute to this lack of explanation, is that a part of the model has been built around satisfaction with the marketing instruments. However, the character of performing arts consumption is related to hedonic, cultural and social experiences. The question is which variables contribute more to an explanation of customer loyalty: satisfaction related or experiential value related variables? It might be expected, that a model built around experiential value will explain more variance in customer loyalty.

Customer loyalty framework

In chapter 2, a theoretical customer loyalty framework for performing arts venues was introduced. This framework was further developed based on the qualitative findings in chapter 3, and on the quantitative findings in chapter 4. Integrating these findings, following framework presents the variables which significantly influence customer loyalty (figure 5.3).

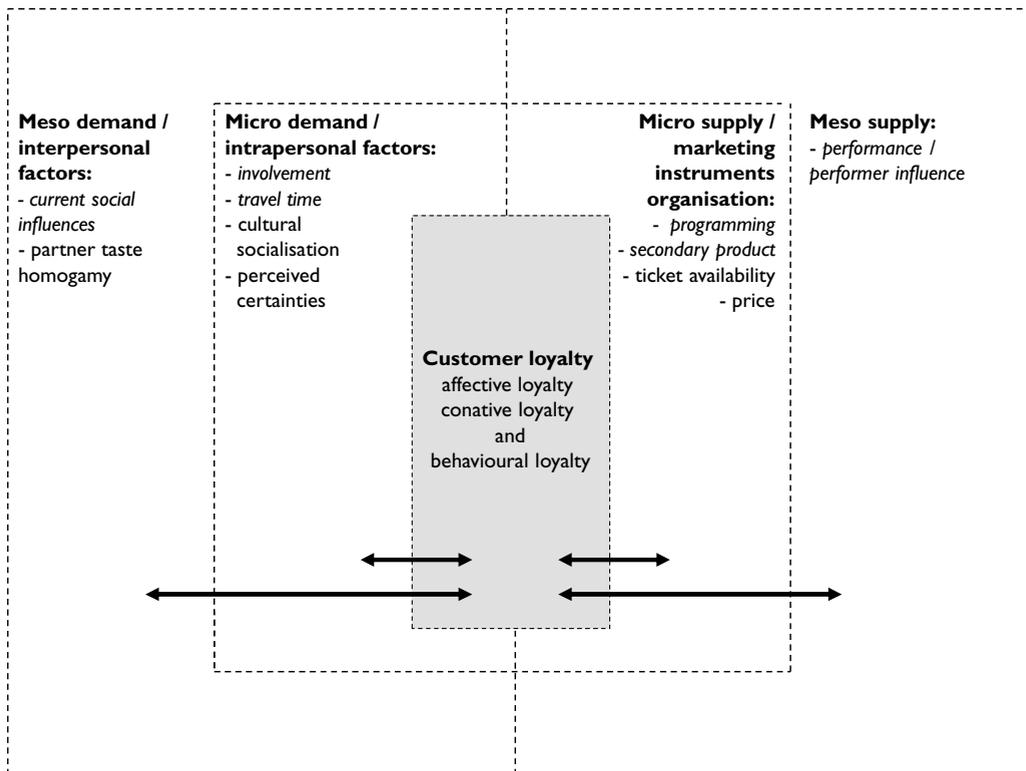


Figure 5.3: Customer loyalty framework for performing arts venues based on the literature survey, qualitative and quantitative results.

The framework highlights the most important elements in *italics*:

1. Current social influences

The results from the literature survey, qualitative and quantitative study demonstrate the relevance of customer's social environment: interested participants and the core audience have more family or friends who attend performing arts than incidental spectators have. Customers in these segments like to bond with like-minded people attending performing arts.

2. Involvement

The literature survey and the qualitative study clearly show the importance of involvement. Moreover, the quantitative study shows, it is the single determinant which influences all three forms of customer loyalty (affective, conative, and behavioural).

3. Travel time

The results from the literature survey and the qualitative study demonstrate the influence of travel time on customer loyalty. The quantitative study shows that travel time influences conative and behavioural loyalty, but it does not influence affective loyalty.

4. Programming

Although the influence of satisfaction with the programming was limited in the quantitative study, venue's programming is the selection of the primary product and the main reason why customers attend a venue. The limited influence in the quantitative study may be related to a general high satisfaction score. Based on the qualitative study, the idea is that if venue's programming is of a low quality, this will strongly negatively affect customer loyalty.

5. Secondary product

The qualitative study shows that customers who are committed, highly appreciate the atmosphere, additional services, and the staff. In the quantitative study the secondary product strongly contributes to the explained variance of affective loyalty.

6. Performance / performer influence

The qualitative study clearly shows the differences in orientation between incidental spectators (performance dominance orientation) and the core audience (distributor dominance orientation). The qualitative results suggest that the performance / performer influence is smaller for the core audience, which is confirmed in the quantitative study.

Although the influence of satisfaction with the price is not clear, in this framework, price is included for two reasons:

- a. qualitative results indicate there is a relationship with customer loyalty
- b. quantitative results show that satisfaction with the price influences behavioural loyalty for lowly involved customers.

Customer segments

In this study, three customer segments have been described. The results of the qualitative and quantitative study suggest that the role of the determinants in influencing customer loyalty, differs between these segments.

Current social influences is a major factor influencing incidental spectators' affective and conative loyalty. On average, these customers do not have many family or friends attending performing arts on a frequent basis. Those incidental spectators with relatively many family or friends who frequently attend performing arts, have higher affective and conative loyalty levels. Satisfaction with the programming and the availability of the tickets influence affective and / or conative loyalty of the interested participants and the core audience, while it does not influence these loyalty dimensions of the incidental spectators. Satisfaction with the secondary product influences affective loyalty of incidental spectators, interested participants, and especially of the core audience.

The limited influence of marketing instruments

The study shows that the majority of performing arts visitors show polygamous loyalty behaviour. It is not easy for performing arts venues to influence customer loyalty, since major determinants are related to intrapersonal (involvement) and interpersonal factors (current social influences), or to factors related to the meso environment of performing arts venues (performance / performer influence). Nevertheless, there appear to be different possibilities to increase customer loyalty. The qualitative study shows that venue's programming, prices, facility, and the availability of tickets appear to influence customer loyalty. The results of the quantitative study indicate that especially the secondary product (consisting of elements such as the atmosphere, staff, facility, provision of services) influences affective loyalty, which in turn influences conative and behavioural loyalty. Despite the influence of the marketing instruments on customer loyalty, it should be recognized that this influence is limited. This corresponds with findings of Verhoef (2003) and arguments of CRM sceptics like Dowling and Uncles. Verhoef shows that past customer behaviour mainly explains customer retention and customer share development. Relationship marketing instruments only explain a small part of the variance (Verhoef, 2003). Dowling and Uncles (1997) argue that it is not likely that a loyalty programme is going to change buying behaviour patterns fundamentally. Dowling (2002) refers to weak effects of CRM programs on share-of-market and share-of-customer. According to Uncles et al. (2003), consumers will generally only buy what they need, and they have their own reasons for showing polygamous loyalty behaviour. In a sports context, Hill and Green (2000) show that perceptions of the services related to the rugby stadium (the sportscape) only influence loyalty in a limited way. In their study, involvement and loyalty to the home team were much more influential.

The conclusion is that it is not easy to influence customer loyalty and to change polygamous behaviour, since it is related to specific consumer's tastes and the environment is competitive. Nevertheless, if a performing arts venue does not take appropriate action, it is likely to attract and keep fewer customers than before. When a performing arts venue is not taking action, it will

be passed by other cultural and leisure providers. The study provides opportunities to increase customer loyalty, which are discussed in section 5.2.

Routines versus coincidence

Some studies point out that leisure and tourism behaviour may be strongly influenced by routines. This seems to be the case in the performing arts as well. Customer routines seem to contribute to behavioural loyalty. As discussed in section 3.6.6, the qualitative study shows that in many cases performing arts attendance behaviour is routinized. Several customers use mental accounting strategies, some respondents routinely attend performing arts with a specific social group every year, and the interested participants and the core audience receive theatre's brochure and make their bookings prior to the season, on an annual basis. It seems the decision to re-attend is guided by 'practical consciousness' (Verbeek, 2009). This means that these consumers do not consciously consider alternative performing arts locations and they take the choice for a specific theatre for granted. Moreover, the analysis of loyalty development patterns shows that several patterns show routine behaviour at the end of the pattern: customers choose around the same number of performances they have attended the last year. In the quantitative study, a large part of conative loyalty is explained by past customer behaviour. It seems that a few factors contribute to routine behaviour:

1. **Attraction:** Certain consumers are strongly attracted to the performing arts product and to the performing arts as a leisure activity. They really enjoy performances, experience the beauty or want to be emotionally touched.
2. **Social identity and social bonding:** The performing arts are an ideal social, symbolic platform for certain consumers to affirm their identities to themselves and to express their identity to others. It seems to be an interesting environment to meet like-minded people and to belong to a community with the same shared values. Therefore, a social identity related to the performing arts and its audience, will contribute to on-going performing arts attendances.
3. **High satisfaction rates:** The qualitative and the quantitative study show that customers highly appreciate the performing arts primary and secondary product. Occasional dissatisfaction is not a reason for customers not to re-attend a performing arts venue.

These three factors are also related to four main variables explaining customer loyalty: involvement, current social influences, and satisfaction with the primary and secondary product. Moreover, the idea is that once customers have built their routines, these routines limit the performance / performer influence: customers are likely to choose for one specific provider and they have a distributor dominance orientation.

In conclusion, the strong impression is that many interested participants' and core audience's attendance behaviour is driven by routines. These customers may be referred to as 'routine consumers'. Past loyalty behaviour contributes to their future loyalty.

However, routines can also have a negative impact on attendance rates. Despite high satisfaction rates, attending performing arts is mostly not in incidental spectators' system, nor is it related to their self-identity. Whereas self-identity processes positively stimulate performing arts attendance of those who relate their identity to the performing arts, it negatively influences performing arts attendance of those consumers who do not relate their identity to the performing arts. The qualitative and quantitative study show that incidental spectators have less family and friends attending performing arts. Therefore, they are less stimulated by their family and friends to attend performing arts themselves. The quantitative study illustrates that the model fits better for high involved customers, making advanced bookings and attending a theatre on a regular basis. Specifically for the other segments, there are other variables not included in the model, which may explain customer loyalty. Based on the qualitative study, it is argued that these variables may be related to coincidence, such as being aware that specific performances are shown or being taking out by family or friends. The qualitative study also shows customers' unpredictability. Customer's concrete selection of specific performances seems to be very hard to predict. Therefore, loyalty behaviour of many incidental spectators or consumers who make their bookings during the season, is strongly related to coincidence.

In conclusion, it is argued that loyalty behaviour of interested participants and the core audience is driven by routines, while loyalty behaviour of many incidental spectators is driven by coincidence.

Construction of a conceptual loyalty model

Ajzen's theory of planned behaviour is an influential social psychological theory for predicting behaviour which is often applied and discussed by researchers (De Cannière et al., 2009; Bansal and Taylor, 1999; Elliott, 2010; Fekadu and Kraft, 2002; Hamilton and Whyte, 2008; Ravis and Sheeran, 2003; Terry and Hogg, 1996; Norman et al., 2005). The theory is widely accepted and meta-analytic studies provide strong support for the predictive power on intentions and future behaviour (Ajzen, 2001; Armitage and Connor, 2001).

The theory of planned behaviour is taken as a start to construct a conceptual model for explaining customer loyalty to performing arts venues. In this theory, it is argued that attitudes towards specific behaviour, subjective norms, and perceived behavioural control predict intentions to form that specific behaviour with high accuracy (Ajzen, 1991). The theory also entails that intentions and perceived behavioural control account for considerable variance in behaviour. Ajzen's theory of planned behaviour is an extension of the theory of reasoned action of Fishbein and Ajzen (Madden et al., 1992), because the theory of planned behaviour includes the effects of perceived behavioural control.

The idea of the theory of planned behaviour is that decisions are not made spontaneously, but that they are a consequence of a reasoned action. As described in section 1.1.1., this does not always seem to be the case in decision-making processes in attending performing arts and in the leisure and tourism industry in general. Nevertheless, several researchers tested the theory of planned behaviour in the leisure and tourism industry. In most of these studies, the object of study was general leisure and tourism behaviour, such as spending time at the beach, jogging, mountain climbing, boating and biking (Ajzen and Driver, 1992), physical activity (Chatzisarantis et al., 2009;

Mohiyeddini et al., 2009, Plotnikoff et al., 2012), attending sport events (Cunningham and Kwon, 2003), hunting (Hrubes et al., 2001), literature reading (Miesen, 2003), subscribing to digital music services (Kwong and Park, 2008), casino gaming (Phillips and Jang, 2012), choosing travel destinations (Lam and Hsu, 2006; Chien et al., 2012; Quintal et al., 2010), or visiting green hotels (Han et al., 2010). A study of Yamada and Fu (2012) investigated the intentions to visit a specific museum. In conclusion, these studies did not investigate customer loyalty to one specific organisation.

The aforementioned studies show mixed results. Several researchers found support for the theory of planned behaviour (Ajzen and Driver, 1992; Cunningham and Kwon, 2003; Chatzirantis et al., 2009; Kwong and Park, 2008, Han et al., 2010; Mohiyeddini et al., 2009; Phillips and Jang, 2012; Plotnikoff et al., 2012; Quintal et al., 2010). In some studies, subjective norms have no influence on intentions (Miesen, 2003; Yamada and Fu, 2012), perceived behavioural control has no influence on behaviour (Hrubes et al., 2001) or on intentions (Chien et al., 2012), or the attitudes do not influence the intentions (Lam and Hsu, 2006).

If the theory of planned behaviour is used as a model to apply in the context of customer loyalty to performing arts venues, this has two consequences. Firstly, as discussed in section 2.3.2, a difference should be made between (1) involvement with the performing arts as a leisure activity, and (2) customer loyalty to a specific performing arts venue. If the theory of planned behaviour is tested to predict intentions and future behaviour of attending performing arts (regardless which venues are attended), the concept of involvement is related to the attitudinal component of the theory of planned behaviour. However, if the theory is applied in a customer loyalty context (taking into account customer loyalty to one specific venue), the attitudinal concept in the theory is related to affective loyalty to the performing arts venue. Involvement with the performing arts as a leisure activity and affective loyalty to a specific venue are important variables in this study. Therefore, both variables have to be included in the model. Secondly, taking into account the existence of multiple-entity loyalty, it is important to distinguish two entities: the performing arts venue and the performance / performer. The study shows that satisfaction with the venue (programming and secondary product) is influencing customer loyalty. The study also shows the relevance of the performance / performer influence on customer loyalty to a specific venue. Therefore, satisfaction with the venue and the performance / performer influence should be included in the model as well.

The theory of planned behaviour also includes subjective norms and perceived behavioural control. Subjective norms refer to the perceived social pressure to engage or not to engage in a particular activity (Cunningham and Kwon, 2003; Miesen, 2003). In section 4.3., it is argued that the way these norms are normally operationalized (as injunctive norms), does not comply with the uncoerced character of performing arts attendance. Therefore, in this study, these norms are seen as descriptive norms (Smith et al., 2008) and refer to whether other people perform specific behaviour. This means that these norms reflect current social influences, and in this study they relate to the behavioural cultural involvement of individual's social environment.

