

The relationship between social influences, involvement and customer loyalty in the performing arts

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Summary

Several studies related to customer loyalty in the performing arts focus on the relationship between personal characteristics, satisfaction with marketing instruments and customer loyalty. The objective of this study is to measure the effects of social influences (consisting of current social influences, cultural socialisation and partner taste homogeneity) and involvement on customer loyalty. A survey was distributed among guests of three Dutch performing arts accommodations ($n= 1100$). Path analysis shows that the relationship between social influences and conative and behavioural loyalty comprises three subpaths: (1) social influences affect involvement, (2) involvement influences affective loyalty, (3) affective loyalty influences conative and behavioural loyalty. The results also

show that the effect of current social influences on customer loyalty is stronger than the effect of past cultural socialisation.

Key words

Customer loyalty – social influences — partner taste homogamy – cultural socialisation - involvement – performing arts

Introduction

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. The attention for customer satisfaction and quality did not produce the desired economic advantages that organisations expected (Fredericks et al., 2001). Markets and media are fragmenting and the costs of acquiring new customers have risen steeply. Moreover, it is less expensive to keep current customers than to acquire new customers (Reichheld, 1996). 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 (Coyles and Gokey, 2005).

Customer loyalty and relationship marketing have also become more important in the performing arts and receive more attention (Davis and Swanson, 2009; Garbarino and Johnson, 1999; Hume et al., 2007; Petr, 2007; Rentschler et al., 2002; Swanson et al., 2008). Researchers pay attention to several determinants influencing customer loyalty, like intrapersonal factors and satisfaction with the marketing instruments. However, some determinants related to customer loyalty in the performing arts are underexplored, like social influences and involvement. In this paper, attention is paid to the relationships between various social influences, involvement and customer loyalty. Since decision-making processes for attending performing arts is a social activity, it is crucial to understand the effect of social influences on customer loyalty. Three types of social influences are considered: (1) past cultural socialization, (2) current social influences, and (3) partner taste homogamy. Moreover, whereas there is much attention for the relationship between involvement and customer loyalty in various leisure settings, the attention for this topic in the performing arts stays behind (Hill and Green 2000, Iwasaki and Havitz 2004, Park 1996, and Lee et al. 2007). This study contributes to the need to develop explanatory models employing multiple constructs to provide a better

understanding of customer loyalty in the performing arts (Hume et al., 2007; Hume 2008; Hume and Mort, 2008; Swanson et. al, 2007). Moreover it provides knowledge about interrelationships of determinants of customer loyalty (Hume and Mort, 2008).

The objective of the study is to investigate the relationships between social influences, involvement and customer loyalty and to explain customer loyalty to performing arts venues. In this paper, an overview is provided of the literature on customer loyalty, and on the relationship between involvement and social influences on customer loyalty. After the methodology of the study is described, the findings are presented. Finally, the results are discussed.

Defining customer loyalty

There is discussion about what customer loyalty precisely means. It is a complex concept of which there are many definitions. The first definitions of customer loyalty revolved around behaviour. The customer's attitude was added later (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'. This implies there is a distinction between attitudinal and behavioural loyalty.

Some researchers argue that attitudinal loyalty consists of cognitive, affective and conative components (Oliver, 1999; Back and Parks, 2003). 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 this study, 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). 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. Commitment or affective loyalty is defined as an affective attachment and affective preference for a person or an organization. Conative loyalty is defined as a desire to maintain the relationship with an organization or person.

Behavioural loyalty in the performing arts can be expressed in different ways. 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. Many studies take into account the attendance frequency as a behavioural loyalty indicator.

Explaining customer loyalty

There is 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 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 in which many factors influence each other directly and indirectly (Blackwell et al., 1999). The development of loyalty in the performing arts is different from the development of loyalty in other sectors. This is caused by certain characteristics of the leisure sector in general and of the performing arts sector 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, and may lead to involvement with or preference in a certain activity. Involvement with a certain activity may result in commitment to the supplier or service provider (Kyle et al., 2006a). 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 (Addis and Holbrook, 2001). This also implies that decision-making processes are strongly influenced by others.

