Passion, Identity, and the Model of Goal-Directed Behaviour in a Classical Music Context

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Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Eudora Tong

13.5.16
“And this is not your own doing; it is the gift of God, not a result of works, so that no one may boast.”

With boundless love and appreciation, the researcher would like to extend her heartfelt gratitude to these people who helped her bring a doctorate into reality:

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Abstract

Studying the motivational behaviour of classical music concert audiences is timely given that attendance at live classical music concerts in Australia and internationally is not currently a popular entertainment option, with a global trend of aging audiences and declining attendance (Allday, 2012). The aim of this research is to deepen insight into the social-psychological factors that influence the formation of a desire to attend classical music concerts and to better predict people’s positive behavioural responses towards live classical music performances. In so doing, the following three research objectives will be addressed: i) determine whether the inclusion of passion and identity will provide a more robust alternative to the MGB in a classical music context, ii) identify moderators that deepen theoretical underpinnings of the development of goal-directed marketing behaviours, and iii) enhance opportunities for marketing practitioners to foster positive behavioural responses by considering the factors that influence current classical music concert attendance.

Defining ‘motivation’ as a combination of forces that initiate, direct and sustain goal-directed behaviour, the Model of Goal-directed Behaviour (MGB), which incorporates social, physiological, cognitive, philosophical and psychological dimensions, stands as the most current and appropriate model to account for human motivational behaviour.

While the MGB is frequently applied, it has not been applied in a context that evaluates hedonistic activities like attending classical music concerts. Further, it appears that the MGB’s account of desire towards goal achievement is extrinsic in nature. For example, the desire towards dieting behaviour is seen to stem from the external goal of losing weight. This contrasts with the desire to attend classical music concerts, whereby the behaviour of concert attendance is desired as an end in itself without an external goal. Hence, in performing a behaviour for its own sake, one’s desire can be considered to be intrinsic. Therefore, in light of the research gap in applying the MGB to a context that assesses hedonistic value and accounts for intrinsic desire, this study applies an improved version of the MGB – the Model of Passion and Goal-Directed Behaviour (MPGB) – to the context of live classical music concerts to explain attendees’ motivations.

Given the parallels between desire and passion (Linstead & Brewis, 2007) and the unexamined influence of intrinsic desire within the MGB, a more intricate link between desire and passion is thus proposed. That is, as conceptualisations of desire and identity have surfaced in countless definitions of passion, with the construct of passion closely associated with self-defining activities that reflect a person’s identity (Vallerand, 2012), and the MGB’s inability to explain why a particular goal is chosen over others, this study posits an intrinsic, sustaining form of desire expressed in passion.

Therefore, by broadening the MGB to incorporate the constructs of passion and identity and measures of consumer word-of-mouth behaviour (WOM), repurchase behaviour and customer voluntary participation (CVP), the present research developed the MPGB which takes into account intrinsic desires and the significance of goal relevance in influencing intention and behavioural responses, and considers the impact of attitude, subjective norms, anticipated emotions and perceived behavioural control on behavioural loyalty.

As similar research on the MGB has previously been successfully carried out by Perugini and Bagozzi (2001) and Perugini and Conner (2000) using quantitative methods, and as the present research is interested in exploring the contributions of passion and identity within the MGB, a quantitative approach was chosen. A quantitative approach enables faster data collection and enhances insight into arts marketing where qualitative research is more commonly employed. Utilising scales with
multiple indicators drawn from high-quality journals of high reliability and construct validity, and adapting where necessary, the design of the questionnaire was based on key theories and previously validated measurement scales in psychology, marketing and performing arts studies identified in the literature review. All constructs were measured using multiple items and seven-point Likert-type scales. Through web-based surveys, a convenient sampling method was chosen for data analysis. Thereafter, common factor analysis and structural equation modelling were employed to test the subsequent hypotheses.

The results revealed that: i) desire is a strong predictor of passion, with attitudes being the strongest predictor of desire; ii) passion is a significant predictor of behavioural responses, most strongly predicting WOM, followed by repurchase behaviour and CVP; iii) identity is an important predictor of both desire and passion (it has a stronger influence on passion) and also has the strongest indirect influence on all three behavioural responses; and iv) the inclusion of passion and identity demonstrates a more robust alternative to the MGB in a classical music context. In explaining 25.8%, 23.3% and 5.5% more variance for WOM, repurchase behaviour and CVP, respectively, the MPGB clearly outperforms the MGB.

More important, however, was this study's discovery that intention becomes non-significant when passion is added to the model. This suggests the possibility of bias in the intention–behavioural outcome relationship in the MGB; validates that intrinsic desire exists apart from extrinsic desire so that, in the MPGB, desire consists of both intrinsic and extrinsic dimensions leading to two manifestations of desire – passion from intrinsic desire and extrinsic desire from intention; and emphasises passion as an indispensable construct. With intention becoming non-significant when passion is included in the model, passion, not intention, is evidently the critical component predicting classical music consumers' behavioural responses.

Basic psychological needs, however, did not moderate classical music concert attendance, suggesting that needs fulfilment might become an outcome in the context of enjoyable leisure consumption while it functions as a moderating variable for task-related and negative forms of behaviour. In this regard, as desire more strongly predicted passion for people with higher levels of needs fulfilment than those with a lower level of needs fulfilment, attendees' enjoyment of classical music and their desire to attend more concerts are perceived to enhance their passion for classical music, leading to higher levels of needs fulfilment. Age, socioeconomic status and past behaviour had significant moderating effects, thus leading to key implications for marketing managers of classical music organisations.

Overall, marketing managers, music event managers and public sector organisations involved in arts policy-making will benefit by employing the MPGB in their marketing strategies. As the low age and low SES group’s desire to attend classical music concerts is influenced by attitudes, perceived behavioural control and sense of identity, while the influence of subjective norms clearly impacted the high age and high SES groups; and identity and perceived behavioural control were influential factors for the high past behaviour group, marketing strategies could thus be specifically developed to incorporate these noteworthy constructs. Our study has shown that, by engendering favourable attitudes towards classical music among consumers, providing them with a sense of personal control over their decision to attend concerts, and helping them develop a sense of identity as a classical music concert attendee, consumers’ positive behavioural responses towards live classical music performances will be encouraged. In light of the evident impact of passion on positive consumer responses, our study has paved the way for passion-based marketing, so that future marketing strategies should generate within consumers an autonomous liking and valuing of classical music, and a sense of self-importance related to classical music.
Contents

Declaration
Acknowledgements
Abstract

Chapter 1: Introduction
1.1 Research background
1.2 Purpose of the current research
1.3 Thesis outline

Chapter 2: Arts Literature Review
2.1 Demographics
2.2 Cultural capital
2.3 Perceived value
2.4 Motives and needs
2.5 Service quality, relationship marketing and repurchase intentions
2.6 Intrinsic measure of the audience experience

Chapter 3: Attitudinal and Intentional Theories Review
3.1 Theory of Reasoned Action (TRA)
3.2 Theory of Planned Behaviour (TPB)
3.3 The Theory of Trying
3.4 Development of intentional models
3.5 Significance of goals
3.5.1 Significance of goals to the MGB
3.6 The MGB
3.6.1 Desires as a key construct
3.6.2 Distinguishing desires from intentions
3.6.3 Anticipatory emotions/affect
3.6.4 Past behaviour
3.6.5 Limitations of the MGB
3.6.6 Why the MGB?
3.6.7 Summary