Perceived behavioral control refers to the perceived ease or difficulty of executing specific behaviour (Ajzen, 1991). It relates to different factors such as skills, resources or obstacles (Ajzen and Driver,

1992). As discussed before, the theory of planned behaviour is tested in several studies in the leisure and tourism industry. It is important to recognize that in most of these studies, there is a form of active participation and sometimes even complexity in performing specific leisure behaviour (such as hunting and mountain climbing). It is argued that performing arts artists (who actively perform) need strong skills, but that for more passively attending a performance these skills are less important. The qualitative study shows that attending performing arts is more related to enjoyment, reduction and social motives, rather than it is related to skills. Perceived control also refers to resources and obstacles. A study of Yamada and Fu (2012) shows the importance of behavioural control variables such as the location of a specific organization and the proximity from home. Other researchers include the available money budget or costs to participate (Cunningham and Kwon, 2003; Lam and Hsu, 2006). In conclusion, given the relevance of travel time and price in our study, it is argued that perceived behavioural control is important in explaining customer loyalty to performing arts venues.

Several researchers have extended the model of the theory of planned behaviour in order to improve it. Past behaviour is included in some models (Cunningham and Kwon, 2003; Lam and Hsu, 2006; Miesen, 2003; Phillips and Jang, 2012; Plotnikoff et al., 2012; Smith et al., 2008). The idea is that habits influence future behaviour and that past behaviour influences intentions and future behaviour (Smith et al., 2008). Several studies find support for adding past behaviour in the model (Cunningham and Kwon, 2003; Lam and Hsu, 2006; Plotnikoff et al., 2012). The results of a study of Philips and Yang (2012) did not support this relationship. As discussed earlier, habit formation (routines) seems to play an important role in decision-making processes in the performing arts. Therefore, past behaviour is included in the model. This reflects the idea that attending performing arts is not a pure consequence of rational decision-making, and that unconscious motives play an important role.

The results of the quantitative study show that current social influences affect involvement, which in turn influences affective loyalty, which in turn influences intentions. Satisfaction with the venue may influence conative loyalty directly, or this relationship may be intermediated by affective loyalty. The performance / performer influence affects affective loyalty. In line with the theory of planned behaviour, perceived behavioural control influences conative loyalty and behavioural loyalty. Conative loyalty influences behavioural loyalty. Given the existence of habit formation, past behaviour also influences behavioural loyalty. These relationships are expressed in the conceptual model of customer loyalty to performing arts venues (figure 5.4).

The model is built around the theory of planned behaviour and the results of this study. The theory of planned behaviour predicts intentions and behaviour in general. This theory can be related to attending performing arts as a leisure activity. The model (figure 5.4) explains customer loyalty to one specific performing arts venue.

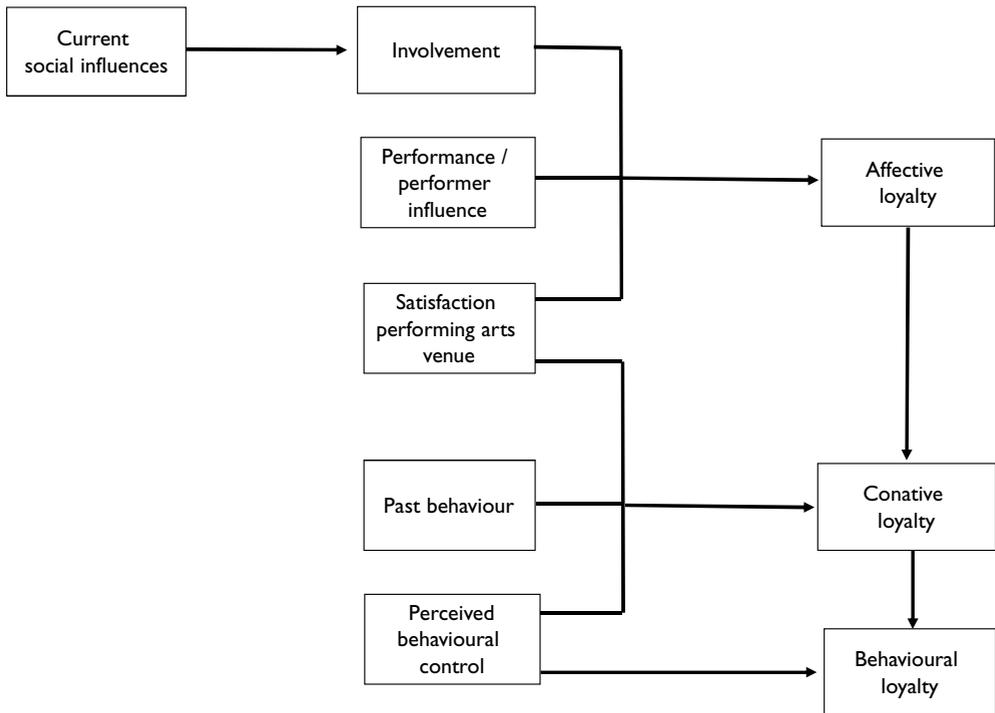


Figure 5.4: A conceptual model for explaining customer loyalty to performing arts venues

It should be stressed that attending performing arts is not purely regarded as a consequence of planned decision making. Unconscious decision-making in attending performing arts is important, since it is related to emotions and habits (Caldwell, 2001; Dijksterhuis et al., 2005; Hirschman and Holbrook, 1982; Martin and Morich, 2011; Woodside and Brasel, 2011). The model contains several variables which reflect this idea:

- Current social influences reflect the unconscious influence of individuals' environment
- The concept of involvement contains different dimensions which are related to the unconscious character of decision-making, such as self-expression, attraction and centrality.
- Past behaviour is related to habit formation.

Relevance for other sectors

The customer loyalty framework presented in chapter 2 is not only relevant for the performing arts sector. Given its theoretical foundation, it is also interesting to apply in other sectors. The model is built up according Giddens's theory of structuration and the study of social practices. Social practices need to be analysed from the demand and the supply side. Given the customer loyalty focus of this study, the model is related to an individualistic point of view related to one organisation and not to the entire demand and supply side. Therefore, intrapersonal, interpersonal, micro supply and meso supply variables should be considered in explaining customer loyalty. These variables are included in the conceptual model presented in figure 5.4. This model can not only be applied in a

performing arts venue context. It can be applied in many other leisure industries and also non-leisure industries where there is some form of multiple entity loyalty. Visitors of a performing arts festival may be loyal to that festival, but they may also be influenced in their decision-making process by specific performing artists. Visitors of a cinema might be loyal to a specific cinema venue, but they might also be only interested in a specific movie with a special actor or a movie created by a film director which they admire. Visitors of a museum can be loyal to that museum venue, but they may also be influenced by a specific exhibition. The model is also relevant for non-leisure industries. Customers of a retailer can be attracted by this retailer and / or by special brands in his assortment.

5.2 Management implications

Until so far, many performing arts organisations have concentrated on marketing tactics, such as promotion and public relations, while the attention for strategic aspects of marketing remained limited. Although they have interest in building long-term relationships, in many cases the strategic application stays behind in practice. Some performing arts organisations do not have a customer-centric approach. Therefore, performing arts marketing efforts fail to reach their full potential. Several academics refer to the importance of the shift from a transaction focus to a relationship focus and the application of relationship marketing in the performing arts.

In this study, three customer segments have been described. In section 5.1, the differences between these segments are illustrated. These differences relate to the nature of customer loyalty, customer loyalty development, and the role of determinants in explaining customer loyalty. The conclusion was that loyalty behaviour of interested participants and the core audience is driven by routines, while loyalty behaviour of incidental spectators is driven by coincidence.

In their seminal study, Garbarino and Johnson (1999) propose to differentiate between transactional marketing and relationship marketing. In their view, transactional marketing programs should focus on managing satisfaction of low relational customers, such as incidental spectators. Relationship marketing programs should be directed at high relational customers (such as the core audience and possibly to a lesser extent the interested participants), maintaining commitment. The distinction made by Garbarino and Johnson (1999) between transactional and relationship marketing programs is interesting, because it is likely that customer prioritization leads to a higher customer profitability: (1) it positively affects the relationship with the interested participants and the core audience, but it does not negatively affect the relationship with incidental spectators, and (2) it reduces marketing costs (Homberg et al., 2008). Nevertheless, there are two points which put the distinction and the proposed strategies made by Garbarino and Johnson (1999) into another perspective:

I. The qualitative and the quantitative studies described in chapter 3 and 4, point out that all customer segments are satisfied. Satisfaction with the programming and the availability of the tickets influence affective and / or conative loyalty of the interested participants and the core audience, while it does not influence these loyalty dimensions of the incidental spectators. Satisfaction with the secondary product influences affective loyalty of incidental spectators, interested participants, and especially of the core audience. Therefore, it seems that managing satisfaction will especially increase customer

loyalty of interested participants and the core audience. The qualitative study shows that attending performing arts is not in incidental spectators' system and that they require timely and customized information. Therefore, it is likely that transactional marketing programs managing levels of satisfaction will not be enough in order to increase their loyalty. The recommendation is to focus transactional marketing programs on improved communication in addition to improving satisfaction.

2. The question is who should decide whether a customer receives a transactional or a relationship marketing approach? Should this be based on the organisations' customer database (as implicitly proposed by Garbarino and Johnson) or should this be based on customers' decision? Figure 5.5 presents an integration of organisational and individual perspectives, and it is based on the desire, from both perspectives, to start or maintain a relationship. Based on the principle of mutual investments and the importance of customer knowledge in relationship marketing, it is suggested to add a semi-relational marketing approach. This implies performing arts venues can have three different strategies:

- Transactional marketing approach

This strategy focuses on incidental spectators who infrequently or maybe coincidentally attend the venue and have no desire to share their details (such as address or preferred genre) with the performing arts venue. Given the lack of mutual investments, it is not interesting for the performing arts venue to start a relationship with these customers based on their current and potential economic value.

- Semi-relationship marketing approach

The current economic value for the performing arts venue is limited to start a relationship. However, incidental spectators have a desire to share their details with the performing arts venue and like to be informed by the venue. These incidental spectators represent a potential interesting future economic value.

- Relationship marketing approach

Performing arts venues should keep and improve their relationships with their interested participants and core audience (including 'friends') given their current and future economic value. Based on differences in customers' current economic value, venues may further differentiate their services between interested participants, core audience and friends: those customers representing the highest economic value should receive additional benefits.

In chapter 1, it was described that many performing arts venues lack a strategic view on marketing approaches. Figure 5.5 might be helpful in the possibilities to differentiate their marketing approach. In table 5.4 – table 5.6 these approaches are further operationalized.

Consumers' perspective: desire for relationship	high	Semi-relationship marketing approach (incidental spectators)	Relationship marketing approach (interested participants, core audience)
	low	Transactional marketing approach (incidental spectators)	
		low	high
		Venue's perspective: current economic value	

Figure 5.5: Strategic marketing approach

In chapter 2, a customer loyalty framework for performing arts is introduced. It represents a structure for the determinants of customer loyalty. The framework was applied in chapter 3 and 4. In this chapter, a new framework is introduced: an instrumental customer loyalty framework (figure 5.6). This framework (or customer loyalty tool box) structures possible loyalty instruments in accordance with previous frameworks representing the determinants.

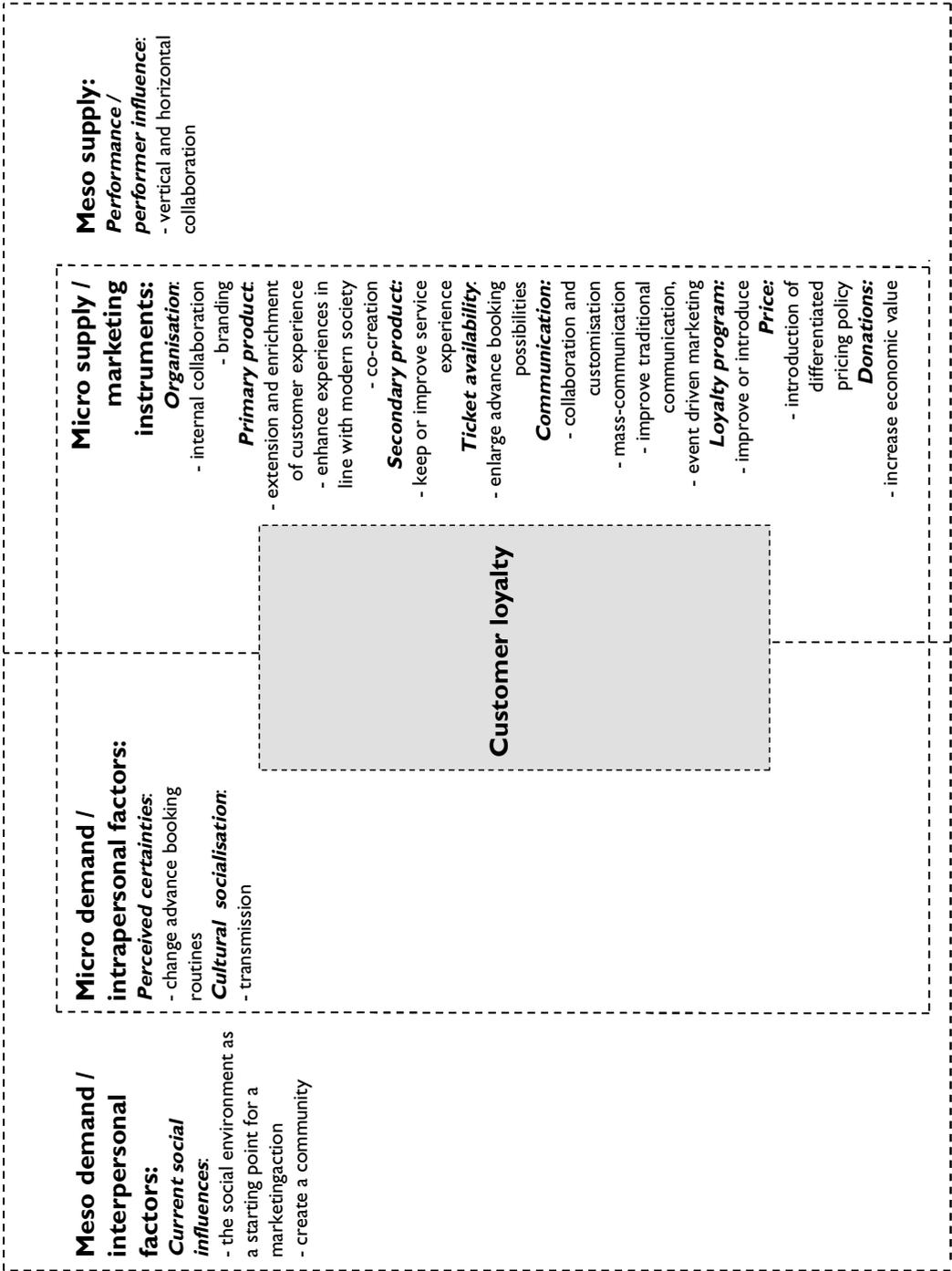


Figure 5.6: An instrumental customer loyalty framework

Customer loyalty strategies are operationalized in table 5.4 – table 5.6. Strategies focus on the transactional marketing approach (table 5.4), semi-relationship marketing approach (table 5.5), and relationship marketing approach (table 5.6). Three customer segments are included in the tables: incidental spectators, interested participants and the core audience. These three segments differ in size and economic value. Although the incidental spectators only attend venues once or twice a year, they form the majority of performing arts venue's database. Therefore, they represent the largest customer group as number of customers is concerned, not taken into account the number of tickets. The interested participants and the core audience is a smaller group compared to the incidental spectators, but in terms of number of tickets, they are the most important.

As discussed before, it will not be easy to increase customer loyalty. It seems to be very difficult for a performing arts venue to turn an incidental spectator into an interested participant, and to turn an interested participant into a member of the core audience. Nevertheless, there are several strategies to keep current level of customer loyalty, or slightly increase this level. The conviction is that the marketing department alone will not be able to create this change. It is important to optimise internal collaboration (Joostens, 2012), and to create customer centricity throughout the organisation. In addition, external vertical collaboration (with performers) and external horizontal collaboration (with other regional performing arts venues) should be improved as well.