The determinants of customer loyalty to performing arts venues can be divided into six groups: (a) micro supply (marketing instruments of the performing arts venue), (b) micro demand (intrapersonal factors), (c) meso supply (competitive performing arts venues), (d) meso demand (interpersonal factors), (e) macro supply (competitive leisure options), and (f) macro demand (leisure trends). Several researchers paid attention to various determinants of the micro supply (like satisfaction with the performance, facility, seating comfort, quality of staff, parking facilities), and the micro demand (customer characteristics) (Garbarino and Johnson, 1999; Davis and Swanson, 2009; Garber et al., 2000; Hume, 2008; Ngobo, 2005; Petr, 2007; Swanson et al., 2007). 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, like involvement. 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). Since attending performing arts is a social activity, it is interesting to include factors related to social influences which may have an effect on customer loyalty to venues. In this study, three types of social influences are included: (1) past cultural socialization, (2) current social influences, and (3) partner taste homogeneity. Firstly, the relationship between involvement and customer loyalty will be described. Secondly, the relationship between various social influences and customer loyalty will be discussed.

Involvement

Involvement and commitment are closely related concepts. Intrinsic motivation may lead to involvement with a certain activity, possibly resulting in commitment to the service provider (Kyle et al., 2006a). Havitz and Dimanche (in Iwasaki and Havitz, 2004, p. 49) 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). Commitment is defined as an affective attachment to a person or an organization. This means that involvement can be measured at a product-level or activity-level and that commitment is brand-specific (Pritchard et al., 1999). In other words, the difference between involvement and commitment is, that consumers may be involved with for example a leisure activity (like attending performing arts), and that they may be committed to the provider of that activity (like a specific performing arts venue). 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, 1998).

Cultural involvement comprises six dimensions (based on McIntyre and Pigram (1992) and Laurent and Kapferer (1985) in Park, 1996; Iwasaki and Havitz, 2004; Kyle and Mowen, 2005; Lee, Scott and Kim, 2008; Kyle et al., 2006b; Kyle et al. 2007; De Rooij, 2012):

- a. attraction: perceived importance or interest in cultural activities and enjoyment, pleasure or hedonic value derived from participation
- b. centrality: the extent to which the cultural 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 cultural participation conveys about an individual
- d. social bonding: reflecting the social ties that bound the individual to a cultural activity; these social ties often reflect the meaning people derive from specific experiences.
- e. cultural transmission: the importance of passing on individuals' interest in culture in general and performing arts specifically
- f. financial support: the importance of financially supporting arts and culture in general and specific venues.

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). The relationship between involvement and customer loyalty has been examined in various leisure settings, but it receives scarce attention in the performing arts literature. 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 show that involvement has a direct and positive influence on the repurchase intention, suggesting that involvement is a decisive factor, irrespective of satisfaction.

Hypothesis 1: Involvement with performing arts positively influences affective, conative and behavioural loyalty to performing arts venues.

Past cultural socialisation

Past 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 a qualitative study (De Rooij, 2012) seem to indicate that the core audience is more culturally socialized than the incidental spectators. However, it seems that cultural socialisation is even more related to involvement than to customer loyalty. Some customers who coincidentally attended a specific venue for example were culturally socialized and involved with performing arts, while not attending that specific venue often. 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 activity 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 2: Cultural socialisation positively influences involvement with performing arts.

Current 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). 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 (McCarthy and Jinnet, 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).

It is the question whether subjective norms should be included to represent current social influences in this 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). 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. Therefore, in this study, descriptive norms are included. These norms relate to the perception of attitudes or behaviour of others and to the 'uncoerced connotation' of social influences. The norms refer to whether significant others themselves perform specific behaviour. 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). A 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 (De Rooij, 2012). Based on this study, it is also assumed that customers' rich social-cultural world is not necessarily related to affective loyalty. Moreover, the qualitative study suggests that the social environment of some guests who coincidentally attend a specific venue, seems to be culturally oriented. 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 venue (customer loyalty).

Hypothesis 3: The involvement with performing arts of individual's social environment positively influences individual's involvement with performing arts.

Partner taste homogeneity

A qualitative study shows that taste homogeneity or taste similarity between married or cohabiting partners seems to be a relevant determinant for customer loyalty (De Rooij, 2012). 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. In the qualitative study, 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 (De Rooij, 2012). 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. Barton Upright (2004) confirms that especially married men and women have great influence on each other in terms of arts attendance. 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. 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 earlier (see past 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 a specific venue.