Chapter 4: Enhancing the Model of Goal-Directed Behaviour (MGB)
4.1 Measures of behaviour
4.1.1 WOM behaviour
4.1.2 Repurchase behaviour (RB)
4.1.3 Customary Voluntary Participation (CVP)
4.1.4 Summary
4.2 Passion as defined in the marketing literature
4.2.1 Supporting the inclusion of passion in the MGB
4.2.2 The relationship between passion and desires
4.2.3 The relationship between passion and behaviour
4.3 Supporting the inclusion of identity in the MGB
4.3.1 Self-identity in the TPB
4.3.2 The influence of identity on passion
4.3.3 Summary
4.4 The Model of Passion and Goal-directed Behaviour (MPGB)
4.5 Deepening the MPGB: The role of moderators
4.5.1 Basic psychological needs as moderators
4.6 Age and Socioeconomic factors as moderators

4.6.1 Socioeconomic factors of income, education level and occupation as a combined
CHAPTER 1 INTRODUCTION

1.1 Research background

At the beginnings of western civilization, philosophical enquiry was perceived to motivate behaviour, such that philosophers believed that it is only through philosophical reasoning that authentic understanding and truth of the metaphysical and ethical order of the world can be comprehended (Belfiore, 2006). Thus, for the great philosopher, Plato, the only ultimate realities are ideas (Efland, 1978). As such, even aesthetics appreciation should be motivated by philosophical enquiry since according to Plato, art forms are not based on genuine knowledge (Plato, 1993) and are also not pragmatic since they are flawed imitations of reality, with artistic representation being twice removed from the true essence of things. Therefore, unless the arts incite people to engage in a process of philosophical enquiry, they should be rejected altogether (Belfiore, 2006). On this account, Plato had viewed ethical motivations to drive behaviour towards arts appreciation so that aesthetic consumption is not deemed autonomous.

Although Plato objected to aesthetic appreciation, believing that the arts compete with the truly moral way of life, and is both unethical (Annas, 1982) and dangerous as they have the power to appeal to and corrupt people’s emotional and irrational nature (Janaway, 2001), his student, Aristotle valued the arts, attesting that through the appreciation of the arts, viewers receive a certain ‘cognitive value’ from the experience and understand more about the nature of reality (Marshall, 1953). In this regard, Aristotle perceived art forms to also hold philosophical value (Barad, 2013), in that art
through the artist provides an idea and a perception and is more than a mere reflection of the work. Furthermore, as the good and the beautiful are the beginnings of both knowledge and development (Marshall, 1953), the arts, according to Aristotle, provide new knowledge, yield aesthetic satisfaction and enable people to lead ‘blessed lives’ (Allen, 2002). Thus, although these early philosophers held mixed sentiments towards the arts, it is evident by their emphasis on morality and knowledge development that the early philosophers valued the mind as the primary source of behaviour which guides the existence and functioning of the body.

This fundamental query into human motivational behaviour has continued to pique the curiosity of researchers, leading other domains to also pick up on motivational research. In the physiological and behavioural fields, for example, behaviours are seen as driven by physiological arousal; learning through classical conditioning and operant conditioning (Rescorla & Wagner, 1972); and through hunger, thirst and sex drives (Hull, 1943).

In sociology, however, behaviours are conceived of as motivated by the relationships formed between persons in interaction. Viewed as unique to human behaviour, relationships can therefore be intelligibly interpreted (Weber, 1981). According to interpretive sociology, behaviour is understood first in terms of the subjective intended meaning of a person’s behaviour in relation to that of others; then codetermined through this relatedness between people; and, finally, explained in terms of its subjective intended meaning (Weber, 1981).

Sociology also perceives actions as behaviour with a means–ends motivation (Weber,
According to Weber (1978), a comprehensive sociological explanation of behaviour entails in the interpretive understanding of meaningful action; the motives that explain this action; and the verification or validation of this ‘hypothesis’ with reference to the courses of action that would normally occur. Thus, sociologists identify and verify the motives that usually account for social action in order to explain human behaviour (Fulbrook, 1978). As such, in this view, meaning to interpreting a behaviour is inherently subjective.

From another sociological perspective, social groups and the interaction among them are perceived to account for human behaviour. Durkheim (1895), for instance, perceived pressures, sanctions, customs and social conformity produced by social institutions to motivate human behaviour (Emmet, 2007). In this regard, social capital appears to be influential. Bourdieu (1985) maintains that, through social capital, the social relationship allows people to access resources owned by their associates and thereby increase the amount and quality of their resources through contacts with experts or affiliation with institutions that confer key credentials. In today’s terms, social capital stands for the ability of people to secure benefits by virtue of their membership in social networks or other social structures (Portes, 1998). As social capital enables social control, family support, and benefits through extra-familial networks (Portes, 1998), people are thus perceived to do better when they are socially connected (Burt, 2000). The desire to increase one’s social capital therefore motivates behaviour.

Besides attributing human motivational behaviour to the larger society, sociological motivational theories have also focused on individuals. For example, exchange theory
combines utilitarian and behaviourist theories to perceive individuals as the source of utility or reinforcement for each other (Homans, 1961; Witt, 2011). In so doing, generic classes of rewards or utilities, such as the need for power, prestige and approval, become the motivational sources behind people's expenditure of resources in social situations. With people competing for both material and symbolic resources (Turner, 1987; Witt, 2011), social status is seen to motivate human behaviour.

Sociologists therefore view status as a means to obtain resources and power (Huberman, Loch, & Önçüler, 2004). Status structures are defined as rank-ordered relationships among people that define the interactional inequalities formed from their implicit evaluations of each other's status according to a shared standard of value. As such, one’s standing in a social hierarchy is determined by respect, deference and social influence (Ridgeway & Walker, 1995). Status is not only perceived as a means to an end, but also an end in itself – a component of one’s utility function alongside the pursuit of resources (Emerson, 1962). In this regard, Weber (1964) saw status as an intrinsically valued social resource. Emerson (1962, 1972) also perceived the value in status, viewing status recognition as an ‘ego-reward’, a highly valued (emotional) good that could be given by a lower-powered partner in exchange for an increase in the higher-powered partner's ‘emotional investment’ to make the power balance more equal (Huberman et al., 2004). Thus, on this account, motivation to achieve social status also drives human behaviour.

In addition, Consumer Culture Theory (CCT) can be applied to explain human motivational behaviour. This theory posits that, through consumer culture, market capitalism influences the relations between lived culture and social resources, and
between meaningful ways of living and the symbolic and material resources on which they depend. This allows consumers’ actions, feelings and thought to be manipulated; hence, certain patterns of behaviour and interpretations become more probable than others (Holt, 1997; Kozinets, 2002; Thompson & Hirschman, 1995).