Transactional marketing strategies

Table 5.4
Overview of transactional marketing strategies

Instrumental customer loyalty framework	Main focus on customer segment	Operationalisation
Current social influences: The social environment as a starting point for a marketing action	Incidental spectators	Given the importance of performing arts as a social outing, marketing actions could be based on customers' social environment. The quantitative study points out that current social influences have a main effect on incidental spectators' loyalty. Interested participants and the core audience could be actively motivated to taking some friends, family or neighbours with them to a performance. Customers need to be made conscious of these possibilities. 'Neighbour performances' could be marketed by an additional interesting price reduction and become a part of individuals' social environment routines. This might be strengthened by connecting these events to specific dates in a year (e.g. last weekend in September).
Event-driven marketing	Incidental spectators	The qualitative study shows that several respondents buy tickets because of special events, such as St Nicolas day or Christmas. The venue could apply event driven marketing techniques. Venues could make use of these events in targeting customers.
Communication: Mass-communication: The traditional way	Incidental spectators	Venues should use various mass media to increase the chance that consumers become aware of specific performances. Furthermore, customers who provided their e-mail address (because they made an on-line booking) could be informed with general information about performances.

Semi-relationship marketing strategies

Table 5.5:
Overview of semi-relationship marketing strategies

Instrumental customer loyalty framework	Main focus on customer segment	Operationalisation
<p>Communication: Collaboration and customization based on customer knowledge</p>	<p>Incidental spectators</p>	<p>In The Netherlands, in most cases performing arts venues and performers are separate organisations with individual interests. To a large extent, the venues are responsible for local marketing activities. The venues own relevant customer data. Most performers don't have customer data. This seems to be a conflict attracting consumers. The incidental spectators form the vast majority of performing arts venue's database. This customer segment mainly has a performance dominance orientation. Although, the venue owns relevant customer details, from an incidental spectators' point of view, they are in many cases not the owner of the relationship, but solely a messenger. Therefore, incidental spectators might be interested to build up a relationship with a performer or group of performers.</p> <p>Incidental spectators need customized and timely information about their favourite artists. Three strategies are interesting: (1) collaboration with other stakeholders, (2) provide timely information in line with customer's decision-making process, and (3) personalized communication. These strategies may be referred to as CRM-strategies and are based on (increased customer knowledge from the database.</p> <ol style="list-style-type: none"> 1. It is interesting for the venues and the performers to share customer data. This might solve the current data-ownership dilemma because customer data are shared. The concept of the 'virtual guardian angel' (VGA) seems to have potential in increasing customer loyalty. Performing arts venues and performers could collaborate on a regional or national basis in collecting specific preferences of incidental spectators. Since customized services deliver a closer preference fit, customers will be more likely to buy tickets. Customers could personally be informed about specific performances. A personalized alert might trigger them to make a booking. 2. Incidental spectators do not use brochures they receive before the summer season to make bookings for performances many months later. Therefore, the venue should analyse their customer database and apply the model presented in figure 5.2 (a practitioners' customer loyalty model). This model is based on the number of attendances previous year(s) and upon the moment of booking. Based on a decision-rule that all customers who did not make advance bookings before the start of the season and e.g. only attended the venue once or twice, customers do not automatically receive the brochure. They receive a letter just before the performing arts season starts, to announce some new performances. 3. Especially the mid-sized and large performing arts venues (with enough marketing staff and budget) could try to start establishing a relationship with incidental spectators. Venues could gather customer preferences. Incidental spectators should receive targeted information on different moments throughout the year, on-line and off-line. The moments of communication should be close to the moments of decision-making. The content of the communicated program should match with individual interests.

Communication:	Incidental	Although attending performing arts is not in incidental spectator's system, they enjoy performing arts and sometimes they miss their favourite artists. Some incidental spectators realise that they miss interesting performances, because they do not make advance bookings, but they do not consciously change their behaviour by themselves. Venues could help customers to change their routines by explicitly communicating the possibility of not missing favourite artists by booking in advance. In a targeted communication campaign, venues could focus on the issue of buying tickets in advance to be certain to attend the theatre during the year. In this way, customers might alter their booking behaviour and repeat to do so following years without conscious introspection, because it has become part of their routines.
Change advance booking routines	spectators	

Relationship marketing strategies

Table 5.6
Overview of relationship marketing strategies

Instrumental customer loyalty framework	Main focus on customer segment	Operationalisation
Current social influences: Create a community around the venue	Interested participants and core audience	The study shows the importance of social influences for creating customer loyalty. It is interesting to create a community in which consumers affiliate themselves with the venue and with others. Many respondents book their tickets prior to the season. Sometimes they want to visit the venue with friends and it is not easy for them to take their preferences into account. An on-line tool might help to facilitate this process by showing customers' preferences or the tickets they already ordered. Customers may invite others to share their personal data. This means that the on-line community helps customers in selecting tickets on specific dates. It also gives an insight which friends they can expect to see on a particular evening at the venue. Moreover, it might be a simple tool to invite friends who do not attend performing arts on a regular basis. The tool goes one step further than some tools which are already used by many venues, such as 'tell your friend' (which is only focused on one specific performance) or 'my theatre' (which is focused on one individual). It may decrease a possible negative effect of unequal tastes of partners, since personal tastes are communicated within a network. Finally, it relates to more openness in current society, whereby customers like to share their lives with a group of friends (such as Facebook).
Cultural socialisation: transmission	Interested participants, core audience	Various respondents in the qualitative study having (grand)children indicated they find it important to introduce performing arts to their (grand)children. Designing a specific program together with the right communication around this issue might be interesting for venues. The strategy relates to the value of cultural transmission.
Organisation: Internal collaboration towards customer centricity	All segments	Performing arts venues should work more customer-centric. Providing hedonic experiences requires close cooperation between departments such as marketing, programming, hospitality, catering and technique. Venues might organize their marketing department according their segmentation scheme. Strategic choices regarding dividing financial budgets need to be made: how much to spend on the transaction marketing, or on the (semi-) relationship marketing approach?
Organisation: Branding	All segments	Many performing arts venues program the same performers. There is little differentiation between the venues. The venues should realise they are not in the business of planning or programming performances, but in the leisure business of programming hedonic experiences. They should choose for a certain brand reflecting core hedonic experiences they want to provide. Figure 3.12 might be helpful in selecting these core experiences.
Primary product: Extension and enrichment of customer experience by horizontal collaboration	Interested participants and core audience	In many cases, the performing arts product is delivered in cooperation between a performing arts venue as a 'distributor' and a performer as a 'producer'. Mostly, the cooperation keeps confined to a specific performance on a particular evening. More intense cooperation will lead to an extension of the primary product. Special experiences could be created before and after the performance. In many cases, there is a long period between ordering tickets and attending the venue. The venue could communicate a mp3 or a video message, in which the customers are welcomed by the venue and by the performer. Moreover, chat sessions, meet and greets, workshops and introduction sessions could be organised. The theatre could also interview a performer directly after the performance and broadcast this in the refreshment room or send it as a video message by e-mail.

Primary product: Co-creation with customers	Interested participants and core audience	The qualitative study shows that some consumers are highly involved with the performing arts and some have much knowledge in this field. Co-creation is a form of mutual investments which may trigger an emotional connection with the customer. Performing arts venues can invite customers to give suggestions for programming specific performances, which can be included in the program. Co-creation may also be related to the motive of social distinction, since only an exclusive group of customers is requested to co-create with the venue.
Primary product: Enhance experiences in line with modern society	All segments	In chapter 1, it is described that since the 1950s, traditional views of art eroded. Younger generations decreasingly visit defiant or complex genres. It seems that the core audience is older compared to the other customer segments, and that especially this core audience visits defiant or complex performances. It is the question, whether in case of unchanged policy, venues are able to keep a core audience of the same size, visiting these defiant or complex performances. Given the possible declining interest for these performances, special attention should be paid to this issue. The study shows that customers not only attend performing arts because of cultural values, but also because of social values. Venues and performers should attempt to modernize and enhance experiences of these performances, in line with the assumed, different requirements of the younger audience. They can (1) use possibilities for cross-overs, (2) modernize the setting in which the performance is shown, whereby e.g. consumers have a stronger ability to socialize during classical concerts.
Secondary product: Keep or improve service experiences	All segments	The secondary product consists of all services around the primary product which affect the total customer experience, such as the atmosphere, staff, and the facility. The results show that improving the secondary product, this is likely to lead to increased customer loyalty. Venues may improve staff's customer friendliness and increase their empathy, or increase skills of catering staff. They can also invest in the building / facility and increase the ambiance by additional arts-related products, new furniture or improve catering facilities.
Loyalty program: improve or introduce	Interested participants and core audience	Several performing arts venues have special privileges for friends or consumers making donations. A loyalty program might be improved or introduced based on the type of relationship (friend, donor), and upon the number of attendances in previous years. The contents of the program should differentiate between several segments. In essence, the core program should be based on creating additional value, and not upon delivering economic value such as price discounts. The program should relate to feelings of status and might include several advantages: the possibility of advanced bookings, in case performances are not sold out customers could be offered a free performance once a year, or an invitation for a special program exclusive for loyalty program members. These offerings relate to mutual investments and to the idea that re-attendances make customers feel at home and that their commitment might further increase. It is also related to the motive of social distinction, since special advantages are offered only for an exclusive group of customers.
Communication: Improving the traditional way	Interested participants, core audience	Despite the rise of the internet, theatre's brochure is still a main communication medium. Therefore, the theatre should continue using its brochure, which might be improved. Members from the core audience might be invited to write about their experiences in the brochure.

<p>Price: Introduction of a differentiated pricing policy</p>	<p>All segments</p>	<p>The quantitative study shows that satisfaction with prices has no influence on customer loyalty for all customers. However, the results also show that it influences behavioural loyalty of one specific segment: low involved customers. The qualitative study shows that customers have different strategies related to ticket prices. This means that a variable pricing policy might have an effect on customer loyalty. It is interesting to integrate relationship marketing and revenue management strategies and to have a differentiated price-policy. Customers are sensitive to price changes, and price discrimination leads to improved performing arts venues' profits. Therefore, it is interesting for performing arts venues to introduce a price policy which differentiates prices between customers, seats, time of booking and times of performances.</p>
<p>Donations: Increase economic value</p>	<p>Core audience</p>	<p>The qualitative study shows that some members of the core audience seem to be prepared to donate money. A performing arts venue could stimulate members of the core audience to increase their donations given current situation in which subsidies are decreasing. Donating money to the venue may be related to the motive of social distinction.</p>
<p>Ticket availability: enlarge advance booking possibilities</p>	<p>Interested participants</p>	<p>The qualitative study indicates that some interested participants complain about the availability of the tickets. The quantitative study shows that customer loyalty of interested participants is influenced by the availability of the tickets. Venues should try to improve the availability of tickets for them and consider to give them (improved) advance booking possibilities.</p>
<p>Performer / performance- influence: Horizontal collaboration</p>	<p>Interested participants and core audience</p>	<p>The results of the study show that the vast majority of performing arts visitors show polygamous loyalty behaviour. Performing arts venues should intensify cooperation in the field of programming and marketing with other local venues in the same area. Given the importance of the performance-dominance orientation, customers should be broadly informed about performing arts in order to increase the total number of attendances.</p>

5.3 Future research

Nature of the model

The model in the quantitative study was partly based on satisfaction related variables. Although interesting results were found, the question is whether an experiential value based model would not have better explained customer loyalty, given its stronger relationship with the hedonic, experiential character of the performing arts. Experiential value seems to offer a rich context given the diversity of experiences consumers may have. It can offer another perspective of studies in the past, focusing on customer satisfaction, deepening the understanding and explanation of customer loyalty. The framework for consumption motives in the performing arts (figure 3.12) may serve as a basis for defining experiential value.

Methodological

The results of the qualitative study described seven behavioural loyalty development patterns. A longitudinal, quantitative study using a national panel survey might be interesting in order to monitor customer loyalty development or customer involvement development and its determinants.

Determinants of customer loyalty

In the past, most empirical studies related to customer loyalty in the performing arts, focused on the micro level of the customer loyalty framework. There is less attention for the meso demand and supply side. The study shows the relevance of social influences, which seems to be an interesting topic to further deepen its relationship with customer loyalty. Hereby the attention could be directed at the role of social media and decision-making processes in the performing arts. Moreover, the concept of multiple entity loyalty seems to be a promising future research topic. Attention may focus on the influence of 'customer loyalty to performances / performers' on 'customer loyalty to performing arts venues'. Especially, because in the quantitative study there were problems in measuring the performance / performer influence. Finally, genre loyalty appears to offer research possibilities.

Social identity is strongly related to customer loyalty to performing arts venues and to involvement with the performing arts. A study into the relationship between social identity and brand image of performing arts organisations, and its effects on customer loyalty might be interesting. In what way is self-expression (as a component of involvement) related to consumption motives such as social attraction and social distinction?

This study shows the importance of the secondary product on customer loyalty. However, the secondary product contains many aspects. Which aspects have a main influence on customer loyalty: the physical facility (the servicescape), the staff, specific additional services, or the atmosphere created by the venue and by the other consumers?

Effectiveness of customer loyalty strategies

Various researchers point out the need for further research into the effectiveness of loyalty strategies (Ball et al., 2004; Baloglu, 2002; Eiriz and Wilson, 2006; Leverin and Liljander, 2006; Morais et al., 2004; Oliver, 1999; Uncles et al., 2003). 'After nearly two decades of relationship marketing research, marketers' efforts may need to shift from significant testing to identifying which, and in what conditions, relationship marketing strategies generate the highest return on relationship marketing investment' (Palmatier, 2006, p. 152). Hence, there is a need for studies that describe loyalty strategies and their influence on customer loyalty. Special attention is required for the effect of differentiation and customisation of communication, services and prices.

Yield management techniques seem to offer interesting possibilities to increase organisations' profits. The results from the qualitative study related to consumer strategies towards their selection of performances and their prices, may be a starting point for further analysis.

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Appendices

Appendix I: Topic list qualitative study

Introduction

Visits to performing arts in the past (childhood, changes throughout life, last few years)

Involvement with performing arts:

- Interest in performing arts (as part of leisure behaviour, active participation, changes)
- Interest for specific genres
- Interest for specific performers
- Listening or watching other media (tv, dvd, cd, radio, mp-3)

Commitment to specific venues or providers of performing arts (intentions)

Expectations and experiences:

What is important?

Respondents receive 8 cards on which experiences are written down. What is the importance of these experiences and can you illustrate it?

1. I want to see or hear something beautiful
2. I want to learn something or to amass knowledge
3. I want to get away for a short while and recover my energy
4. I want to get totally absorbed or be entranced
5. I want to be with other people
6. I want to have pleasure and be entertained
7. I want to belong to the people who visit a theatre
8. I want to experience new and original things

What is the most extraordinary experience they went through.

Importance of saving time and money.

Situation in which they were interested in attending, but finally did not attend.

Description of specific visit of one or two performances last year (performance, companionship, decision-making process, buying ticket, expectations)

In case subjects were not discussed: satisfaction (primary and secondary product), communication, price, certainty factor, competitors, cultural competence, availability tickets, influence of others).

What can the venue or performer do to attend the theatre more often?

Demographics (profession, education, household, age, city).