Hypothesis 4: Partner taste homogamy positively influences involvement with performing arts.

The relationship between affective, conative and behavioural 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.

The expectation is that behavioural loyal guests will be inclined to visit the theatre in the future.

Hypothesis 5b: Behavioural loyalty positively influences conative loyalty to venues.

The relationship of a cluster of social influences, involvement and customer loyalty

In this study, a cluster of various social influences is distinguished, consisting of past socialization (cultural socialization), current socialization (current social influences) and partner taste homogamy. As discussed before, it is expected that this cluster of social influences has 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 cluster of social influences is added as the beginning of the pathway.

Hypothesis 6a: Past cultural socialization positively influences involvement, which in turn positively influences affective loyalty, which in turn positively influences behavioural loyalty and conative loyalty.

Hypothesis 6b: 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 6c: Partner taste homogeneity positively influences involvement, which in turn positively influences affective loyalty, which in turn positively influences behavioural loyalty and conative loyalty.

Research model

The research model of this study is described below (figure 1). It is based on the theoretical framework presented earlier.

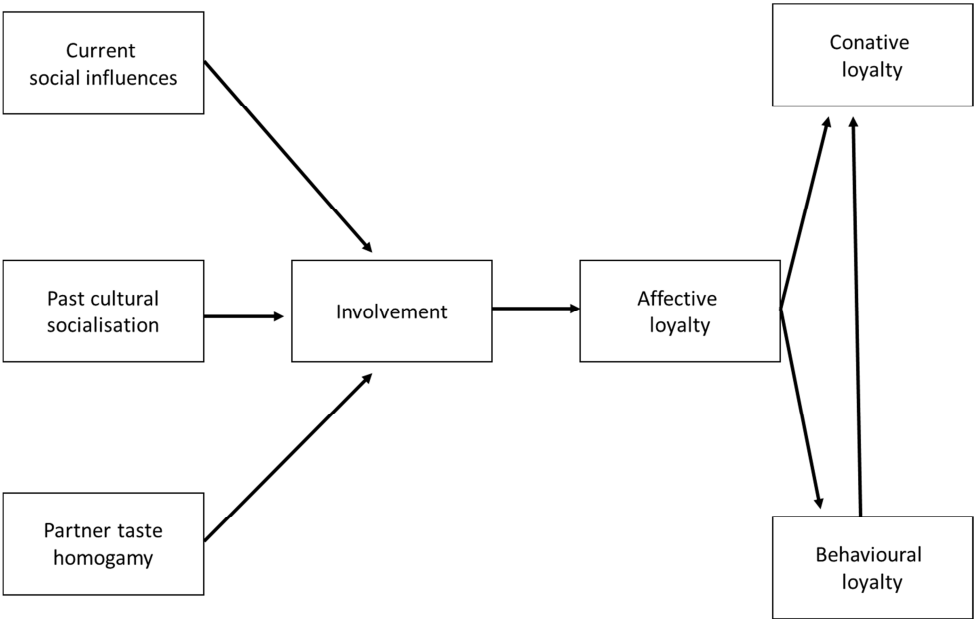


Figure 1: Relationships between a cluster of social influences, involvement, affective, conative and behavioural loyalty

The model consists of independent, mediating, and dependent variables. Cultural socialisation, partner taste homogeneity and social influences (independent variables), influence involvement (mediating variable), which influences affective loyalty (mediating variable), which in turn influences behavioural loyalty and conative loyalty. Because in this study behavioural loyalty relates to past behavior, and conative loyalty relates to future behaviour, it is expected that behavioural loyalty influences conative loyalty.

Research method

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 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. In total 1100 questionnaires were completed and the response rate was 18,9% (who completed the whole questionnaire; see table 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.