Furthermore, as CCT studies the contextual, symbolic and experiential aspects of consumption across a consumption cycle (Hirschman & Holbrook 1982; Holbrook, 1987), it offers insight into the symbolic, embodied and experiential aspects of consumers’ acquisition behaviours (Fischer & Arnold, 1990; Joy & Sherry, 2003; Otnes, Lowrey, & Shrum, 1997). This deepens understanding of the sociocultural complexities of exchange behaviours and relationships (Belk & Coon, 1993; Deighton & Grayson, 1995). As such, CCT theorises some such consumers’ construction of individual and collective role identities (Bonsu & Belk, 2003; Price, Arnould, & Curasi, 2000; Thompson & Hirschman, 1995; Schau & Gilly, 2003) and their means of transforming the symbolic meanings encoded in advertisements, brands, retail settings and the like to enhance their particular personal and social circumstances for the betterment of their identity and lifestyle goals (Grayson & Martiniec, 2004; Holt, 2002). In this manner, sociology perceives one’s psyche, motives and affective attitudes – in being defined by the character of social relationships built upon by oneself and societal expectations and identities – to motivate behaviour (Emmet, 2007; Belk, Ger, & Askegaard, 2003; Fournier, 1998; Hirschman & Holbrook, 1982; Joy & Sherry, 2003).

In the field of psychology, the study of motivational behaviour has tended to focus on individual behaviour in organisational settings. Accordingly, such motivational research can be categorised into three areas. The first is the need-motive-value research, which
addresses the person-based determinants of behaviour (Kanfer, 1990). This is reflected in need fulfilment theories such as Maslow’s self-actualisation theory; Ryan and Deci’s (2000) well-known self-determination theory, which attributed motivational types to different reasons and goals; and research on justice, which examines the influence of motives for fairness in social relations. To need-motive-value research, the energising force of motivational action to people’s behaviour stems from an internal tension (Maslow, 1959).

A second area of psychological research focuses on cognitive choice, or the cognitive processes that influence decision-making (Campbell & Pritchard, 1976). Demonstrated in expectancy-value theories, attribution theories (Kuhl & Atkinson, 1984) and Atkinson’s (1957) achievement motivation model, behaviours are seen as deliberative and a result of choice. As an example, Atkinson and Birch’s (1970) dynamics of action theory posits that behavioural tendencies and changes in behaviour stem from expectations, shaped by a larger motivational framework. In a slightly different vein, Weiner’s (1986) attribution theory affirms that how an individual perceives and understands causality influence motivation by changing expectations and the valence of goal attainment, with affective responses aiding the determination of subsequent motivation in achievement settings. Thus, in light of cognitive choice, people are motivated to allocate time and energy to a specific behaviour in order to maximise the likelihood of achieving the desired result (Naylor, Pritchard, & Ilgen, 1980).

The third relevant area of psychological research is reflected in self-regulatory approaches, which, in emphasising the links among intentions, goals, behaviour and performance, focus on higher-level cognition–behaviour settings (Carver & Scheier,
1981). One's self-regulatory processes are perceived to influence the transformation of a motivational force into both behaviour and performance through goals, perceived as the most powerful cognitive determinant of behaviour (Locke, 1968). Demonstrated through social learning (e.g., Skinner's [1953] model of situational cues, behaviour and response consequences) as well as self-governing cognitive mechanisms like self-monitoring and self-evaluation (e.g., Bandura's [1977] concept of self-efficacy), behaviour entails in a complex sequence of strategy development and learning, being driven by self-regulatory processes (Kanfer, 1990).

In sum, although the domains of philosophy, physiology, sociology and psychology have all attempted to present comprehensive models that explain human motivational behaviour, there is still no consensus on a developed motivational model that has the capacity to fully explain human behaviour. In fact, in the area of psychology, current research into the motivations of human behaviour seeks the synthesis of both older paradigms and the development of distinctly new perspectives (Kanfer, 1990).

As ‘motivation’ has been described as encompassing drives, needs, incentives, stimuli and homeostatic mechanisms and can be broadly defined as a combination of forces that initiate, direct and sustain goal-directed behaviour (Lindsley, 1957), a single model that incorporates social, physiological, cognitive, philosophical and psychological dimensions is sought. In this regard, the successor of the Theory of Planned Behaviour (TPB), the Model of Goal-directed Behaviour (MGB) (Perugini & Conner, 2001), is perceived as the most current and appropriate model to account for human behaviour.

The MGB came into existence from a history of attitudinal theories such as the Theory of
Reasoned Action and the widely used TPB (Ajzen & Fishbein, 1980; Ajzen & Madden, 1986). Attitudinal theories initially viewed attitudes as influential to intentions and behaviour. When the additional effect of perceived control rather than attitudes on behavioural responses was realised, the credibility of the TPB received widespread acknowledgement. To date, the TPB has been cited over 35,000 times.

However, a weakness of the TPB was revealed in its inability to predict the necessary conditions for intentions to occur, prompting psychology researchers to improve the theory. This led to the formation of the MGB, which pays significant attention to the influence of desires as a motivational impetus for intention. The MGB essentially perceives human behaviour as also motivated by anticipated positive and negative emotions, past behaviour, as well as desires to achieve specific goals, besides the factors considered earlier by the TPB (Perugini & Bagozzi, 2001).

Coincidentally, although the MGB has been frequently applied, it has not been applied in a context that evaluates hedonistic activities like attending classical music concerts, or utilised extensively in the marketing domain. As gaining knowledge of intrinsic consumer behaviour is relevant to marketing practitioners, applying the MGB to examine the hedonistic domain of classical music concerts would be beneficial.

Furthermore, it appears that the MGB’s consideration of desires towards goal achievement is extrinsic in nature. For example, the desire towards dieting behaviour stems from the external goal of losing weight. This contrasts with the desire to attend classical music concerts, whereby the behaviour of concert attendance becomes worth doing for its own sake and desired as an end in itself. Hence, in performing a behaviour
without an external goal, one's desire can be considered to be intrinsic. This therefore demonstrates the potential for research into intrinsic desires and the role of goal relevance.

To this end, in light of the research gap in applying the MGB in a context that assesses both hedonistic value and accounts for intrinsic desire, this study applies an improved version of the MGB – the Model of Passion and Goal-directed Behaviour – to the context of live classical music concerts to explain these attendees' motivations.

Studying the motivational behaviour of classical music concert audiences is timely given that attendance at live classical music concerts in Australia and internationally is not currently a popular entertainment option (Allday, 2012) - in spite of the beauty, goodness and emotional inclinations Aristotle had perceived aesthetic experiences to evoke (Allen, 2002; Marshall, 1953).


In Ireland, for example, family commitments, a lack of interest and a preference for other activities have been attributed to the decline. In Denmark, Norway, Russia and Serbia, lack of education and employment/financial ability were significant factors contributing to the global decline in live classical music audiences. The scaling down of
cultural programs in schools has been a key influence in Poland and Scotland. In Bulgaria, the expectation that such events are for the elite, with potential attendees feeling that they are not prepared for classical music as a cultural event, thus deterred potential attendees (Hocking & Letts, 2008). These explanations might also be relevant in the United States (US) (Tommasini, 2014), given the evident decline in US concert subscribers, with the percentage of adults attending a classical music performance falling from 12% in 2002 to 9% in 2008 (21 million adults) (National Endowment of the Arts report, 2008).