Appendix 2: Overview of respondents qualitative study

Incidental spectators:

- Respondent 1 : female, 65, living alone, 1 grown up child, retired, (formerly worked in husband's company as administrator)
- Respondent 2 : female, 36, married, two children, housewife (formerly worked at a butcher)
- Respondent 3 : female, 43, divorced, three children, financial administrator
- Respondent 4 : female, 67, divorced, three grown up children, living alone, retired (formerly worked in factory)
- Respondent 5 : male, 55, living together with partner, 2 grown up children from former marriage, teacher
- Respondent 6 : male, 28, living together with partner, teacher
- Respondent 7 : male, 38, living together with partner, sales manager
- Respondent 8 : male, 49, living together with partner, military force
- Respondent 9 : female, 54, married, 2 grown up children, teacher
- Respondent 10 : female, 49, married, 3 children, office employee
- Respondent 11 : female, 27, no partner, living at parent's home, nurse
- Respondent 12 : male, 57, married, two grown-up children, teacher
- Respondent 13 : female, 38, married, two children, midwife
- Respondent 14 : female, 35, living together with partner and four children (compound family), consultant
- Respondent 15 : female, 30, living together with partner, psychologist

Interested participants:

- Respondent 1 : female, 34, married, two children, teacher
- Respondent 2 : female, 48, married, three children, medical doctor's receptionist
- Respondent 3 : female, 34, married, two children, process assistant housing association
- Respondent 4 : male, 59, widower, three grown-up children, teacher
- Respondent 5 : female, 77, divorced, two grown-up children, retired (formerly librarian)
- Respondent 6 : male, 68, married, four grown-up children, retired (formerly director school)
- Respondent 7 : male, 23, no partner, student
- Respondent 8 : female, 63, widow, two grown-up children, retired (formerly administrative employee)
- Respondent 9 : male, 38, married, two children, interior decorator
- Respondent 10 : male, 60, married, two grown-up children, teacher
- Respondent 11 : female, 45, divorced, one child, assistant family doctor
- Respondent 12 : female, 32, living alone, consultant
- Respondent 13 : female, 39, married, two children, consultant
- Respondent 14 : female, 37, married, two children, office-assistant
- Respondent 15 : male, 59, married, one child, logistics-assistant
- Respondent 16 : male, 35, living together with partner, manager

Core audience:

- Respondent 1 : female, 57, married, three grown-up children, unemployed (formerly secretary)
- Respondent 2 : female, 81, married, retired
- Respondent 3 : female, 54, living together with partner, two grown-up children, retired (formerly owner shops)
- Respondent 4 : female, 49, married, two grown-up children, laboratory technician
- Respondent 5 : male, 43, living together with partner, teacher
- Respondent 6 : male, 29, living together with partner, social worker
- Respondent 7 : male, 68, married, two grown-up children, retired (formerly teacher)
- Respondent 8 : male, 70, married, two grown-up children, retired (formerly town clerk)
- Respondent 9 : male, 46, living together with partner, three children, househusband
- Respondent 10 : male 69, married, two grown-up children, retired (formerly director school)
- Respondent 11 : male, 61, widower, two grown-up children, retired (formerly owner shop)
- Respondent 12 : female, 39, living alone, physicist
- Respondent 13 : female 25, living together, administrator insurance company
- Respondent 14 : female, 36, living alone, team manager hospital
- Respondent 15 : female, 57, married, one child, therapist
- Respondent 16 : female, 59, married, four grown-up children, retired, formerly director school

Appendix 3: Framework data analysis qualitative study

1. Demographics
2. The nature of customer loyalty
 - a. performing arts as leisure activity
 - b. genre
 - c. artist
 - d. facilities with a primary performing arts function on a fixed location
 - e. facilities with a secondary performing arts
 - f. large buildings
 - g. temporary (open air) festivals
 - h. electronic media
 - i. owner of relationship
 - j. polygamous loyalty
 - k. current affective loyalty to Theaters Tilburg
 - l. current conative loyalty to Theaters Tilburg
 - m. current behavioural involvement to performing arts in general
 - n. current behavioural loyalty to Theaters Tilburg
3. Development of customer loyalty Theaters Tilburg
 - a. Upward movement from disinterested non-attender
 - b. Upward movement from incidental spectator
 - c. Upward movement from interested participant
 - d. Downward movement from core audience
 - e. Downward movement from interested participant
 - f. Downward movement from incidental spectator
 - g. Summary development relationship life cycle Theaters Tilburg
 - h. Summary development relationship life cycle performing arts
4. Determinants of customer loyalty
 - a. satisfaction core product
 - i. performance
 - ii. selection performances
 - b. satisfaction secondary product
 - i. staff
 - ii. seats
 - iii. accessibility
 - iv. facility
 - v. community
 - vi. additional services
 - vii. co-creation
 - viii. customization

- c. information provision
- d. price
- e. relationship duration
- f. attendance frequency
- g. cultural involvement
- h. the 'certainty factor'
- i. cultural competence
- j. social influences
- k. availability tickets
- l. competitors
- m. sales system (added later)
- n. other

5. Value:

- a. aesthetic value
- b. cognitive value
- c. reduction
- d. bonding
- e. entertainment
- f. distinction
- g. variety and novelty
- h. transcendence
- i. other values

6. Temporal strategy

Appendix 4: Measures

Most measures are rated on a 5-point Likert-type scale, anchored by 1 (strongly disagree / very dissatisfied) and 5 (strongly agree / very satisfied). If another scale is used, this is mentioned in the text.

Measures of attitudinal and behavioural loyalty

There is uncertainty over the measurement of customer loyalty (McMullan, 2005). Although many researchers distinguish attitudinal and behavioural components (Day, 1969; Dick and Basu, 1994; Iwasaki and Havitz, 2004), there is no general accepted unified approach to measuring these components (Russel-Bennett and Bove, 2002). Especially, there are no consistent measures of attitudinal loyalty (Russel-Bennett and Bove, 2002; Kyle et al. 2006a).

Affective loyalty

Based on the qualitative study, in section 3.5.7 we redefined commitment or affective loyalty as an affective attachment *and* affective preference for a person or an organization. We will measure both dimensions. Affective attachment is measured by the three following items:

- I am very committed to theatre x (based on Bove and Johnson (2006)
- I have / feel a (strong) sense of belonging to theatre x (Baloglu, 2002; Kyle and Mowen, 2005; Johnson et al., 2008)
- I am very attached to theatre x (Kyle and Mowen, 2005).

The reliability of this dimension appeared to be satisfactory ($\alpha = 0.83$) in an unpublished study of the author.

Affective preference is measured by:

- This is my favourite theatre, by a long way (Butcher et al., 2001)
- I have a clear preference for this theatre in relation to other theatres (Mc Mullan, 2005).
- I enjoy attending this theatre more than any other theatre (Lee et al., 2007)

Based on these measures, finally one affective loyalty score is calculated.

Conative loyalty

Conation refers to behavioural intentions or a desire or a willingness to act (Back and Parks, 2003; Evanschitzky and Wunderlich, 2006) and 'implies a brand-specific commitment to repurchase' (Oliver, 1999, p. 35). There is no consistency in measuring conative loyalty. Researchers include different conative components in their measurement, such as the repurchase intention (Zeithaml et al., 1996; Oliver et al., 1997; Evanschitzky and Wunderlich, 2006; Kandampully and Suhartanto, 2000; Back and Parks, 2003), the willingness to recommend or positive word of mouth (Zeithaml et al., 1996; Evanschitzky and Wunderlich, 2006; Kandampully and Suhartanto, 2000; Tideswell, 2004), price sensitivity (Tideswell and Fredline, 2004; McMullan, 2002; Zeithaml et al., 1996) or intentions

to buy more or less compared to past situation (Zeithaml et al. 1996; Evanschitzky and Wunderlich, 2006). Previous research by Van Beek (2009) and Noppen (2009) for two Dutch theatres, shows large differences between outcomes of questions related to conative loyalty. We have to be cautious to use different components in measuring conative loyalty. For example Söderlund (2006) shows that repurchase intentions and word-of-mouth-intentions are two different constructs. We will only focus on repurchase intentions since this is in line with our definition.

In this study, the following questions are included:

- I plan to attend the venue next season (2011/2012) (based on Garbarino and Johnson, 1999).
- How would you rate your chances of attending the theatre next year? (derived from Oliver et al., 1997)
 - o very low – very high

Behavioural loyalty

While there is no consistency in measures of attitudinal loyalty, there are some consistent measures of behavioural loyalty (Russel-Bennett and Bove, 2002). Many researchers include buying behaviour related to a specific product and to a general product category in order to calculate the proportion of purchase (Day, 1969; Pritchard and Howard, 1997; Pritchard et al, 1999; Baloglu, 2002; Back and Parks, 2003; Garland and Gendall, 2004; Iwasaki and Havitz, 2004; Tideswell and Fredline, 2004). In the performing arts sector, measuring behavioural loyalty seems to be more complex than in other sectors, because there are various behavioural loyalty indicators:

- attendance frequency on an annual basis
- attendance of one specific venue related to attending performances elsewhere
- time of booking (advance bookings or bookings during the season)
- type of behavioural relationship: consumers can buy individual tickets, become a subscriber, member, friend, partner or donor. The meaning of these different forms of relations varies across theatres.
- relationship duration in terms of years
- annual attendance in a given period of multiple years.

The questions related to behavioural loyalty, which are included in this study, are based on the first two indicators. One question about the time of booking is added. This question is related to perceived certainties (see certainty factor). All questions are related to the current season (approximately September 2010 – June 2011) because performing arts seasons relate to these months. The qualitative study shows that some customers seem to make a choice to attend a theatre a specific number of times a season. It is recognized that some customers might have problems with determining the exact number of visits. As discussed in section 2.6.2, most studies relate behavioural loyalty to single-ticket buyers or subscribers. Because not every Dutch theatre is offering subscriptions, the number of attendances during last season is taken into account.

The following measures of behavioural loyalty are included:

- Within the last 12 months how often did you attend performing arts? (based on Johnson et

al., 2008) (open question; respondents fill out the frequency themselves).

- Within the last 12 months how often did you attend venue x? (Based on Pritchard et al., 1999; open question; respondents fill out the frequency themselves).

Measures of satisfaction with the marketing instruments

Satisfaction can be measured by the disconfirmation approach (whereby a distinction is made between expectations and perceptions) and by a method whereby only the outcome or performance is measured. Sometimes it is hard for consumers to generate expectations (Bloemer and Kasper, 1995). Therefore, in this study we will focus on satisfaction and not on explicitly asking for consumer expectations. There is a difference between satisfaction as an overall evaluation and satisfaction as an evaluation of a specific transaction. Since the context of this study is the overall performance of a theatre, we will focus on customer satisfaction as an overall evaluation, rather than an evaluation of a specific transaction (Anderson and Fornell, 1995). Most questions are based on a study of Garbarino and Johnson (1999).

- Question related to the performance:

How would you rate your overall satisfaction with the performances in the theatre?

- Question related to programming:

How would you rate your overall satisfaction with the choice of performances of this theatre?

- Questions related to the secondary product:

How would you rate your overall satisfaction with

- the theatre facilities
- the atmosphere of the theatre
- the staff of the venue
- the seat locations of the venue
- the provision of services

- Question related to the price:

How would you rate your overall satisfaction with the prices of this theatre?

Measures of the availability of tickets

Ticket availability relates to whether performances are sold out and to the limited availability of performances because they are programmed on a limited number of dates. We relate ticket availability to customer's perception of the availability and not to satisfaction with the availability. We argue that it is a perception of a situation instead of a perception of a quality (which is strongly related to satisfaction). Availability of tickets may be also related to other dimensions in customer's opinion, such as problems in the process of buying on-line tickets and receiving the tickets in time. We are only interested in customer's perception of sold out performances and to whether the date of the actual performance is not suitable. In case we would use the question 'How would you rate your overall satisfaction with the availability of the tickets', this question might be unclear for respondents. Therefore, following measures are included (based on the interviews):

- If I want to attend a performance, in most cases tickets are available

- I regularly miss a performance because it is sold out
- I regularly miss a performance because the day it takes place is not convenient for me

Measures of customer characteristics and individual circumstances

Cultural involvement

In section 2.3.2, we argued that cultural involvement comprises the following number of dimensions: attraction, centrality, self-expression, and social bonding. In section 3.6.3, we distinguished two additional dimensions: cultural transmission and financial support to collective interests. The dimension of social bonding seems to overlap with current social influences, which is another construct of our model. Social bonding and current social influences both reflect the social character of performing arts and the influence of social others. There is an overlap in the operationalisation of these two concepts, since both measure the connection with friends related to behaviour (Cunningham and Kwon, 2003; Kyle et al., 2006b). Therefore, we do not take into account the social bonding dimension in measuring involvement. In addition to the dimensions attraction, centrality and self-expression which are measured in other studies (see Kyle et al., 2004; Kyle and Mowen, 2005; Lee et al, 2008) the two new dimensions are measured as well.

Attraction:

- I'm really very interested in visiting performing arts (Kapferer and Laurent, 1993)
- Visiting performing arts is something which leaves me quite cold (Kapferer and Laurent, 1993)
- I really enjoy visiting performing arts (Kapferer and Laurent, 1993)

Self-expression:

- When I attend performing arts I can really be myself (based on Kyle and Mowen, 2005)
- I identify with people and image associated with performing arts (Kyle et al., 2006b)
- Attending performing arts says a lot about whom I am (based on Kyle and Mowen, 2005).

Centrality: ($\alpha = 0.83$):

- Visiting performing arts occupies a central role in my life (Kyle et al., 2006b)
- I find a lot of my life is organized around performing arts (Kyle et al., 2006b).
- To change my preference from performing arts to another recreation activity would require major rethinking (Kyle et al., 2006b).

The involvement scale consisting of these three dimensions ($\alpha = 0.81$) was used in an earlier, unpublished study by the author.

Cultural transmission is related to the importance of passing on individuals' interest in culture in general and performing arts specifically. Financial support to collective interests is related to the importance of financially supporting arts and culture in general and the theatre specifically.

Cultural transmission is measured by (based on the interviews):

- I like to pass on my cultural interests to children
- I like to introduce children with performing arts
- I like to stimulate children' cultural interests.

Financial support to collective interests is measured by (based on the interviews):

- I think it is important to financially support the continued existence of theatre x
- I think it is important to financially support theatre's policy
- I think it is important to financially support arts and culture in city x.

Cultural socialisation

A study by Bamossy (1982) takes into account several variables related to childhood socialisation, such as intensity of interest as a child, parent's intensity of interest, music lessons, performing art attendance and age of exposure to performing arts. Kraaykamp and Dijkstra (1999) apply cultural competences to reading books. They measure the ability to process information by the educational level. The accumulation of cultural knowledge is measured by (1) parental socialisation (number of books owned by parents, socialisation in reading by parents), (2) act of reading itself (reading habits in early childhood, library use in early childhood, (3) school stimulation of literature.

The concept of cultural socialisation is measured using items related to parental socialisation and the attention of primary or secondary school for performing arts. Cultural socialisation is measured by: When I was a child,

- I paid much attention to lessons in the field of the performing arts such as for example music, theatre or ballet (self-constructed, based on Kracman, 1999).
- I often attended performing arts with my primary or secondary school (based on the qualitative study)
- I often attended performing arts with my parents (self –constructed, based on Kraaykamp and Dijkstra, 1999)

This self-constructed scale ($\alpha = 0.80$) was used in an earlier, unpublished study by the author.

Certainty factor

In order to operationalize this concept we need to construct questions around several items. Perceived certainties relate to (a) the certainty of having a ticket, (b) the certainty of having a good seat (c) the possibility to plan a theatre visit so that other leisure activities can be organised around these events, and (d) to be more certain to attend.

I buy tickets before the theatre season starts

- to be certain to have tickets (self-constructed)
- to be certain to have a good seat (self-constructed)

- in order to be able to organise other leisure activities around the performing arts events (self-constructed)
- because then I'm sure I will visit performing arts (self-constructed)

In the questionnaire, there is one question which precedes these questions:

Did you buy tickets at this theatre for the 2010 / 2011 season, before the season started in august?