	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%

Table 1: Overview of response

Measures

Most measures are rated on a 5-point Likert-type scale, anchored by 1 (strongly disagree) and 5 (strongly agree). Current social influences are measured by 3 questions related to behavioural descriptive norms (e.g. 'most of my family and friends attend performing arts performances every year' (based on Cunningham and Kwon, 2003; Norman et al., 2005). Past cultural socialisation is

measured using three items related to parental socialisation and the attention of primary or secondary school for performing arts (e.g. 'when I was a child, I paid much attention to lessons in the field of the performing arts like for example music, theatre or ballet' (based on Kracman, 1996). Partner taste homogeneity is measured using three items based on a qualitative study of De Rooij (2012) (e.g. 'we roughly like the same genres'). These items are only answered by respondents who have a partner. Involvement is measured by five dimensions: attraction, centrality, self-expression, cultural transmission, financial support. Each dimension is measured by three items (e.g. attraction: 'I'm really very interested in visiting performing arts') based upon Kapferer and Laurent (1993), Kyle and Mowen (2005), Kyle et al. (2006b). The dimension of social bonding seems to overlap with current social influences, which is another construct of the 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. Affective loyalty comprises two dimensions (affective attachment and affective preference) which are measured by three items each (e.g. 'I am very committed to theatre x' (based on Bove and Johnson (2006), Kyle and Mowen (2005) and Mc Mullan (2005). Conative loyalty refers to repurchase intentions and is measured by two items (e.g. 'how would you rate your chances of attending the theatre next year? (very small – very big) based on Oliver et al. (1997) and Garbarino and Johnson (1999). Behavioural loyalty is measured by the number of attendances during last season (based on Johnson et al., 2008).

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 2). Using Cronbach's alpha, the reliability of the scales is satisfactory: affective loyalty ($\alpha = 0.88$), conative loyalty ($\alpha = 0.77$), involvement ($\alpha = 0.88$), cultural socialization ($\alpha = 0.78$), social influences ($\alpha = 0.85$) and partner taste homogeneity ($\alpha = 0.85$). The reliability of the scales were further tested by a confirmatory factor analysis¹. Some respondents did not answer all questions. 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.

¹ The results of this analysis are also based on additional variables which are included in a study of De Rooij (2012). A confirmatory analysis including the variables in the model presented in this paper, will be carried out later.

The results of the confirmatory factor analysis indicated a relatively good fit: $\chi^2(689)=1880,838$, $p>0,05$, $\chi^2/df=2,730$, $GFI=0.904$, $RMSEA=0.045$, $CFI=0.932$.

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			
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		
social influences	3	0.85	0.75	0.90	0.80		
partner taste homogeneity	3	0.89	0.75	0.82	0.99		

Table 2: The scales of the research instrument: Cronbach's alpha and factor loadings

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. These demographic results correspond with other studies in the performing arts (Garbarino and Johnson, 1999; Garber et al., 2000). The average number of attendances at the theatres the previous year (reflecting behavioural loyalty) was 5,12 (SD 4,249) with a range of 0 to 50. 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. 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 3). The intentions to re-attend the theatre next year are high: conative loyalty is 4.17. 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).

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
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 ²	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
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
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

² reverse coding

- We equally find visiting performing arts interesting	3.45	0.93	869
- Our interest in performing arts correspond	3.43	0.89	869

Table 3: Descriptive results

Hypotheses

In this paper, hypotheses 1 – 5 are tested by taking into account the separate effect of the independent variable on the dependent variable. In further analysis, the hypotheses will be 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).

Involvement influences affective loyalty ($F(1,1098)=87,877, p<0,05$), conative loyalty ($F(1,1098)=103,261, p<0,05$), and behavioural loyalty ($F(1,1098)=78,815, p<0,05$). Involvement explains 7% of the variance in affective loyalty, 9% of the variance in conative loyalty, and 7% of the variance in behavioural loyalty. Therefore, hypothesis 1 is accepted. The univariate tests show that past cultural socialisation ($F(1,1098)=136,429, p<0,05$) positively influences involvement. Past cultural socialisation explains 11% of the variance in involvement, Therefore, hypothesis 2 is accepted. Hypothesis 3 is also accepted because the univariate test shows that social influences ($F(1,1098)=260,310, p<0,05$) positively influences involvement. Social influences explain 17% of the variance. The test also show that partner taste homogamy ($F(1,867)=20,130, p<0,05$) positively influences involvement. Partner taste homogamy explains 2% of the variance. Therefore, hypothesis 4 is accepted. Affective loyalty influences conatively 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. There is also a significant effect of behavioural loyalty on conative loyalty ($F(1,1098)=159,689, p<0,05$). Behavioural loyalty explains 13% of conative loyalty. Therefore hypotheses 5a and 5b are accepted.