And in Australia, although in 2012 the classical music category experienced a rise in both revenue and total attendances from 2011, this was mainly driven by the Victorian market with the reopening of the Hamer Hall at the Arts Centre in Melbourne in July 2012, while most of the other states and territories – especially New South Wales and Queensland – experienced a decline in revenue and attendance (Live Performance Australia, 2012). Moreover, the average ticket price dropped by 12.3%, from $68.82 to $60.34, thus accounting for why revenue growth did not match the growth in attendance (Live performance Australia, 2012).

Allday (2012) subsequently attributed the Australian audience decrease to the increasing market demand for popular music. Statistics show that popular music concerts accounted for the largest proportion of arts industry revenue in 2012–13, at 38.7% and 5.8 million people, increasing from 33.2% of industry revenue and 5.1 million people in 2007–08 (Allday, 2012). This contrasts with classical music concerts, which decreased from 9.9% in 2007–08 to approximately 9.5% of industry revenue in 2012–13. Thus, competition from popular music concerts clearly reduces the audience
market share for classical music concerts (ABS, 2009). Furthermore, the evident decline in the demand for fine arts in Australia can be attributed to sluggish disposable income growth and hesitancy to pre-plan attendance, given the relatively costly ticket prices (Allday, 2012). Hence, there is less consumption of classical music concerts compared to popular music concerts today.

In addition, the classical music audience base is aging. In Australia, the aging population is postulated to affect audience sizes over the medium to long term because a higher proportion of classical music concert attendees are over 55 years old (ABS, 2011; 2009). In the US, nearly 20% of classical music attendees are 65 years or older, which is statistically relatively high compared to most other performing arts (National Endowment for the Arts report, 2008). Similarly, a United Kingdom study found that older people were over-represented in classical music audiences (North, 2006). In France, the Ministry of Culture similarly reported that 50% of concert goers were 55 years or older (Limelight, 2012). As such, given that of the total, 39% of popular music concert consumers were younger people aged 15 to 17 years, while just 7% were 15 to 17 year olds among classical music concert consumers (Allday, 2012), the majority of audience attendees are evidently older people. In this regard, the financial sustainability of orchestras in this country will inevitably be challenged by the aging consumer base.

These declining attendance rates lead to the question of an orchestral organisation’s sustainability in light of the decline in sponsorship funding as the corporations and government that financially support orchestras are increasingly demanding a return on their ‘investments’, and the prevailing competition among different art forms for existing sponsorship and government funding (CBDNews, 2014; Kerr, 2013; Lindblom,
As box office income has to be combined with sponsorship funding in order for orchestral organisations to remain financially viable, any financial costs incurred must first be met by the box office (Allday, 2012). In this context, growth within the performing arts industry is clearly limited. Furthermore, the financial sustainability of symphony orchestras is challenged by the fact that they must compete with a rising number of alternative entertainment sources for consumers’ time and money (Allday, 2012; Kolb, 2000).

Consequently, symphony orchestras must seek new means to attract and maintain audiences. Steps taken by the classical music industry to invigorate itself and make the consumption of classical music more attractive and widespread are evident in the adoption of trendier programming to draw in younger audiences. Exemplary here are classical symphony orchestras performing film and popular music, the broadcasting of Metropolitan Opera in movie theatres, and symphony orchestras performing in unusual environments like car parks (Whitley & Stark, 2014; MSO, 2014). Alongside the likes of Nigel Kennedy and B Classic, contemporary classical musicians now seek to encapsulate the wider society’s attention by incorporating popular culture or trendy styles into their self-representations.

With the significance of classical music for the younger generations of the 21st century impacted by various contributions such as modern lifestyle habits (Kerr, 2013; North, 2006; Dempster, 2000), the benchmark by which taste is considered pertains more to knowledge of current trend than sophisticated knowledge of fine art (Walker, 1997; Tommasini, 2014). Hence, there is much pressure for orchestras to present popular concert programs that will appeal to the general public since an orchestra relies heavily
on successfully satisfying the desires of its consumers (Kerr, 2013; Dempster, 2000; Kotler & Scheff, 1997; Lindblom, 2009).

However, this leads to the conundrum of the distinction between art and entertainment in classical music performance (Sigurjonsson, 2010; Huntington, 2007) – that is, when classical music concerts are made trendy, these popular programs are perceived as not sufficiently ‘worthy’ by serious classical music aficionados (Kotler & Scheff, 1997). Yet, if orchestras were to focus on fine art and continue to favour the programming of traditional styles, they will likely continue to lose audiences and revenue.

Therefore, in response to the diminishing perceived value of the role of symphony orchestras and classical music generally within our society, it is now timely to review what motivates people to attend classical music concerts. This research seeks to make a theoretical and practical contribution to the performing arts marketing literature by enhancing understanding of the social-psychological factors that influence positive behavioural responses to classical music performances and thereby add knowledge of how positive behavioural responses can be increased.

1.2 Purpose of the current research

The aim of this research is to deepen insight into the social-psychological factors that influence the formation of a desire to attend classical music concerts and also better predict people’s positive behavioural responses towards live classical music performances.
As consumers’ perceived value of the arts stems from their judgments and desires (Khalifa, 2004), the Model of Goal-directed Behaviour (MGB) being the most widely used model developed to understand the cognitive and affective decision-making processes, is thus applied as this study’s foundational model. Accordingly, the MGB relevantly perceives that the desire for a goal and one’s anticipated emotions motivate one’s behaviour, but the engagement in that behaviour is determined by one’s perceived ease and ability towards enacting the behaviour (Perugini & Conner, 2000).

However, the MGB does not give a reason as to why some people would consider a particular activity instrumental to achieving their desires and goals, whereas others do not (Xie, Bagozzi, & Troye, 2008). That is, although the MGB takes goals into consideration, it does not explain why one goal can be deemed more important than others and subsequently chosen (e.g., why would one choose to attend classical music concerts over watching a movie at the cinema?).

With this insight, the MGB is thus perceived as lacking in two folds: the consideration of goal relevance and accounting for desires in a more innate and intrinsic sense. In light of the parallels between desires and passion (Linstead & Brewis, 2007), a more intricate link between desires and passion is thus posited (Westwood, 2006). That is, as notions of desires and identity have surfaced in countless expressions and definitions of passion (Xie et al., 2008), this study perceives an intrinsic, sustaining form of desire expressed in passion.

The construct of passion has received considerable research interest given its association with self-defining activities that represent central features of a person’s
identity (Vallerand, 2008). As passion is demonstrated to play an important role in determining wellbeing associated with activity engagement in older adults (Rosseau & Vallerand, 2008), as well as adaptive behaviours (Vallerand et al., 2008; Vallerand, 2008), its account and contribution to human behaviour is unlike terms of enthusiasm, devotion, or zeal etc, which although similar, are mere transient emotional states of affection. With passion also perceived as a predictor of cognition, affect, persistent behaviour, relationships, and even performance of behaviour rather than a consequence (Vallerand, 2008), it therefore explains this study’s choice of passion over other motivational constructs.