Yes / no

Customers who answered no, do not have to answer these four other questions.

Sociodemographic and geographic factors

We include questions related to:

- gender
- age (open question)
- education
 - What is your highest level of education with diploma (basisonderwijs, LBO / Mavo / VMBO, MBO, Havo/VWO, HBO, WO, other).
- distance from the residential home to the performing arts location.

How much time does it take you approximately to go from your residence to the theatre? (Answering categories: 0 – 5 minutes, 6 – 10, 11 – 15, 16 – 30, 31 – 60, more than 1 hour)

Environmental factors

Current social influences

Following the discussion on social influences in chapter 4, questions related to behavioural descriptive norms are included:

- a. Most of my family and friends attend performing arts performances every year (based on Cunningham and Kwon, 2003; Norman et al., 2005; De Cannière et al., 2009): agree – disagree
- b. How many of your family and friends visit performing arts; (few – most) (based on Norman et al., 2005; Fekadu and Kraft, 2002).
- c. How often do you think your family and friends visit performing arts (not at all – very much) (based on Priebe and Spink (2011).

Partner taste homogamy

The literature survey and the qualitative research show that taste homogamy relates to a common interest in the performing arts in general and to a common interest in specific genres. We did not find an existing scale related to partner taste homogamy in the performing arts. Following questions are added (self-constructed):

Following questions are related to the joint interest in performing arts of you and your possible partner.

Are you married or cohabiting with a partner? Yes / No

If yes, the following questions are asked:

- We roughly like the same genres
- We equally find visiting performing arts interesting
- Our interest in performing arts correspond

This self-constructed scale ($\alpha = 0.91$) was used in an earlier, unpublished study by the author.

Performance / performer influence

As discussed in section 2.3.3, the performance / performer influence relates to loyalty to performances or performers, and to choice processes. It is difficult to find existing questions related to this construct applied in the performing arts industry. Some studies refer to brand loyalty or to sales person owned loyalty in e.g. the car industry, private labels of supermarkets or business-to-business markets. This form of loyalty cannot easily be compared with the loyalty to performers or the influence of performances or performers in decision-making processes. Given the huge and varying supply of annual performances of theatres, loyalty processes may be more dynamic and complex in the performing arts industry. Therefore, questions related to brand loyalty, distributor loyalty or sales person owned loyalty in studies carried out in other industries, are adapted to a performing arts context.

- I feel greater commitment to some performers than to theatre x (based on Palmatier et al., 2007)
- I would be less loyal to theatre x, if an interesting performance is not shown in theatre x (based on Palmatier et al., 2007)
- I would attend theatre x less often, if my favourite performer or concert is not programmed (based on Palmatier et al., 2007)

This self-constructed scale was used in an earlier, unpublished study by the author. Cronbach's Alpha was unsatisfactory ($\alpha = 0,53$), but the results of the confirmatory factor analysis indicated a relatively good fit: $X^2(137)=313,976$, $p < 0,05$, $X^2/df=2.292$, $GFI=0.912$, $RMSEA=0.061$, $CFI=0.915$. Because the Cronbach's Alpha was low, the first question is replaced by another question:

- If I want to visit a performance, I do not really care which theatre to visit (self-constructed).

Appendix 5: Dutch questionnaire

Beste gast,

Theater X probeert elk jaar de dienstverlening te optimaliseren. Om onze gasten zo goed mogelijk van dienst te zijn, houden we dit jaar een onderzoek. Het onderzoek is erop gericht om uw mening over ons theater te achterhalen en om uw interesse in podiumkunsten te peilen. Wij stellen het erg op prijs als u aan dit onderzoek meewerkt. Het invullen van de vragenlijst duurt circa 10 minuten. In een nieuwsbrief zullen we de belangrijkste resultaten aan u terugkoppelen.

naam marketing manager / directeur theater

Vragenlijst (59 vragen)

Satisfaction (8)

De volgende vragen hebben betrekking op uw tevredenheid over theater x.

Hoe tevreden bent u in het algemeen over

- de voorstellingen (erg ontevreden --- erg tevreden; 5 puntschaal)
- de programmering / de selectie van de voorstellingen
- de faciliteiten (zoals het gebouw, de foyer, de zalen)
- de sfeer
- het personeel
- de zitplaatsen
- de dienstverlening
- de prijs van de voorstellingen

Behavioural loyalty (2)

Hoe vaak heeft u in het theaterseizoen dat nu bijna is afgelopen (september 2010 – juni 2011) theater x bezocht? Indien u niet het exacte aantal weet, geef dan s.v.p. een inschatting.

De volgende vraag heeft betrekking op uw bezoek aan podiumkunsten in het geheel. Dus uw bezoek aan theaters, concertzalen, poppodia, festivals en andere locaties, inclusief uw bezoek aan theater x. Hoe vaak heeft u in het theaterseizoen september 2010 – juni 2011 podiumkunsten bezocht? Indien u niet het exacte aantal weet, geef dan s.v.p. een inschatting.

Hieronder staan een aantal stellingen. De antwoordmogelijkheden variëren meestal van zeer oneens – zeer eens

Conative loyalty (2)

Ik ben van plan theater x volgend theaterseizoen 2011/2012 te bezoeken

Hoe schat u de kans in dat u volgend theaterseizoen het theater bezoekt:

erg klein – erg groot

Affective loyalty (6)

Ik voel me erg betrokken bij theater x

Ik voel me erg thuis bij theater x

Ik voel me erg verbonden aan theater x

Theater x is veruit mijn favoriete theater

Ik heb een duidelijke voorkeur voor theater x in relatie tot andere theaters

Ik vind het fijner om theater x te bezoeken dan andere theaters

Performance / performer influence (3)

Ik zou minder loyaal aan dit theater zijn, als een interessante voorstelling niet in theater x wordt gegeven

Als ik een voorstelling wil bezoeken, maakt het me eigenlijk niet uit welk theater ik bezoek

Ik zou theater x minder vaak bezoeken, als mijn favoriete artiest of voorstelling er niet geprogrammeerd staat

Involvement (15)

Ik ben echt erg geïnteresseerd om podiumkunsten te bezoeken

Een bezoek aan podiumkunsten laat me vrij koud

Ik geniet echt van podiumkunstbezoek

Als ik een podiumkunst bezoek, dan kan ik echt mezelf zijn

Ik kan me identificeren met de mensen die podiumkunsten bezoeken

Het bezoek aan podiumkunsten zegt veel over wie ik ben

Het bezoek aan podiumkunsten speelt een centrale rol in mijn leven

Een groot deel van mijn leven is georganiseerd rondom podiumkunsten

Ik zou er heel goed over na moeten denken om mijn voorkeur voor podiumkunstbezoek op te geven ten koste van een andere vrijetijdsactiviteit

Ik wil graag mijn culturele interesse aan kinderen overbrengen

Ik wil graag kinderen in aanraking laten komen met podiumkunsten

Ik wil graag de culturele interesse van kinderen stimuleren

Ik vind het belangrijk om financieel bij te dragen aan het bestaansrecht van theater x

Ik vind het belangrijk om het beleid van het theater financieel te ondersteunen

Ik vind het belangrijk om kunst en cultuur in stad x financieel te ondersteunen.

Perceived certainties (5)

Heeft u voor het afgelopen theaterseizoen 2010/2011 bij dit theater in de voorverkoop tickets gekocht (dus voordat het seizoen in september begon)? Ja / nee

Ik koop tickets voordat het theaterseizoen start,

- om er zeker van te zijn dat ik tickets heb
- om er zeker van te zijn dat ik een goede stoel heb
- zodat ik andere vrijetijdsactiviteiten kan plannen rondom mijn bezoek aan podiumkunsten
- omdat ik er dan zeker van ben dat ik daadwerkelijk podiumkunsten ga bezoeken

Availability tickets (3)

Als ik naar een voorstelling wil gaan, dan zijn de tickets meestal beschikbaar

Ik mis geregeld een voorstelling omdat deze is uitverkocht

Ik mis geregeld een voorstelling omdat de dag waarop deze plaatsvindt mij niet schikt

Subjective norms (3)

De meeste vrienden of familie van mij bezoeken jaarlijks podiumkunstvoorstellingen

Hoeveel vrienden of familieleden van u bezoeken podiumkunstvoorstellingen (weinig – de meesten)

Hoe vaak bezoeken vrienden of familieleden van u podiumkunstvoorstellingen? (nooit – zeer vaak)

Cultural socialisation (3)

Graag willen wij weten in hoeverre u in uw jeugd bij podiumkunsten betrokken was. Toen ik een kind was,

- besteedde ik veel aandacht aan lessen op het gebied van podiumkunsten, zoals bijvoorbeeld muziek, toneel of ballet
- bezocht ik vaak podiumkunsten met de lagere of middelbare school
- bezocht ik vaak podiumkunsten met mijn ouders

Partner taste homogamy (4)

De volgende vragen hebben betrekking op de gezamenlijke interesse van u en uw eventuele partner voor podiumkunsten.

Bent u getrouwd of woont u samen met een partner?

Indien ja, wilt u dan onderstaande vragen invullen?

Vijf categorieën: zeer oneens – zeer eens

Wij houden ongeveer van dezelfde genres

Wij vinden podiumkunstbezoek even interessant

Onze interesse in podiumkunsten stemt overeen

Travel time (1)

Hoeveel tijd kost het u om van uw woonadres naar theater x te gaan? (wilt u svp een inschatting in minuten maken). Antwoordcategorieën: 0 – 5 minuten, 6 – 10 minuten, 11 – 15 minuten, 16 – 30 minuten, 31 – 60 minuten, meer dan 1 uur

Background variables (4)

Tot slot nog enige achtergrondvragen.

Wat is uw geslacht? m/v

Wat is uw leeftijd? (open vraag)

Wat is uw hoogst behaalde diploma:

Basisonderwijs, LBO / Mavo / VMBO, Havo/VWO, MBO, HBO, WO, overig

Appendix 6: Scores of the individual theatres

Table appendix 6

Descriptive results

Construct	Overall	Theater a/d Parade	Park- theater Eindhoven	Theaters Tilburg
Affective loyalty (overall score $\alpha = 0.88$) *	3.28	3.16	3.33	3.40
Affective loyalty attachment ($\alpha = 0.80$)*	3.35	3.24	3.37	3.48
- I am very committed to theatre x *	3.22	3.13	3.23	3.33
- I feel a strong sense of belonging to theatre x *	3.73	3.60	3.76	3.87
- I am very attached to theatre x *	3.10	2.99	3.10	3.24
Affective loyalty preference ($\alpha = 0.87$) *	3.22	3.08	3.29	3.32
- Theatre x is my favourite theatre, by a long way *	3.25	3.10	3.33	3.37
- I have a clear preference for theatre x in relation to other theatres *	3.24	3.07	3.36	3.35
- I enjoy attending theatre x more than any other theatre *	3.17	3.08	3.20	3.26
Conative loyalty ($\alpha = 0.77$) *	4.17	4.01	4.26	4.29
- I plan to attend theatre x next season (2011/2012) *	4.14	4.03	4.21	4.24
- How would you rate your chances of attending theatre x next year? *	4.19	4.00	4.31	4.33
Behavioral loyalty				
- Attendance theatre x within the last 12 months *	5.12	4.39	5.38	5.88
- Attendance performing arts (including theatre x) within the last 12 months (behavioural involvement)	9.83	9.78	9.70	10.02
- Proportion attendance theatre x (attendance theatre x / behavioural involvement) *	0.60	0.54	0.61	0.66
Satisfaction performance	4.16	4.15	4.18	4.14
Satisfaction programming / choice of performances *	3.85	3.81	3.96	3.80
Satisfaction secondary product ($\alpha = 0.83$) *	4.04	3.95	4.05	4.17
- theatre facilities*	4.04	3.85	4.17	4.16
- atmosphere *	4.06	3.94	4.11	4.16
- staff *	4.17	4.09	4.10	4.36
- seat locations *	3.88	3.84	3.83	3.97
- provision of services *	4.07	4.03	4.01	4.20
Satisfaction price	3.38	3.41	3.37	3.34
Availability tickets ($\alpha = 0.80$) * (2 nd item reverse coded)	3.49	3.43	3.44	3.62
- If I want to attend a performance, in most cases tickets are available *	3.58	3.53	3.53	3.71
- I regularly miss a performance because it is sold out *	2.60	2.67	2.64	2.46
Involvement (overall score) ($\alpha = 0.88$)	3.21	3.21	3.16	3.25
Involvement attraction ($\alpha = 0.84$) (2 nd item reverse coded)	3.76	3.77	3.70	3.81
- Very interested in visiting performing arts *	3.63	3.65	3.53	3.69
- Something which leaves me quite cold	2.15	2.13	2.23	2.10
- Really enjoy visiting performing arts	3.81	3.81	3.78	3.84
Involvement self-expression ($\alpha = 0.68$)	3.23	3.25	3.17	3.26
- I can really be myself	3.37	3.40	3.30	3.39
- I identify with people	3.24	3.27	3.19	3.26
- Says a lot about who I am	3.09	3.10	3.03	3.13

Involvement centrality ($\alpha = 0.70$)	2.75	2.77	2.73	2.76
- A central role in my life	2.90	2.92	2.86	2.91
- A lot of my life is organized around	2.30	2.34	2.24	2.30
- To change my preference would require major rethinking	3.06	3.05	3.08	3.06
Involvement transmission ($\alpha = 0.91$)	3.52	3.52	3.50	3.55
- To pass on my cultural interests to children	3.54	3.54	3.50	3.57
- To introduce children with performing arts	3.47	3.48	3.43	3.49
- To stimulate children's cultural interests	3.56	3.55	3.56	3.57
Involvement financial support ($\alpha = 0.87$) *	2.76	2.72	2.72	2.87
- Financially support the continued existence of theatre x *	2.83	2.78	2.79	2.93
- Financially support theatre's policy *	2.62	2.55	2.57	2.78
- Financially support arts and culture in city x	2.83	2.81	2.80	2.89
Cultural socialization ($\alpha = 0.78$)	2.50	2.57	2.50	2.42
- Paid much attention to lessons in the field of the performing arts	2.68	2.68	2.70	2.65
- Often attended performing arts with my primary or secondary school *	2.51	2.58	2.54	2.39
- Often attended performing arts with my parents *	2.32	2.44	2.26	2.21
Bookings prior to season (yes = 1/no = 2) *	1.34	1.44	1.29	1.26
Perceived certainty	3.76			
- To be certain to have tickets *	4.18	4.13	4.16	4.26
Current social influences ($\alpha = 0.85$) *	3.07	3.15	3.01	3.03
- Most of my family and friends attend performing arts performances *	3.40	3.48	3.36	3.34
- How many of your family and friends visit performing arts *	3.05	3.14	2.96	3.01
- How often do you think your family and friends visit performing arts *	2.77	2.83	2.71	2.76
Married or living together with partner (yes=1; no=2)	1.21	1.23	1.18	1.21
Partner taste homogeneity ($\alpha = 0.89$) *	3.50	3.43	3.47	3.62
- We roughly like the same genres *	3.62	3.56	3.59	3.75
- We equally find visiting performing arts interesting	3.45	3.38	3.44	3.56
- Our interest in performing arts correspond *	3.43	3.36	3.38	3.56
Performance / performer influence				
- If I want to visit a performance, I do not really care which theatre to visit *	2.96	2.97	3.05	2.86
Travel time				
How much time to attend the theatre from home address? *	3.55	3.72	3.50	3.36

Note: * means: significant difference between the theatres

Appendix 7: Relationships between various social influences, involvement, affective, conative and behavioural loyalty

Results standardized regression weights:

	estimate
Partner taste homogamy → involvement	0,106
Partner taste homogamy → affective loyalty	0,089
Partner taste homogamy → conative loyalty	0,092
Partner taste homogamy → behavioural loyalty	0,082
Cultural socialisation → involvement	0,204
Cultural socialisation → behavioural loyalty	-0,075
Current social influences → involvement	0,372
Current social influences → affective loyalty	-1,141
Current social influences → conative loyalty	0,120
Involvement → affective loyalty	0,333
Involvement → conative loyalty	0,096
Involvement → behavioural loyalty	0,205
Affective loyalty → conative loyalty	0,303
Affective loyalty → behavioural loyalty	0,293
Behavioural loyalty → conative loyalty	0,207

Fit: $X^2(3)=5,069$, $p>0,05$, $X^2/df=1,690$, $GFI=0,998$, $RMSEA=0,028$, $CFI=0,998$.