It was expected that a cluster of social influences (consisting of cultural socialization, current social influences and partner taste homogamy), positively influences 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. The first model shows various relationships between many variables (see table 4).

	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

Table 4: Results standardized regression weights:

The results (described in table 4) indicate a relatively good fit: $X^2(3)=5,069$, $p>0,05$, $X^2/df=1,690$, $GFI=0.998$, $RMSEA=0.028$, $CFI=0,998$. If the focus is on strong relationships (effect size $\geq 0,1$), following relationships appear (see figure 2):

- cultural socialisation and partner taste homogamy influence involvement
- current social influences affect involvement, affective loyalty and conative loyalty³
- involvement influences all three types of loyalty
- affective loyalty influences conative and behavioural loyalty
- behavioural loyalty influences conative loyalty.

The results (described in figure 2) 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.

³ 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 2), the results show that (a) current social influences and past cultural socialisation affect involvement, (b) involvement influences affective loyalty, and (c) affective loyalty influences conative and behavioural loyalty. Therefore, hypotheses 6a and 6b are accepted.

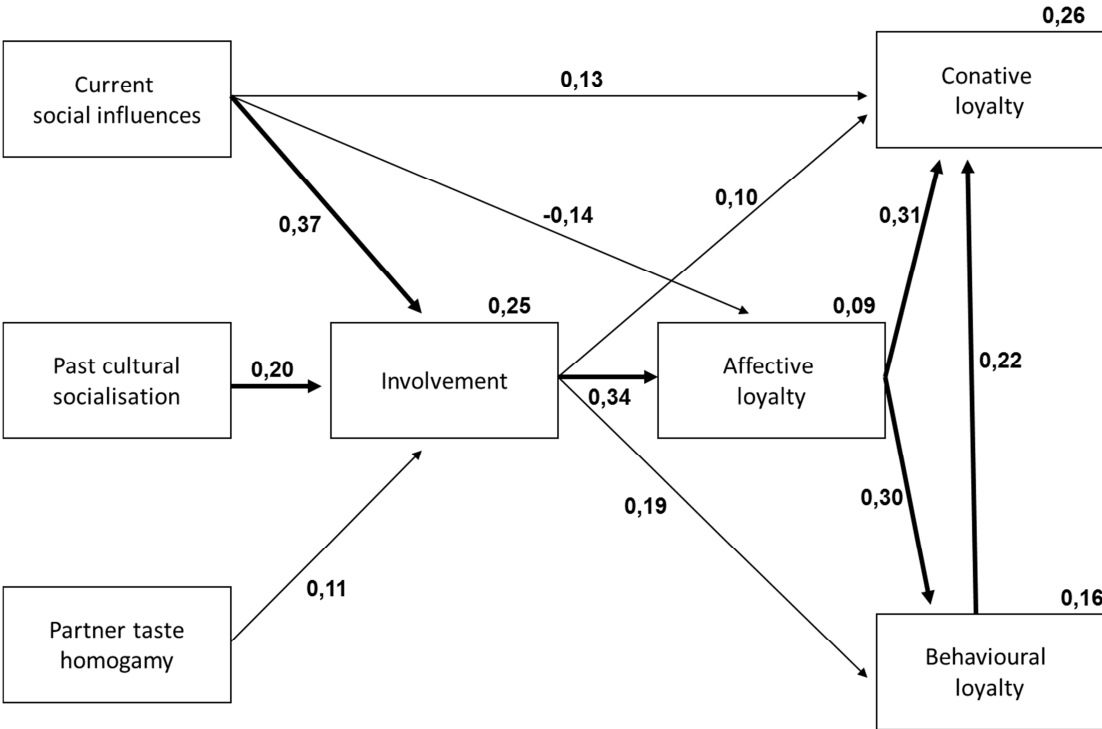


Figure 2: Relationships between a cluster of social influences, involvement, affective, conative and behavioural loyalty

Discussion

In the current arts literature there is a need for empirical studies modelling determinants of customer loyalty. This study shows the relationships between various types of social influences (past cultural socialization, current social influences and partner taste homogamy), involvement, affective, conative and behavioural loyalty. Involvement with the performing arts plays an important role in loyalty development. It influences all three forms of customer loyalty (affective, conative, and behavioural).

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 homogamy) 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.

Overall, the results show that the influence of current social influences on customer loyalty is stronger than the influence 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.

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