To further support the inclusion of passion, findings revealed that satisfying service quality did not always predict loyalty (de Rooij, 2013; Mittal & Lasser, 1998). Thus focusing on marketing strategies like improving service quality (Hume & Sullivan Mort, 2010) alone will not guarantee performing performing arts consumers’ future re-attendance (Bouder-Pailler, 2008; Kolb, 2001). Additionally, as arts experiences are situational and relational and cannot be reduced to tangible benefits (Walmsley, 2013), the sole application of knowledge of audiences’ motives and needs inadequately explains consumers’ choice of a particular arts event. Further, the consideration of demographic aspects (Kolb, 2001) reveals consumer differences but does not explain why and how consumers become subscribers. In other words, should consumers not like and perceive classical music as part of their identity and important to them in the first instance, the effectiveness of marketing strategies would be limited since these consumers will not value the pursuit of such services long-term (Vallerand et al., 2003; Vallerand et al., 2007). Moreover, de Rooij (2013) pointed out that “occasional dissatisfaction is not a reason for customers not to re-attend a performing arts venue”
(p. 235), thus acknowledging the need for much more information into what influences consumers’ level of participation in classical music concerts. These results therefore support the present study’s incorporation of passion and identity in the MGB.

Subsequently, with the intensity of one’s desire towards attending classical music concerts implied to influence intention and behaviour (Linstead & Brewis, 2007), understanding a consumer’s autonomous liking (passion) towards a product is thus essential (Vallerand, 2008).

Therefore, by broadening the MGB to incorporate the constructs of passion and identity and measures of consumer word-of-mouth behaviour, repurchase behaviour and customer voluntary participation, the Model of Passion and Goal-directed Behaviour (MPGB) will account for the intrinsic aspect of desires and significance of goal relevance in influencing intention and behavioural responses, as well as consider the impact of attitude, subjective norms, anticipated emotions and perceived behavioural control on behavioural loyalty (Morais, Dorsch, & Backman, 2004). This will consequently identify the relationships between determinants of consumers’ intentions and their subsequent behavioural responses (Perugini & Conner, 2000; Garbarino & Johnson, 1999; Walmsley, 2013; Conway & Leighton, 2012; Hume & Sullivan Mort, 2008; Carù & Cova, 2005).

As the MPGB further deepens the MGB by testing the moderating effects of basic psychological needs, age, socioeconomic status and past behaviour, it evidently enhances understandings of the factors that predict people’s positive behavioural responses towards classical music performances and adds knowledge to how such
consumers’ desires might be strengthened.

Walmsley’s (2011) study of what directs audience’s motivation towards theatre-performance attendances thus presents a well-timed reminder of the necessity for research into classical music audiences’ own consumption behaviour, which will benefit the revival of classical music concert attendances.

As such, the three research objectives of this research are:

i) To determine whether the inclusion of passion and identity will provide a more robust alternative to the MGB in a classical music context.

ii) To identify moderators that deepen theoretical underpinnings into the development of goal-directed marketing behaviours.

iii) To enhance opportunities for marketing practitioners to foster positive behavioural responses by considering the factors that influence current classical music concert attendees.

1.3 Thesis outline

The next chapter (Chapter 2) provides a review of the empirical literature on arts marketing. The research conducted to date is outlined in the thematic order of: demographics, cultural capital, perceived value, motives and needs, service quality, relationship marketing, repurchase intention and the intrinsic measure of the audience experience.
Chapter 3 presents the development of the MGB, tracing its progression from the attitudinal theories of the Theories of Reasoned Action and Planned Behaviour wherein attitude antecedes intention, which in turn influences behaviour, to the Theory of Trying which posits behaviour as purposeful attempts to achieve success and avoid failure, and finally to the MGB, wherein behaviour and intention are perceived as goal-directed. The chapter closes with a discussion of the MGB’s strengths and limitations.

Chapter 4 introduces the improvements made to the MGB, which led to the eventual formation of the MPGB. Beginning with the incorporation of the behavioural responses of word-of-mouth, repurchase behaviour and customer voluntary participation, the means by which the MPGB broadens and deepens the MGB through its inclusion of passion, identity and the two moderators basic psychological needs and past behaviour are conceptualised.

Chapter 5 states the research paradigm, methodological design and data analysis guidelines that informed the research method and data collection techniques. A summary of the sample population’s demographics is also presented.

Chapter 6 reviews the construct development and refinement process for the measurement and structural models. The chapter also presents the development of the survey instrument and how the main theoretical constructs of the MPGB are operationalised.

Chapter 7 presents the findings and their implications for the research hypotheses.
Lastly, Chapter 8 integrates the insights of the preceding chapters to consider the overall contributions of the MPGB to existing research. In summarising the key findings, the overarching research questions are answered, and the theoretical and practical implications highlighted. The limitations and strengths of this study and potential avenues for future research conclude the chapter.
Arts marketing

Marketing the arts is a complex cultural phenomenon comprising economics, ritual, relationship-managing and motivational pleasure for artists, organisers and audiences (Dennis, Larsen, & Macaulay, 2011; Larsen & O’Reilly, 2010; Shuker, 2008; Rentschler, Radbourne, Carr, & Rickard, 2002). Its significance lies in increasing the exposure of performers, music and the arts to audiences and, thereafter, commercial breakthrough through consumer purchases of admission tickets and related cultural products (Shuker, 2008; Boorsma & Chiaravalloti, 2009).

Today's society has, however, made it difficult for arts organisations to maintain a consistent audience size (de Rooij, 2013; Radbourne & Arthurs, 2007). Many non-profit arts organisations like the symphonies are limited financially by overall declining donations, attendee numbers and even tax contributions (Swanson & Davis, 2006; Shelley & Polonsky, 2002; Kotler & Sheff, 1996). As popular culture holds strong prevalence, with consumers facing reduced leisure and discretionary time (Provonost, 1996; Tabboni, 2006) and increasing constraints on disposable incomes (Hume, 2011; Shoham & Brencic, 2004), the performing arts sector must compete with other forms of entertainment – film and sport in particular (Radbourne & Arthurs, 2007; Hume, 2008). As such, the number of arts patrons is dwindling (Radbourne & Arthurs, 2007; Swanson & Davis, 2006).

Furthermore, as governmental support for the arts decreases with the government’s bid
to encourage the corporate sector to sponsor the arts (Sheff & Kotler, 1996; Radbourne & Arthurs, 2007; Hume & Sullivan Mort, 2008), the economic value or purpose served in investing in performing arts events is being questioned. Particularly with classical music, given its aging subscriber base, unlike popular music (ABS, 2011; Allday, 2012; North, 2006), the sustainability of the classical music industry appears threatened. It has perhaps been inevitable, then, that since the 1990s, in Australia and globally, there has been a general decline in the classical orchestra’s audience (Kolb, 2001; Radbourne & Arthurs, 2007; Quantum, 2008; Allday, 2012).

Therefore, in light of the escalating costs of attracting high-profile soloists and conductors, with the majority of cultural arts organisations operating as non-profits, orchestras and arts organisations began to seek new means of sustainability to better manage their scarce funding allocations. Essentially, a critical task for these cultural organisations is balancing their financial constraints while simultaneously meeting their artistic and cultural goals (Hume & Sullivan Mort, 2008; Sullivan Mort, Weerawardena, & Carnegie, 2003). That is, besides providing the core offering of a show experience, a performing arts service also has to satisfy attendees’ cultural and artistic goals, educate the community and contribute overall to the society's economic, tourism and emotional wellbeing (Hume & Sullivan Mort, 2008; Huntington, 2007; Caldwell & Woodside, 2003; Moses, 2001). It is thus necessary for arts organisations to understand the factors that drive audiences’ positive behavioural responses at performing arts events.