English summary

Part I: Problem analysis and theoretical framework

Chapter I: Introduction

In the past few decades, customer loyalty and relationship marketing received a great deal of attention. The use of loyalty or relationship marketing strategies may result in customers developing a loyal attitude and displaying repeat purchase behaviour. Also in the performing arts customer loyalty and relationship marketing received attention.

The performing arts have various qualities that are conducive to a different development of customer loyalty. This is caused by some characteristics of the leisure sector in general and of the performing arts in particular. Loyalty in the leisure sector is achieved in part because of the uncoerced character of leisure activities, which triggers intrinsic motivation in consumers. This intrinsic motivation may lead to involvement or preference in a certain activity, possibly resulting in commitment to the supplier or service provider. In turn, customer's commitment may be transformed into behavioural loyalty. The performing arts sector also offers some specific characteristics. Choice behaviour has a social character, it is heterogeneous and strongly dependent on the specific situation. Attending performing arts is a form of social, symbolic, and hedonic consumption. This means that customer value is not so much utilitarian, but hedonic in nature. Moreover, performing arts products often have a short shelf life and a constrained availability.

The performing arts sector poses some opportunities to make customers loyal. Some intrinsically motivated consumers may become involved with attending performing arts, and may show commitment to a specific venue. Attending performing arts may also contribute to the construction of individual's identity. Therefore, it seems that it is relatively easy for a performing arts venue to attract (highly) involved customers. The performing arts sector also poses some constraints to make customers loyal. Performing arts organisations have to balance several goals: artistic, educational, societal and financial. Governments expect performing arts organisations to pursue audience development strategies, directed to broaden the audience base. However, these strategies do not seem to be successful. There is only a small core audience which seems to be really interested in the performing arts product. Overall attendance figures have decreased in recent years. In The Netherlands, the production and distribution role of performing arts organisations is separated. Taking into account individual organisations, some performing arts organisations still focus too much on promotion instead of executing a marketing policy based on a customer-centric approach. Therefore, performing arts marketing efforts fail to reach their full potential.

This study especially focuses on facilities with a primary performing arts function, such as theatres and concert halls. The study concentrates on four topics:

1. The nature of customer loyalty in the performing arts: Relationships range across various dimensions and take many forms. Customers may be loyal to the performing arts as a leisure

activity, a performing arts venue as a provider of performing arts, a festival, a genre or a specific performer.

2. Development patterns of customer loyalty: Although several studies paid attention to customer loyalty in the performing arts, they did not describe the development patterns of customer loyalty from a customer's perspective. This implies there is limited information about relationship dynamics over time.

3. Consumption motives: Knowledge about consumption motives is crucial to increase customer loyalty, because this knowledge can be used to create customer value. However, there is a lack of knowledge about consumption motives in the performing arts.

4. Explaining customer loyalty to performing arts venues: Many factors influence customer loyalty. Previous studies mainly focused on the influence of the single performing arts organization and show mixed results about the influence of satisfaction with the performing arts product on customer loyalty. Moreover, some personal factors (such as involvement), interpersonal factors (such as social influences) and factors related to the competition, lack attention. An integrative model, based on a holistic perspective, needs to be developed to provide a better understanding of the role which various determinants play in developing customer loyalty.

The research has five objectives:

- a. to describe and understand the nature of customer loyalty to performing arts venues
- b. to describe and understand the development of customer loyalty to performing arts venues
- c. to describe and understand consumption motives in the performing arts
- d. to create an integrative model and to explain customer loyalty to performing arts venues
- e. to give managerial recommendations to increase customer loyalty.

Chapter 2: Customer loyalty in the performing arts

Loyalty has attitudinal and behavioural dimensions. Attitudinal loyalty consists of two components: affective loyalty (or commitment) and conative loyalty. Affective loyalty refers to an affective attachment to a person or an organization. Conative loyalty is related to the desire to maintain the relationship with a person or an organization. Behavioural loyalty refers to several behavioural outcomes, of which attendance frequency is an important indicator.

Customers may express multiple entity loyalty. From the producing perspective, customers may be loyal to or involved with the performing arts as a leisure activity (general level), a genre (domain-specific level) or a performer, group of performers or performance (brand-specific level). Moreover, they may be loyal to several distributors providing performing arts.

Three customer segments are distinguished:

I. The incidental spectators: These customers are occasional visitors only buying one or two theatre tickets in a (few) year(s). They are less involved with the performing arts.

2. The interested participants: They are buying three to five single tickets on average every year. Consumers in this segment could have some characteristics of the core audience and of the incidental spectators.
3. The core audience: These customers are involved with performing arts and committed to a performing arts venue. They are 'theatre lovers'. The core audience is older and higher educated than the incidental spectators.

There are various theoretical development patterns. A distinction can be made between (1) attitudinal and behavioural patterns, and (2) involvement and loyalty patterns. The involvement patterns are related to the performing arts as a leisure activity, while the loyalty patterns are related to specific performing arts venues. However, there are only a few empirical studies in the performing arts related to the dynamics in relationship development.

There is no common understanding in the current literature of categorizing, conceptualising and operationalising consumption motives in the performing arts: it is fragmented and incomplete. In this study, following consumption motives are distinguished: (1) aesthetics, (2) cognitive stimulation, (3) reduction, (4) transcendence, (5) bonding, (6) distinction, (7) entertainment and (8) variety and novelty.

Based upon Giddens' theory of structuration of social practices, a customer loyalty framework is introduced. This framework consists of a demand and supply side in which three levels (micro, meso and macro) are distinguished. The micro level refers to intrapersonal factors and to one specific organisation. The meso level refers to interpersonal factors (meso demand) and to other organisations in the field of performing arts (meso supply). The macro level refers to general developments in the macro demand side and it includes all other leisure competitors. A literature survey shows that following factors are the major determinants for customer loyalty to performing arts venues:

- a. Micro supply (marketing instruments of the organisation):
 - primary product: satisfaction with the performances and venues' programming choices
 - secondary product: satisfaction with staff, seating, accessibility and the facility
 - the availability of tickets
 - communication
 - price
- b. Micro demand (intrapersonal factors):
 - motivation: the mental disposition to aim at specific behaviour
 - cultural involvement: people's beliefs about cultural participation and the degree to which a person devotes him or herself to a cultural activity, consisting of four dimensions: attraction, centrality, self-expression, and social bonding
 - certainty factor: the extent that consumers are looking how to avoid uncertainties or to find certainties.
 - cultural competence: the perceptual and cognitive capacity and skills to interpret cultural

- symbols and to enjoy cultural activities
 - socio-demographic and geographic factors
- c. Meso supply (external factors related to the meso supply side):
- competitors including other media
 - performance /performer influence: the relationship between choosing a specific performance or performer and choosing a specific venue as part of customers' decision-making process
- d. Meso demand (interpersonal factors):
- social influences: subjective norms referring to the perceived social pressure to engage or not to engage in a particular activity.

Part 2: Empirical research

Chapter 3: Understanding customer loyalty

The results of a qualitative study are presented in this chapter. The objective of the research is to understand the nature of customer loyalty, the role of customer loyalty determinants, the development of customer loyalty, and the consumption motives in the performing arts, in order to find strategies to increase customer loyalty. In total 47 semi-structured in-depth interviews were held with incidental spectators, interested participants, and the core audience of Theaters Tilburg, a performing arts venue in The Netherlands.

The nature of customer loyalty

Some customers do not feel committed to the theatre, others show (partial) commitment, and some customers are highly committed. The interviews show that commitment means different things for different people, and that it is important to distinguish 'preference' from 'affective preference'. Therefore, commitment (or affective loyalty) is redefined as an affective attachment *and affective preference* for a person or an organization.

Most respondents intend to attend the theatre within one year. Only some incidental spectators are not sure of attending the theatre within a short period of time. Some of them have coincidentally visited the venue.

The majority of the incidental spectators show strong polygamous loyalty behaviour. Their choice behaviour is strongly driven by the performance / performer. The interested participants play a role in the middle: some respondents are monogamous and others are polygamous. A (small) majority of the core audience shows monogamous behaviour. They (normally) only attend Theaters Tilburg and do not frequently attend other theatres.

An interesting question is: Who owns the relationship with the customer? Is the performer, group of performers or performance leading in customer choices, or is the distributor the

most important entity? The study showed that three types of orientations can be distinguished. Customers can have a:

- performance dominance orientation: attending performing arts is dominated by the performance or performer (incidental spectators).
- dual dominance orientation: a specific venue serves as a performing arts basis, but its offerings are not sufficient, which make customers buy tickets at other locations (majority of the interested participants and a minority of the core audience).
- distributor dominance orientation: customers make advanced bookings at one particular venue and do not attend other venues (small majority of the core audience and a minority of the interested participants).

The role of customer loyalty determinants

The results of the interviews show that almost all determinants derived from the literature survey seem to influence customer loyalty. However, it appears that the drivers for customer loyalty are different for each customer segment. For some determinants, there seem to be no differences between the segments, in other cases there are differences between the three segments, and sometimes two customer segments resemble each other.

All three customer segments appear to be satisfied with the performances, staff, seating and additional services. It seems that higher behavioural loyalty cannot be explained by differences in satisfaction rates of these elements. This does not mean that these factors are not important in creating behavioural loyalty. It appears that satisfaction is a necessary, but insufficient driver of customer loyalty.

The study offers some new perspectives on the determinants of customer loyalty. Some new determinants of customer loyalty were found, which were not described in the literature survey:

- partner taste homogeneity: taste homogeneity or taste similarity between married or cohabiting partners.
- sales procedures: certain segments have the possibility to make their bookings more in advance than other segments. Given the limited availability of some tickets, this influences customer loyalty.

Moreover, some new dimensions of involvement were found: passing on cultural interest and supporting performing arts financially.

Overall, it seems that increasing behavioural loyalty can be explained by following determinants:

- Customer perception of marketing instruments: programming, price, facility, and the availability of the tickets
- Intrapersonal factors: involvement, cultural socialisation, accessibility (geographically), and perceived certainties
- Interpersonal factors: partner taste homogeneity and subjective norms
- Meso supply: performance / performer influence.

The development of customer loyalty

The results show seven behavioural loyalty patterns: a gradual growth pattern, a sudden entry pattern, a sudden break pattern, a no growth pattern, a coincidence pattern, a flex pattern and a decline pattern. It seems that many customers do not follow a progressive loyalty pattern, from non-attender, incidental spectator, interested participant, to the core audience.

The determinants which explain these patterns are very diverse. Especially several customer characteristics and individual circumstances (such as partners, children, involvement with performing arts, income, moving, retirement, and attitudes towards passing on cultural interests), theatre's programming and customers' social environment serve as main determinants influencing loyalty patterns. Therefore, many personal and interpersonal constraints prevent customers to migrate to higher levels. Behavioural loyalty patterns only to a minor extent seem to be influenced by the marketing instruments of the theatre.

The interviews show that in many cases performing arts attendance behaviour is routinized. Several customers use mental accounting strategies. They have a mental budget (a financial budget or a specific number of performances), which they would like to spend or attend on an annual basis. Some respondents routinely attend performing arts with a specific social group every year. The interested participants and the core audience receive theatre's brochure and make their bookings prior to the season, on an annual basis. In this way, these routines positively influence attendance behaviour. However, routines can also have a negative impact on attendance rates. Attending performing arts is mostly not in incidental spectators' system. It is expected that many incidental spectators will not transform to interested participants or members of the core audience.

Consumption motives

It appears eight motives to attend performing arts can be distinguished, which have some differences with the earlier defined eight consumption motives. The study shows that not only the cultural character but also the social character of consumption motives is very important. Therefore, a distinction is made between cultural and social motives. The cultural motives refer to an interest for culture in its own sake, and include (1) cultural aesthetics, (2) cultural reduction, (3) cultural stimulation, and (4) cultural transmission. The social motives refer to an aim that lies beyond the actual performing arts product and relates to the social environment. These motives include (1) social attraction, (2) social distinction, (3) social bonding, and (4) social duty.

Chapter 4: The influence of customer loyalty determinants

In this chapter, the results of the quantitative study are presented. The objective of the research is to explain customer loyalty to performing arts venues in order to find strategies to increase customer loyalty. Cross-sectional research has been carried out among guests of three Dutch performing arts venues: Theaters Tilburg (Tilburg), Theater aan de Parade ('s Hertogenbosch) and Parktheater (Eindhoven). This resulted in 1100 completed questionnaires and a response rate of 18,9%.

Micro demand (intrapersonal factors)

Involvement with the performing arts plays an important role in loyalty development. Firstly, it is the single factor which influences all three forms of customer loyalty (affective, conative, and behavioural). Secondly, it is a mediating factor between various social influences and affective loyalty. In line with the qualitative study, this study finds quantitative support for adding cultural transmission and financial support as dimensions of involvement. Cultural socialization has no direct influence on customer loyalty. It only has an indirect effect whereby involvement is the mediating factor. Perceived certainties and travel time have direct effects on customer loyalty.

Micro supply (marketing instruments)

In several studies related to customer loyalty in the performing arts, overall satisfaction is taken into account, neglecting attention for different service components. In this study, satisfaction is measured relating to four different service components separately. In contrast to some other studies, customer loyalty is divided into affective, conative and behavioural loyalty. Therefore, this study enables us to refine the relationship between satisfaction and customer loyalty.

Structural equation modelling shows that the four components of satisfaction have a different relationship with customer loyalty. Affective loyalty fully mediates the role between satisfaction with the secondary product and conative and behavioural loyalty. Satisfaction with the programming has direct effects on affective loyalty and conative loyalty, but no direct effect on behavioural loyalty. Satisfaction with the performance only has a (small) direct effect on conative loyalty. Finally, satisfaction with the price has no influence on affective, conative or behavioural loyalty.

Meso demand (interpersonal factors)

In line with the qualitative findings, the quantitative study shows the relevance of partner taste homogeneity in explaining customer loyalty. Partner taste homogeneity has a direct effect on involvement, conative and behavioural loyalty.

Path analysis shows that the relationship between social influences and conative and behavioural loyalty comprises three subpaths: (1) social influences (consisting of current social influences and cultural socialisation) affect involvement, (2) involvement influences affective loyalty, (3) affective loyalty influences conative and behavioural loyalty. Overall, the results show that the influence of current social influences on customer loyalty is stronger than the influence of past cultural socialisation.

Meso supply

The performance / performer influence has an effect on affective loyalty, but it does not influence conative or behavioural loyalty.

Customer segmentation

There are interesting differences between the incidental spectators, interested participants and the core audience. The main differences between these three groups are involvement, travel time, availability of tickets and partner taste homogeneity. Current social influences is a major factor influencing incidental spectators' affective and conative loyalty. Satisfaction with the programming and the availability of the tickets influence affective and / or conative loyalty of the interested participants and the core audience, while it does not influence these loyalty dimensions of the incidental spectators. Satisfaction with the secondary product influences affective loyalty of incidental spectators, interested participants, and especially of the core audience.

In line with conclusions from the qualitative study, it seems that the influence of the marketing instruments is relatively small.

Part 3: Concluding observations

Chapter 5: Conclusions and discussion

The results from the literature survey, the qualitative and quantitative study show that performing arts venues have distinct customer segments: incidental spectators, interested participants and the core audience. These segments reflect a different nature of customer loyalty, along many dimensions. The incidental spectators form the largest customer group and the core audience is limited. Although the majority of the customers have intentions to re-visit the theatre next season, they show no affective feelings, they have a performance-dominance orientation, and therefore show polygamous loyalty behaviour. Only a minority shows high affective feelings and monogamous loyalty behaviour.

The results also show that various determinants influence customer loyalty. The most important determinants are current social influences, involvement, travel time, programming, secondary product, and the performance / performer influence. It is not easy for performing arts venues to influence customer loyalty, since major determinants are related to intrapersonal and interpersonal factors, or to factors related to the meso environment of performing arts venues.

Many interested participants' and core audience's attendance behaviour is driven by routines. These customers are 'routine consumers'. A few factors contribute to their routine behaviour:

- attraction: they are strongly attracted to the performing arts product
- social identity and social bonding: The performing arts are an ideal social, symbolic platform for certain consumers to affirm their identities to themselves, to express their identity to others, and to meet like-minded people
- high satisfaction rates: these customers highly appreciate the performing arts primary and secondary product.

It seems that past loyalty behaviour strengthens their future loyalty

Routines can also have a negative impact on attendance rates. Attending performing arts is mostly not in incidental spectators' system, nor is it related to their self-identity. The quantitative study illustrates that the model fits better for high involved customers, making advanced bookings and attending a theatre on a regular basis. Specifically for the other segments, there are other variables not included in the model, which may explain their customer loyalty. Based on the qualitative study, it is argued that these variables may be related to coincidence, such as being aware that specific performances are shown or being taking out by family or friends. Therefore, loyalty behaviour of many incidental spectators or consumers who make their bookings during the season, is strongly related to coincidence.

Based on the theory of planned behaviour a new model is introduced. The theory of planned behaviour predicts intentions and behaviour in general. This theory can be related to attending performing arts as a leisure activity. The new model (figure 5.4) explains customer loyalty to one specific performing arts venue.

One of the objectives of this study is to present loyalty strategies. Performing arts venues can have three different strategies:

- Transactional marketing strategy focusing on incidental spectators who have no desire to share their customer details with the performing arts venue.
- Semi-relationship marketing strategy focusing on incidental spectators who have a desire to share their details with the performing arts venue and like to be informed by the venue.
- Relationship marketing strategy focusing on keeping and improving their relationships with their interested participants and core audience.

An instrumental customer loyalty framework structures possible loyalty instruments in accordance with these three strategies.

Samenvatting (Dutch summary)

Deel I: Probleemanalyse en theoretisch kader

Hoofdstuk I: Introductie

Tijdens de afgelopen decennia is er veel aandacht geweest voor klantloyaliteit en relatiemarketing. De inzet van loyaliteit- of relatiemarketingstrategieën kan resulteren in klanten die een loyale attitude ontwikkelen en herhalingsaankopen verrichten. Ook in de podiumkunsten hebben klantloyaliteit en relatiemarketing aandacht gekregen.

De podiumkunstsector heeft bepaalde eigenschappen die ertoe leiden dat de ontwikkeling van klantloyaliteit anders verloopt dan in andere sectoren. Dit wordt veroorzaakt door een aantal eigenschappen van de vrijetijdsector in het algemeen en van podiumkunsten in het bijzonder. Klantloyaliteit in de vrijetijdsector wordt voor een deel verkregen door het ongedwongen karakter van vrijetijdactiviteiten, die leiden tot intrinsieke motivatie van klanten. Deze intrinsieke motivatie kan leiden tot een vorm van betrokkenheid ('involvement') bij of voorkeur voor een bepaalde activiteit, die mogelijk resulteert in een verbondenheid ('commitment') tot de aanbieder van die activiteit. De podiumkunstsector heeft ook specifieke eigenschappen. Keuzegedrag heeft een sociaal karakter, het is heterogeen en het is sterk afhankelijk van de specifieke situatie. Het bezoek aan podiumkunsten is een vorm van sociale, symbolische en hedonistische consumptie. Dit betekent dat klantwaarde niet zozeer utilitair maar hedonistisch is. Daarnaast hebben podiumkunstvoorstellingen vaak een korte levensduur en een beperkte beschikbaarheid.

De podiumkunstsector biedt een aantal kansen om klanten loyaal te maken. Sommige intrinsiek gemotiveerde klanten kunnen betrokken raken bij podiumkunsten, en kunnen mogelijk hun verbondenheid tonen aan een specifieke accommodatie. Daarnaast kan het bezoek aan podiumkunsten bijdragen aan de vorming van de identiteit van een individu. Daarom lijkt het voor een podiumkunstaccommodatie relatief gemakkelijk om klanten aan te trekken die zich met podiumkunsten verbonden voelen. De sector biedt daarentegen ook een aantal beperkingen om klanten loyaal te maken. Podiumkunstorganisaties hebben te maken met verschillende doelstellingen: artistiek, educatief, maatschappelijk en financieel. De overheid verwacht dat zij strategieën ontwikkelen op het gebied van publieksonwikkeling ten einde het publiek te verbreden. Echter, deze strategieën lijken niet succesvol. Er is slechts een klein kernpubliek dat zich echt voor podiumkunsten interesseert. De laatste jaren is het aantal bezoeken aan podiumkunsten gedaald. Daarnaast is in Nederland de productie- en de distributie van podiumkunstorganisaties gescheiden. Ten slotte richten sommige podiumkunstorganisaties zich nog op promotie in plaats van op een marketingbeleid dat gebaseerd is op een klantgestuurde benadering. Daardoor wordt niet het maximale gehaald uit de marketinginspanningen.

Deze studie richt zich met name op accommodaties met een primaire podiumkunstfunctie, zoals theaters en concertzalen. Het onderzoek stelt vier onderwerpen centraal:

1. De aard van klantloyaliteit in de podiumkunsten: Relaties hebben verschillende dimensies en kunnen meerdere vormen aannemen. Klanten kunnen betrokken zijn bij of loyaal zijn aan podiumkunsten als een vrijetijdsactiviteit, een podiumkunstaccommodatie als aanbieder van die activiteit, een festival, genre of een specifieke artiest.

2. Ontwikkelingspatronen van klantloyaliteit: Hoewel verschillende studies aandacht hebben besteed aan klantloyaliteit in de podiumkunsten, hebben zij niet de ontwikkelingspatronen van klantloyaliteit beschreven vanuit het perspectief van de klant. Dit houdt in dat er weinig informatie is over hoe relaties zich dynamisch ontwikkelen.

3. Bezoekmotieven: Kennis over bezoekmotieven is van groot belang om klantloyaliteit te vergroten omdat deze kennis gebruikt kan worden om klantwaarde te creëren. Er is echter een gebrek aan kennis over de bezoekmotieven in de podiumkunsten.

4. Verklaring van klantloyaliteit aan podiumkunstaccommodaties: Veel factoren beïnvloeden klantloyaliteit. Eerderestudies richtten zich met name op de invloed van een podiumkunstaccommodatie en laten gemengde resultaten zien over de invloed van tevredenheid met het podiumkunstproduct op klantloyaliteit. Verschillende factoren hebben weinig aandacht gekregen, zoals persoonlijke factoren (betrokkenheid bij podiumkunsten), interpersoonlijke factoren (sociale invloeden), en factoren die gerelateerd zijn aan de concurrentie. Een integraal model, dat gebaseerd is op een holistisch perspectief, moet ontwikkeld worden om een beter begrip te krijgen van de rol die verschillende factoren spelen bij de vorming van klantloyaliteit.

De studie heeft vijf doelstellingen:

- a. het beschrijven en het begrijpen van de aard van klantloyaliteit aan podiumkunst-accommodaties
- b. het beschrijven en het begrijpen van de ontwikkeling van klantloyaliteit aan podiumkunst-accommodaties
- c. het beschrijven en begrijpen van bezoekmotieven in de podiumkunsten
- d. het creëren van een integraal model dat klantloyaliteit aan podiumkunstaccommodaties kan verklaren
- e. het geven van management aanbevelingen ten einde klantloyaliteit te ontwikkelen.

Hoofdstuk 2: Klantloyaliteit in de podiumkunsten

Loyaliteit heeft twee dimensies: attitude en gedrag. Attitudinale loyaliteit bestaat uit twee componenten: affectieve loyaliteit (verbondenheid) en conatieve loyaliteit. Affectieve loyaliteit verwijst naar een affectieve verbondenheid aan een persoon of een organisatie. Conatieve loyaliteit is de wens om de relatie met een persoon of organisatie vast te houden. Gedragsloyaliteit verwijst naar verschillende gedragsmatige componenten, waarvan bezoekfrequentie een belangrijke indicator is.

Gasten kunnen hun loyaliteit tonen aan verschillende eenheden. Vanuit het productieperspectief kunnen gasten loyaal zijn aan, of zich betrokken voelen met de podiumkunsten als een vrijetijdsactiviteit

(generiek niveau), een genre (domeinspecifiek niveau), of een artiest, een groep van artiesten, of een voorstelling (merkspecifiek niveau). Daarnaast kunnen ze loyaal zijn aan meerdere distribuanten van podiumkunsten.

Er worden drie klantsegmenten onderscheiden:

1. De incidentele passanten: Deze gasten kopen slechts één of twee tickets in één of enkele jaren. Zij voelen zich minder betrokken bij de podiumkunsten.
2. De geïnteresseerde participanten: Zij kopen gemiddeld ongeveer drie tot vijf tickets per jaar. Deze gasten kunnen zowel kenmerken hebben van de passanten als van het kernpubliek.
3. Het kernpubliek: Deze gasten kopen jaarlijks circa zes tickets of meer. Ze voelen zich betrokken bij podiumkunsten en verbonden aan een podiumkunstaccommodatie. Het zijn de theaterliefhebbers. Het kernpubliek is ouder en hoger opgeleid dan de passanten.

Er zijn verschillende *theoretische* ontwikkelingspatronen. Er kan een onderscheid worden gemaakt tussen (1) attitudinale en gedragsmatige patronen, en (2) patronen op het gebied van betrokkenheid en loyaliteit. Patronen ten aanzien van betrokkenheid verwijzen naar de interesse voor podiumkunsten als vrijetijdsactiviteit, terwijl de loyaliteitspatronen verwijzen naar de relatie met één specifieke podiumkunstaccommodatie. Er zijn echter maar weinig *empirische* studies in de podiumkunsten die gerelateerd zijn aan de dynamiek in de ontwikkeling van relaties.

Er is geen gemeenschappelijk begrip in de literatuur voor wat betreft het categoriseren, conceptualiseren en operationaliseren van bezoekmotieven in de podiumkunsten: het is gefragmenteerd en niet compleet. In deze studie worden de volgende bezoekmotieven onderscheiden: (1) esthetiek, (2) cognitieve stimulatie, (3) reductie, (4) transcendentie, (5) sociale binding, (6) distinctie, (7) entertainment, en (8) variëteit en vernieuwing.

In deze studie is een framework van klantloyaliteit geïntroduceerd. Dit framework is gebaseerd op de theorie van Giddens ten aanzien van het structureren van sociale praktijken. Het framework bestaat uit een vraag- en aanbodzijde waarin drie niveaus worden onderscheiden (micro, meso, en macro). Het micro niveau verwijst naar intrapersonlijke factoren en naar één specifieke organisatie. Het meso niveau verwijst naar interpersoonlijke factoren (meso vraagzijde) en naar andere organisaties op het gebied van de podiumkunsten (meso aanbodzijde). Het macro niveau verwijst naar algemene ontwikkelingen in de vraagzijde zoals trends en het bevat alle andere aanbieders van vrijetijdsdiensten. Een literatuurstudie laat zien dat de volgende factoren de belangrijkste determinanten zijn van klantloyaliteit aan podiumkunstaccommodaties:

- a. Micro aanbod (marketinginstrumenten van de organisatie):
 - primair product: tevredenheid met de voorstelling en met de keuzes ten aanzien van de programmering van voorstellingen
 - secundair product: tevredenheid met personeel, zitplaatsen, toegankelijkheid en de faciliteit
 - beschikbaarheid van tickets
 - communicatie
 - prijs.

- b. Micro vraag (intrapersoonlijke factoren):
 - motivatie: de mentale dispositie gericht op specifiek gedrag
 - culturele betrokkenheid: de overtuigingen van mensen over culturele participatie en de mate van interesse in een culturele activiteit, bestaande uit vier dimensies: aantrekkingskracht, centraliteit, zelfexpressie en sociale binding.
 - zekerheidsfactor: de mate waarin personen onzekerheden vermijden of juist zekerheden wensen
 - culturele competentie: de perceptuele en cognitieve capaciteit en vaardigheden om culturele symbolen te interpreteren en van culturele activiteiten te genieten
 - socio-demografische en geografische factoren.

- c. Meso aanbod (externe factoren gerelateerd aan het meso aanbod):
 - concurrenten inclusief andere media
 - de invloed van de voorstelling / artiest: de relatie tussen het kiezen van een specifieke voorstelling of artiest en het kiezen van een specifieke accommodatie als onderdeel van het consumentenbeslissingsproces.

- d. Meso vraag (interpersoonlijke factoren)
 - sociale invloeden: subjectieve normen die verwijzen naar de waargenomen sociale druk om bepaalde activiteiten wel of niet uit te voeren.

Deel 2: Empirisch onderzoek

Hoofdstuk 3: Begrip van klantloyaliteit

In dit hoofdstuk worden de resultaten van het kwalitatief onderzoek gepresenteerd. De doelstelling van het onderzoek is om de aard van klantloyaliteit, de rol die factoren spelen bij de vorming van klantloyaliteit, de ontwikkeling van klantloyaliteit, en de bezoekmotieven te begrijpen, ten einde strategieën te vinden om klantloyaliteit te vergroten. In totaal zijn er 47 diepte-interviews gehouden met incidentele passanten, geïnteresseerde participanten en het kernpubliek van podiumkunstaccommodatie Theaters Tilburg.

De aard van klantloyaliteit

Sommige gasten voelen zich niet verbonden aan het theater, anderen voelen zich (gedeeltelijk) verbonden, en sommigen voelen zich sterk verbonden. De interviews laten zien dat verbondenheid een verschillende betekenis heeft voor verschillende mensen. Het is belangrijk om een onderscheid te maken tussen 'voorkeur' en 'affectieve voorkeur'. Daarom wordt affectieve loyaliteit (verbondenheid) gedefinieerd als een affectieve verbondenheid aan *en een affectieve voorkeur* voor een persoon of een organisatie.

De meeste respondenten zijn van plan om het theater binnen 1 jaar opnieuw te bezoeken. Alleen sommige passanten zijn hier niet zeker van. Sommigen van hen hebben toevalligerwijs het theater bezocht.

De meerderheid van de passanten vertoont een sterk polygaam loyaliteitsgedrag. Hun keuzegedrag wordt sterk beïnvloed door de voorstelling / artiest. De participanten spelen een rol in het midden: sommigen vertonen monogaam loyaliteitsgedrag (en bezoeken alleen Theaters Tilburg) en anderen zijn polygaam (en bezoeken ook elders podiumkunsten). Een (kleine) meerderheid van het kernpubliek vertoont monogaam loyaliteitsgedrag.