The arts marketing literature reveals that the common themes explored are audience demographic traits, the effect of the role of cultural capital, audiences’ motivational needs, the reconsideration of perceived economic value against audiences’ experiential
value, the effect of service quality and relationship marketing on audiences’ satisfaction and loyalty behaviour expressed through repurchase intentions, and the measures of the quality of the audience experience. Previous research into audiences’ motivations towards performing cultural arts attendance covers a mix of performing and cultural arts events such as classical and pop music concerts, museum visitations and theatre performances, although few studies have focused specifically on classical music concerts (Crawford, Gosling, Bagnall, & Light, 2014).

Therefore, the purpose of reviewing existing arts marketing studies is to gather an overview as to what has been carried out in terms of classical music marketing research and to apply the relevant findings from other sectors of the performing arts to the classical music sector.

In the following sections, the research undertaken to date is outlined according to the thematic order of demographics, cultural capital, perceived value, needs, service quality, relationship marketing, repurchase intention and the intrinsic measure of the audience experience.

**2.1 Demographics**

Audience profiles in the performing arts field are developed as individual characteristics influence the types of arts events people attend and the frequency of attendance (Perkins, 2012). As such, current studies on audience motivations to attend performing arts events identify how consumer segments differ with regards to frequency of attendance, education level and gender, and how these variables interact
with their goal motivations for attendance (Bowen & Daniels, 2005; Shuker, 2008; Cuadrado & Mollà, 2000; Kolb, 2001).

*Frequency of attendance*

Among these audience profiles, arts attendees are classified in terms of frequency of attendance along the lines of intense, occasional or rare (Roose, 2008; Hume, Sullivan Mort, Liesch, & Winzar, 2006; Belk & Andreasen, 1980). For example, Walshe (1992) identified arts consumer groups in terms of current and potential attendees and in terms of interests – those interested in the arts making up the majority of attendees, and those not interested in the arts consisting mainly of those who do not attend. Additionally, associating attendance with involvement, Abercrombie and Longhurst (1998) studied concert audiences in terms of a continuum of involvement.

Subsequently, the segmentation of audiences’ frequency of attendance profiles has revealed differences in consumers’ levels of participation in consuming the cultural product. Accordingly, current subscribers, comprising of both frequent and infrequent users, are distinct from the individual performance ticket buyers and occasional subscribers. Current subscribers possess highly developed sense of trust and commitment towards the particular theatre organisation and have stronger intentions of attending, subscribing and donating time or money in the future (Johnson & Garbarino, 1999). Therefore, a deeper insight to account for consumer differences in motivation to attend artistic events is needed.

*Frequency of attendance and demographic segments*
Within demographic research, audience profiles are also used to account for the influence of consumers’ demographic and social features of age, gender, time, income and education (Kolb, 2001; Cuadrado & Mollà, 2000) on their subjective goals and frequency of arts attendance.

Although performing arts consumers tend to be university educated and relatively well-off professionals (Kolb, 2001; DiMaggio, Useem & Brown, 1978; Kelly, 1987), this was not the case in Cuadrado and Mollà’s study. Segmenting theatre goers into beginner, theatre buff, enthusiast and indifferent groups, the various reasons for attending theatre clearly differed across these groups and it was evident in this study that performing arts attendees are not always highly educated.

For example, theatre buffs ranked educational value of the performance first, followed by an interest in the performing arts, and the arousal of emotions somewhat lower, and did not consider social factors at all. Theatre buffs sought the performing arts out of a desire for cultural enrichment and to see particular actors, directors and plays. This category also attended a comparatively wider range of arts events, such as classical and chamber music concerts, choral events, poetry recitals and ballet, and had a higher than average frequency of attendance of nearly 22 times a year. Members of the theatre buff group were university graduates, older than the beginner group and also tended to be either a civil servant or self-employed (Cuadrado & Mollà, 2000).

By contrast, enthusiasts ranked all factors as important, scoring highest in every motive for performing arts attendance, including emotions, cultural education, interest and
even the social aspects, with their goals relating more to emotions than cultural development. The enthusiasts were also the only group to attend a live performance for social reasons. Furthermore, enthusiasts had more traditional cultural tastes (musical concerts and classical art exhibitions) and a relatively high frequency of attendance rate of 19 times a year, mainly at music performances. Although members of the enthusiast group were similar in age to those in the theatre buff group, they were not university educated and tended to be pensioners or housewives (Cuadrado & Mollà, 2000). Thus, one’s education level appears to be an inconsistent predictor of consumer attendance.

*Gender*

Gender differences have also been used to explain concert attendance, with mixed findings. Kolb (2001) segmented classical music concert consumers in terms of aging subscribers and the young-to-middle-aged audience non-subscribers, noting practically no difference in the gender composition of the two groups. This was surprising, considering that attending concerts has been perceived to be more a feminine than a masculine activity (Gainer, 1993; Chen & Hu, 2006).

*Time*

Time is also used to predict consumers’ attendance at live performances. Accordingly, attendance at live performing arts events reflects the manner in which consumers conceive of their time, since consumption of live arts is highly time intensive (Bouder-Pailler, 2008; de Rooij, 2013). Bouder-Pailler (2008) perceived performing arts attendance to be rarely an impulsive choice: that is, it is planned and seldom habitual
since the number of performances can be limited and audiences do desire variety. As such, attendance at the performing arts implies intentional commitment – that when a consumer purchases a subscription, they are able to commit over a period of time, having made the decision to attend after considering the financial cost and time involved (Cooper-Martin, 1991). The cost of time therefore influences consumers’ behaviour towards the arts (Zieba, 2009) and some might even perceive time to be more influential than the ticket price itself (Throsby, 1992).

In particular, Bouder-Pailler (2008) differentiated between the influences of personal time and social time spent on live entertainment attendance, noting that social time can deter attendance. Personal time is associated with an intimate relationship with the cultural product so that personal time accounts for the frequency of live entertainment attendance. In contrast, social time determines the precise moment of that experience (Bouder-Pailler, 2008). With personal time cultivated through the learning process and awareness raised during late childhood and adolescence (Schindler & Holbrook, 2003), as well as the influence of home and family in the formation of artistic tastes, personal time evidently influences the intensity of cultural consumption (Bennett, Emmison, & Frow, 1999; Holbrook, 1993; Holbrook & Schindler, 1994; Bergadaà & Nyeck, 1995). To this end, as loyal consumers are found to spend longer periods of time consuming that service (Baloglu, 2002) and are more flexible in freeing up other time in the event of limited availability of the service (Tideswell & Fredline, 2004), it seems that there is an association between personal time and consumer loyalty.

Evaluating consumers’ allocation of time thus contributes to arts marketing research in light of the limited time available to today’s consumers (Fillis, 2002; Pine & Gilmore,
1999), given family commitments and the wide range of entertainment options (Pulh, Marteaux, & Mencarelli, 2008; Hume, 2008).

*Limitations of time*

However, while the mediation of time explains the frequency of theatre going, time allocation per se does not explain consumers’ frequency of subscribing (Bouder-Pailer, 2008). In other words, as Bouder-Pailer (2008) noted that a sense of optimism and constancy leads to one’s frequency of attendance, while a lack of planning, of a rational conception of time and of perseverance deter attendance, it appears that consumers’ perceived value, needs and even intentions have to be taken into account to enable a more complete picture of performing arts consumers’ consumption behaviour.

*Overall limitations of demographic considerations*

To sum up, demographic considerations do not explain consumers’ repeat-consumption behaviour. From Kolb’s (2001) study, consumers’ education level and frequency of attendance were found not to account for why some people become subscribers. Accordingly, both subscriber and consumer groups were highly educated with a similar professional makeup, so the reason why the consumer group did not subscribe could not simply be attributed to their being less educated than the subscriber group. Moreover, in terms of attendance record, while the subscriber group attended three or more Philharmonia concerts a year, many members of the consumer group also went to multiple Philharmonia concerts each year, with 47% attending three or more. Given these findings, the consumers therefore differed from subscribers only in that they did
not become more involved by attending the orchestra's special events (Kolb, 2001).

Although Kolb's (2001; Myers, 1996) findings suggest the influence of past behaviour and subjective norms in determining future attendance at concerts (Perugini & Bagozzi, 2001) as attending concerts is a practice adopted at a young age, and that among those who first attended a concert before the age of 17 40% cited family as the main reason and 30% cited school, these subscribers and consumers actually started attending concerts at roughly the same age and for the same reasons. Thus, the reason why some became enthusiasts while others remained consumers still cannot be explained.

To this end, Kolb (2001) posited that the groups have different patterns of enjoying other types of music and that consumers do not restrict themselves to high culture, with their choice to attend being based on social reasons as much as an appreciation of the art form. Hence, this is why the consumer group was more attracted to concerts featuring a specific type of classical music than those featuring traditional classical music and also responded more positively to programming that is congruent with their musical knowledge (Chen & Hu, 2006) and satisfies their musical interests and tastes (Kolb, 2001; Kotler & Scheff, 1997).

In this regard, although these consumers did not have a strong enough association with classical music to subscribe, they still enjoyed the occasional classical music concert. Therefore, this suggests that the role of desires is important and has to be considered as consumers' desires towards classical music concerts are subjective and differ in intensity.
To this end, the consideration of demographic aspects alone merely presents evidence of consumer differences but is incapable of explaining why and how consumers can be transformed into subscribers.

### 2.2 Cultural capital

Arts consumers’ behaviour was also researched in terms of social class influences (Eijck, 2000, 2001; Kelly, 1987) such that social symbolism is perceived to account for goals and objectives aimed at the consumption of artistic events. For example, Mayaux (1987, as cited in Cuadrado & Mollà, 2000) distinguished between intellectuals, for whom culture is social reality; the bourgeoisie, who are consumers of the arts because of tradition; and amateurs, for whom arts consumption is a means of social differentiation.

In further support, Bourdieu (1984) proposed that people consume particular products and adopt certain consumption styles as a means of defining and declaring their social position.

Cultural capital (CC) is thus the set of norms, values, beliefs and other psychological responses that determine purchase choices, and articulate tastes and consumption behaviour (Virtanen, 2005; Bourdieu, 1984; Holt, 1998; Erickson, 1996). Accordingly, as CC is a status-laden influence and associated with actual or aspirational social positions in a consumer lifestyle, Bourdieu (1984; Dimaggio & Useem, 1978) found that one’s taste in cultural products is associated with CC, influencing what and how culture is consumed. As one’s taste for cultural products, such as the performing arts, is a function of social class, CC is strongly associated with performing arts consumption (Virtanen, 2005; Bourdieu, 1984; Eijck, 2001; Bryson, 1996; Peterson & Simkus, 1992).
CC is accumulated predominantly as a result of formal education and further consolidated through employment and/or marriage, with pre-adult interaction with immediate family playing a secondary but important role. As such, Bourdieu (1984) perceived distinctive consumer behaviours reflecting high and low CC.

As High Cultural Capital (HCC) persons are formally educated professionals or managers and Low Cultural Capital (LCC) persons are less-educated manual or semi-skilled workers, consumers’ performing arts preferences are thus indicative of the class to which they belong or aspire to. The hierarchy of consumption of the performing arts will correspond to the hierarchy of consumers such that at the upper end sits highbrow taste (for classical music, opera and serious theatre, for example) and at the bottom is lowbrow or popular taste, for works that are devalued through mass commercialization and are devoid of artistic and intellectual merit (Bourdieu, 1984). In support, other studies confirm associations between variables indicative of CC (such as level of formal education and occupational status) and types of performing arts attendance, such as highbrow live events (Dimaggio, Useem & Brown, 1978; van Hek & Kraaykamp, 2013), recorded classical music (Peterson & Simkus, 1992) and art-house cinema (Austin, 1984). CC thus relates to the similarities and differences in people’s consumption of cultural objects and cultural spending (Bourdieu, 1984; Australia Council for the Arts, 2010).

As such, given the differences between HCC persons and LCC persons, the two groups vary in their patronage of the performing arts (Caldwell & Woodside, 2003; Virtanen, 2005). For example, there is significant evidence that HCC people patronise the
performing arts more frequently than do LCC people (National Endowment for the Arts, 2015; Scollen, 2008; Ateca-Amestoy, 2008; Van Eijck, 2000; Chan & Goldthorpe, 2007). This suggests that the consideration of consumers’ CC is valuable as it reveals their subjective values and allocation of time towards performing arts events (Yaish & Katz-Gero, 2012; Klamer, 2003; Van Eijck, 2000; Holt, 1998; Provonost, 1996).

**Limitations of solely considering CC**

However, Caldwell and Woodside (2003) found that a high level of patronage is not definitive of HCC since performing arts consumption can be reduced should it no longer satisfy one’s need for novelty and intellectual stimulation. Respondents with both high and low CC resources could also express preferences for the same taste but have different reasons for doing so (Roose, 2014; Friedman, 2012; Coulangeon & Roharik, 2005).

Furthermore, additional factors can intensify or lessen the association of CC with the patronage levels for the performing arts (Bennett et al., 1999). For example, education and cultural competence are perceived as better predictors of cultural consumption than CC (Verdaasdonk & Seegers, 1990; Virtanen, 2005). Previous literature also postulates that for leisurely pursuits such as the performing arts, in which the consumption phases are bounded by time and place (Arnould & Price, 1993; Celsi, Rose & Leigh, 1993), behaviours not directly associated with consumption such as flow and communitas also significantly contribute to consumer satisfaction. Research also reiterates the influence of gender on the impact of CC (Ateca-Amestoy, 2008), whereby one’s strong masculine identity accounts for one’s lack of participation in highbrow
performing arts. This supports Gainer's (1993) perception of the performing arts consumption as being more feminine. Moreover, Caldwell and Woodside (2003) also found age to be a factor in motivation for connoisseurship since both HCC and LCC subjects with high motivation for connoisseurship are over 50 years of age. As such, advanced age is related to greater exposure to and knowledge of performing arts (Erickson, 1996; Holbrook & Schindler, 1994; Mockros, 1993). Therefore, research has posited that CC influences would be better understood by considering the impact of other factors such as pre-adult experience (Gainer, 1993; Schindler & Holbrook, 2003), lifestyle trajectories (Reay, 2004), social mobility (van Hek & Kraaykamp, 2013), and even identity processes (Dyndahl, Karlsen, Skårberg, & Nielsen, 2014; Scherger & Savage, 2010; Kippax, 1988).