Een interessante vraag is: Wie is eigenaar van de relatie met de klant? Is de artiest, groep van artiesten, of de voorstelling leidend in het keuzegedrag, of is de accommodatie (distributeur) de belangrijkste eenheid? Het onderzoek laat zien dat er drie oriëntatiemogelijkheden kunnen worden onderscheiden:

- Voorstellingsgericht: het keuzeproces wordt gedomineerd door de voorstelling of de artiesten (passanten).
- Duaal: een specifieke accommodatie vervult de rol van 'podiumkunstabasis', maar het aanbod is niet voldoende. Daarom kopen gasten ook tickets bij andere locaties (meerderheid participanten en minderheid kernpubliek).
- Distributeurgericht: gasten kopen voorafgaand aan het seizoen bij één specifieke accommodatie de tickets en bezoeken geen andere accommodaties (kleine meerderheid van het kernpubliek en de minderheid van de participanten).

De rol van determinanten van klantloyaliteit

De interviews laten zien dat bijna alle determinanten voortkomende uit de literatuurstudie klantloyaliteit lijken te beïnvloeden. Echter, de indruk bestaat dat de determinanten een verschillende rol vervullen. Voor sommige determinanten geldt dat er geen verschillen zijn tussen de klantsegmenten, in andere gevallen zijn er verschillen tussen de drie segmenten, en soms vertonen twee segmenten een zelfde beeld.

Het lijkt erop dat alle gasten tevreden zijn met de voorstelling, het personeel, de zitplaatsen en aanvullende diensten. De indruk bestaat dat een hogere gedragsloyaliteit niet verklaard kan worden door verschillen in tevredenheid met deze elementen. Dit betekent niet dat deze factoren niet belangrijk zijn in het creëren van gedragsloyaliteit. Het lijkt erop dat tevredenheid met deze factoren noodzakelijk is, maar dat het niet leidt tot een stijging van klantloyaliteit.

De studie biedt een aantal nieuwe perspectieven op de determinanten van klantloyaliteit. Sommige determinanten die uit het onderzoek naar voren komen, zijn niet beschreven in de literatuurstudie:

- 'Smaakhomogamie' van partners: de mate waarin mensen die getrouwd zijn of samenwonen dezelfde smaakvoorkeuren hebben.
- Verkoopprocedures: bepaalde segmenten hebben de mogelijkheid om eerder tickets te kopen dan andere segmenten. Gegeven de beperkte beschikbaarheid van de tickets, lijkt dit de klantloyaliteit te beïnvloeden.

Daarnaast zijn twee nieuwe dimensies van betrokkenheid met podiumkunsten gevonden: het belang van het doorgeven van culturele interesses en van het financieel ondersteunen van podiumkunsten.

Het lijkt erop dat een stijging van klantloyaliteit kan worden verklaard door de volgende determinanten:

- De perceptie van marketing instrumenten: programmering, prijs, faciliteit, en de beschikbaarheid van tickets.
- Intrapersoonlijke factoren: betrokkenheid bij podiumkunsten, culturele socialisatie, toegankelijkheid (geografisch), en gewenste zekerheden.
- Interpersoonlijke factoren: smaakhomogamie van partners en subjectieve normen
- Meso aanbod: de invloed van de voorstelling / artiest.

De ontwikkeling van klantloyaliteit

Er zijn zeven loyaliteitspatronen te ontdekken voor wat betreft bezoekgedrag: een geleidelijke groei, een onverwachte entree, een onverwachte stop, de afwezigheid van groei, een toeval patroon, een flexibel patroon, en een neergangspatroon. Het lijkt erop dat veel gasten geen progressief loyaliteitspatroon volgen (van niet-bezoeker, passant, participant, naar kernpubliek).

De determinanten die de patronen verklaren zijn divers. Met name verschillende klantkarakteristieken en individuele omstandigheden (zoals het krijgen van een partner en kinderen, betrokkenheid bij podiumkunsten, inkomen, verhuizing, pensionering, en de attitude om culturele interesses door te geven aan kinderen), de programmering van het theater en de sociale omgeving van het individu zijn belangrijke factoren die de loyaliteitspatronen beïnvloeden. Daardoor zijn er veel intrapersonlijke en interpersoonlijke beperkingen die de groei naar een hoger loyaliteitsniveau belemmeren. Het lijkt erop dat de loyaliteitspatronen slechts in beperkte mate worden beïnvloed door de marketinginstrumenten van het theater.

De interviews laten zien dat in veel gevallen het bezoek aan podiumkunsten bepaalde routines heeft. Verschillende gasten gebruiken zogenaamde 'mentale rekenstrategieën'. Ze hebben een jaarlijks 'mentaal budget' (een financieel budget dat ze willen uitgeven of een idee van het aantal voorstellingen dat ze willen bezoeken). Daarnaast bezoeken sommige respondenten elk jaar routinematig met dezelfde sociale groep het theater. Ten slotte kopen de participanten en het kernpubliek veelal jaarlijks voorafgaand aan het seizoen de tickets. Op deze manier dragen routines positief bij aan het bezoekgedrag. Routines kunnen echter ook een negatieve invloed hebben op de bezoekcijfers. Het bezoek aan podiumkunsten zit namelijk meestal niet in het systeem van de passanten. De verwachting is dat vele passanten niet zullen doorgroeien naar het segment van de participanten of van het kernpubliek.

Bezoekmotieven

Het lijkt erop dat er acht motieven zijn om podiumkunsten te bezoeken, die in sommige opzichten verschillend zijn aan de eerder genoemde motieven. Het onderzoek laat zien dat de bezoekmotieven niet alleen een cultureel karakter hebben, maar dat ook het sociaal karakter erg belangrijk is. Daarom wordt er een onderscheid gemaakt tussen culturele en sociale bezoekmotieven. De culturele motieven zijn veelal verbonden aan de kern van het podiumkunstproduct: (1) culturele esthetiek, (2) culturele reductie, (3) culturele stimulatie, en (4) culturele transmissie. De sociale motieven

verwijzen naar een doel dat verder ligt dan het feitelijke podiumkunstproduct. Deze motieven zijn: (1) sociale attractie, (2) sociale distinctie, (3) sociale binding, en (4) sociale plicht.

Hoofdstuk 4: De invloed van determinanten op klantloyaliteit

In dit hoofdstuk worden de resultaten van het kwantitatief onderzoek beschreven. Het doel van dit onderzoek is om klantloyaliteit aan podiumkunstaccommodaties te verklaren ten einde strategieën te vinden om klantloyaliteit te vergroten. Er is cross-sectioneel onderzoek verricht onder gasten van drie Nederlandse accommodaties: Theaters Tilburg (Tilburg), Theater aan de Parade ('s Hertogenbosch) en Parktheater (Eindhoven). De response op de enquête is 18,9% en in totaal zijn er 1100 compleet ingevulde vragenlijsten.

Micro vraag (intrapersoonlijke factoren)

Betrokkenheid bij podiumkunsten speelt een belangrijke rol bij de vorming van klantloyaliteit. Ten eerste is het de enige factor die de drie vormen van klantloyaliteit (affectief, conatief, gedrag) beïnvloedt. Ten tweede is het een belangrijke mediërende factor tussen sociale invloeden en affectieve loyaliteit. In navolging van het kwalitatief onderzoek, toont dit kwantitatief onderzoek aan dat 'culturele transmissie' en 'financiële ondersteuning' aanvullende dimensies zijn van het concept 'betrokkenheid bij podiumkunsten'. Culturele socialisatie heeft geen directe invloed op klantloyaliteit. Het heeft alleen een indirect effect, waarbij involvement de mediërende factor is. Gewenste zekerheden en reistijd hebben directe effecten op klantloyaliteit.

Micro aanbod (marketinginstrumenten)

In verschillende studies naar klantloyaliteit in de podiumkunsten wordt 'algemene tevredenheid' als variabele meegenomen. De aandacht voor de tevredenheid met verschillende marketinginstrumenten ontbreekt veelal. In dit onderzoek is tevredenheid gerelateerd aan vier verschillende componenten. In tegenstelling tot sommige andere studies, wordt klantloyaliteit verdeeld in affectieve, conatieve en gedragsloyaliteit. Daardoor is het mogelijk om de relatie tussen tevredenheid en klantloyaliteit te verfijnen.

SEM-analyses laten zien dat de vier componenten van tevredenheid een verschillende relatie hebben met klantloyaliteit. Affectieve loyaliteit medieert volledig de rol tussen de tevredenheid met het secundair product en conatieve en gedragsloyaliteit. Tevredenheid met de programmering heeft directe effecten op affectieve en conatieve loyaliteit, maar geen direct effect op gedragsloyaliteit. Tevredenheid met de voorstelling heeft alleen een (klein) direct effect op conatieve loyaliteit. Tevredenheid met de prijs heeft geen invloed op affectieve, conatieve of gedragsloyaliteit.

Meso vraag (interpersoonlijke factoren)

In lijn met de resultaten van het kwalitatief onderzoek, toont ook het kwantitatief onderzoek de relevantie aan van smaakhomogamie van partners in het verklaren van klantloyaliteit.

Smaakhomogamie van partners heeft een direct effect op culturele betrokkenheid, conatieve loyaliteit en gedragsloyaliteit.

Pad-analyses tonen aan dat de relatie tussen sociale invloeden en conatieve en gedragsloyaliteit bestaat uit drie subpaden: (1) sociale invloeden (bestaande uit huidige sociale invloeden en culturele socialisatie) hebben een effect op betrokkenheid bij podiumkunsten, (2) betrokkenheid bij podiumkunsten beïnvloedt affectieve loyaliteit, (3) affectieve loyaliteit beïnvloedt conatieve en gedragsloyaliteit. De resultaten tonen verder aan dat de effecten van bestaande sociale invloeden op klantloyaliteit sterker zijn dan de invloed van culturele socialisatie uit het verleden.

Meso aanbod

De invloed van de voorstelling / artiest heeft een effect op affectieve loyaliteit, maar het heeft geen effect op conatieve of gedragsloyaliteit.

Klantsegmentatie

Er zijn interessante verschillen tussen de passanten, participanten en het kernpubliek. De belangrijkste verschillen tussen deze groepen zijn de betrokkenheid bij de podiumkunsten, reistijd, beschikbaarheid van de tickets en smaakhomogamie tussen partners. 'Huidige sociale invloeden' is een belangrijke variabele die een effect heeft op de affectieve en conatieve loyaliteit van passanten. Tevredenheid met de programmering en de beschikbaarheid van tickets beïnvloedt de affectieve en / of conatieve loyaliteit van participanten en van het kernpubliek, terwijl het geen invloed heeft op deze loyaliteitsdimensies van passanten. Tevredenheid met het secundaire product beïnvloedt de affectieve loyaliteit van alle segmenten, maar met name van het kernpubliek.

In navolging van het kwalitatief onderzoek, lijkt het erop dat de invloed van marketing instrumenten gering is.

Deel 3: Slotbeschouwing

Hoofdstuk 5: Conclusies en discussie

De resultaten van de literatuurstudie, het kwalitatief en het kwantitatief onderzoek laten zien dat podiumkunstaccommodaties een aantal afzonderlijke klantsegmenten hebben: passanten, participanten en het kernpubliek. Deze segmenten hebben ieder een andere aard van klantloyaliteit. De passanten vormen qua aantal de grootste klantengroep en het kernpubliek is gering. De meerderheid van de gasten heeft de intentie om een specifiek theater volgend seizoen weer te bezoeken. Tegelijkertijd heeft de meerderheid van de gasten geen affectieve verbondenheid met dat specifieke theater, en wordt hun keuzegedrag gedomineerd door de voorstelling of de artiest. Daardoor vertoont de meerderheid van alle gasten polygaam loyaliteitsgedrag. Slechts een minderheid voelt zich in hoge mate affectief verbonden met een specifiek theater en vertoont monogaam loyaliteitsgedrag.

Verscheidende factoren zijn van invloed op klantloyaliteit. De meest belangrijke determinanten zijn sociale invloeden, betrokkenheid bij podiumkunsten, reistijd, tevredenheid met programmering en het secundair product, en de invloed van de voorstelling / artiest. Het is voor podiumkunstaccommodaties niet eenvoudig om klantloyaliteit te beïnvloeden, aangezien veel belangrijke determinanten van intra- of interpersoonlijke aard zijn, dan wel gerelateerd zijn aan hun meso omgeving.

Het bezoekgedrag van vele participanten en van het kernpubliek is voor een deel gedreven door routines. Deze gasten kunnen worden getypeerd als 'routine consumenten'. Een aantal factoren draagt bij aan hun routinegedrag:

- Aantrekkingskracht: ze worden in sterke mate aangetrokken door het podiumkunstproduct
- Sociale identiteit en sociale binding: podiumkunstbezoek is voor hen een ideaal sociaal-symbolisch platform om hun identiteit voor zichzelf te bekrachtigen, om hun identiteit naar anderen uit te dragen, en om gelijkgestemden te ontmoeten.
- Hoge tevredenheidsscores: deze gasten hebben een hoge waardering voor het primaire en het secundaire podiumkunstproduct.

Het lijkt erop dat loyaliteitsgedrag uit het verleden hun toekomstige loyaliteit verstevigt.

Routines kunnen ook een negatieve impact hebben op de bezoekcijfers. Het bezoek aan podiumkunsten zit niet in het systeem van de passanten. Het is ook niet gerelateerd aan hun zelfbeeld. Het kwantitatief onderzoek laat zien dat het gebruikte onderzoekmodel beter past bij gasten die zich in hoge mate betrokken voelen bij podiumkunsten, voorafgaand aan het seizoen tickets boeken, en de accommodatie vaak bezoeken. Voor de andere segmenten, zijn er mogelijk andere variabelen die niet in het model zijn meegenomen, die beter hun klantloyaliteit verklaren. Gebaseerd op het kwalitatief onderzoek, is de indruk dat deze factoren gerelateerd zijn aan toeval. Hierbij valt te denken aan het bewustzijn dat specifieke voorstellingen te zien zijn, of de toevallige uitnodiging van vrienden om mee te gaan naar een voorstelling. Daarom lijkt het erop dat het loyaliteitsgedrag van vele passanten, of gasten die gedurende het seizoen de tickets boeken, sterk gerelateerd is aan toeval.

Gebaseerd op de theorie van gepland gedrag van Ajzen (1991) wordt een nieuw model geïntroduceerd. De theorie van gepland gedrag voorspelt intenties en gedrag in het algemeen. Deze theorie kan gerelateerd worden aan het bezoeken van podiumkunsten als een vrijetijdsactiviteit. Het nieuwe model (figuur 5.4) verklaart klantloyaliteit aan één specifieke podiumkunstaccommodatie.

Eén van de doelstellingen van de studie is om loyaliteitstrategieën te presenteren. Podiumkunstaccommodaties kunnen drie type strategieën hanteren:

- Transactionele marketingstrategie gericht op passanten die geen interesse hebben om specifieke klantgegevens aan de accommodatie te geven.
- Semi-relatiemarketingstrategie gericht op passanten die interesse hebben om hun klantgegevens achter te laten en geïnformeerd willen worden door de accommodatie.
- Relatiemarketingstrategie gericht op het behouden en het verbeteren van relaties met participanten en het kernpubliek.

Een instrumenteel loyaliteit framework structureert mogelijke loyaliteit instrumenten in lijn met deze strategieën.

In the past few decades customer loyalty has received a great deal of attention, both in the academic world and in industry. The use of loyalty or relationship marketing strategies can result in customers developing a loyal attitude towards a service provider and displaying repeat purchase behaviour. This dissertation focuses on customer loyalty towards performing arts venues. The goal of the study is to understand, describe and explain customer loyalty to performing arts venues. Qualitative and quantitative data are used to provide new insights in to the nature of customer loyalty, patterns of loyalty development, consumption motives to attend performing arts and the role of various factors influencing customer loyalty. The results show it is not easy for performing arts venues to influence customer loyalty. Nevertheless, there are several relationship marketing programs which can be directed at different customer segments in order to increase customer loyalty.

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