Additionally, in prioritising consuming audiences based on CC, Huntington (2007, p.128) perceived the marketing of performing arts as ‘unintentionally exclusionary and discriminatory’. He noted that the categorisation of high and low arts culture typically excludes the poor, disadvantaged and specific ethnic groups from high performing arts, which then unintentionally limits the awareness towards particular products and their offerings by some groups, since the evoked product brands are only available to these groups (Hollander, 1984; Huntington, 2007).

For example, performing arts events are not advertised to underprivileged consumers because they are not the performing arts industry's target market (Huntington, 2007). As such, probably due to feelings of exclusion, these disadvantaged and minority groups of consumers are unlikely to attend a performing arts event. Performing arts events are also unlikely to be within these consumers’ evoked sets of entertainment choices.
Additionally, ‘marking’ services applied in performing arts marketing allow participants to perceive themselves as exclusive and belonging to the high status, so that those who do not share similar characteristics with the marked are thus excluded (Andreasen, 1987; Huntington 2007). Hence, social segments who frequent performing arts events would not want to attend these events with those who do not usually attend, and vice versa (Morais, Kerstetter, & Yarnal, 2006).

As such, the consumption of the performing arts is considered to be the privilege of those with higher social standings so that marketing strategies targeted at these groups reinforce the social contexts and marketing services of consumption, resulting in only the wealthy consuming the performing arts and identifying themselves with high art (Huntington, 2007).

To remedy such categorisation of target segments, Huntington (2007) suggested viewing performing arts consumption as a diffusion process so that relevant marketing strategies are implemented around public policy and its overall association with the performing arts industry. This would alter the perception of the performing arts, from being material status driven to becoming a community-based intellectual product offering (Huntington, 2007). In other words, marketing strategy for the performing arts should include rather than exclude – even among those considered to be disadvantaged.

Moreover, research has shown that it is only through the positive treatment customers receive from the provider, the opportunities customers have to help with the provider by returning praise, devotion, personal information and repeat purchases, as well as the bond customers share with the larger community of organisational members that loyal
relationships between customers and their organisations can be developed (Morais et al., 2006). Hence, although differentiating the CC of performing arts consumers has aided arts managers in targeting audiences, Germany’s evidence of packed concerts (Huntington, 2007) highlights the need to broaden existing perceptions of exclusiveness in the formation of a collective marketing strategy.

Thus, although Bourdieu’s (1984) proposition of the interaction between CC and consumption motivations is insightful, distinguishing social class differences - e.g., having specific taste and distaste; participation versus non-participation (Prieur & Savage, 2011) does not help explain how internal taste preferences are formed, let alone pre-empt or promote arts appreciation. CC therefore inadequately accounts for consumers’ positive behavioural responses towards classical music performances. As CC consumption does not occur in a vacuum (Newman, Goulding, & Whitehead, 2013; Coulangeon, 2015), our research considers one’s self-initiated desire for the arts to be worthwhile exploring, in that varying levels of liking underlie different depths of volitional responses towards cultural participation, which will lead to different extents of cultural consumption. Innate differences in taste therefore have to be evaluated to account for the complexities in cultural consumption. In this regard, the psychological aspects of attitudes, desires, identity and needs also have to be incorporated with social standing to develop a more comprehensive model of consumer behaviour.

2.3 Perceived value

With many cultural and entertainment activities in the leisure industry concurrently vying for market share under competitive conditions (Hume, 2008, 2011; Rentschler et
al., 2002), antecedent factors that promote consumers’ perceived value of the arts are now of major interest (Thomson, Berger, Blomquist, & Allen, 2002; Desarbo, Jedidi, & Sinha, 2001). This has led consumer marketing research to examine the factors that enhance consumer value (Ulaga & Chacour, 2001; Lovelock, 1983).

The paragraphs below describe the perceptions of economic value, and, subsequently, of experiential value. Although value has also been perceived relationally, the focus of section 2.3 is on the perceived value stemming from the cultural product. Relational value resulting from quality staff offerings will be discussed in section 2.5.

Perceived value is referred to as the relationship between ‘quality-given price’ and ‘price-given quality’ so that price influences a customer’s evaluation of quality and their satisfaction (Hume & Sullivan Mort, 2008; Voss, Parasuraman, & Grewal, 1998). As such, consumers generally perceive value based on low price, getting what they seek, quality for the amount they paid and receiving the product they have paid for (Zeithaml, 1981, 1988; Caruana, Money, & Berthon, 2000; Hume & Sullivan Mort, 2008). Additionally, perceived value also includes all the components of the exchange that the consumer considers relevant (such as time and physical or psychological effort), not only the monetary price. A measure of value therefore considers whether what consumers received from the service is worth their money, time and effort spent (Hume & Sullivan Mort, 2008; Bolton & Drew, 1992).

In this regard, value is expressed akin to a transaction, which occurs before the consumption stage and concerns only the cultural product itself. Therefore, arts marketing strategies, recognising that the process of valuation carried out by
consumers determines their choice of one product from a range of possibilities (Thaler, 1983), tend to evaluate cultural product value from the angle of transactions and expected utility.

However, although satisfaction with the performance price appears to be a major determinant of consumer loyalty, quantitative results indicate that this specifically relates to lowly involved consumers (de Rooij, 2013). Instead, research has revealed that serious art attendees have very low sensitivities to price differences (Johnson & Garbarino, 2006; Colbert, Beauregard, & Vallée, 1998; Heilbrun & Gray, 1993) and that marketing promotional offers in the performing arts do not simply lead to appreciation of the arts (de Rooij, 2013; d'Astous, Legoux, & Colbert, 2004) or generate consumers’ psychological attachment to a provider (McIlroy & Barnett, 2000; Morais et al., 2006). To this end, the additional consideration of value beyond its economic and external worth is posited to more adequately depict how consumers perceive value in the arts.

Limitations of examining economic value alone

One limitation of evaluating economic value alone is the lack of consideration for important intrinsic qualities of aesthetic products such as their symbolic representation of identities and incorporation of non-economic values (Klamer, 1996).

Given that service experience in the performing arts is measured in terms of perceptions, emotion and sensory value (Hume & Sullivan Mort, 2010), a solely economic perception of value fails to account for these intrinsic features (Zembylas,
As such, considering transactional value alone likely reduces the benefits offered by an aesthetic product.

Moreover, as aesthetic products are often intangible and their exchange value ambiguous (Rothschild, 1979), pricing a sensitive value like friendship, love or art, would alter the perceived value of the aesthetic product (Klamer, 2003), resulting in that product being a different product from the one whose value holds significance as a form of a gift or as part of a collective program or performance (Sigurjonsson, 2010).

This understanding led the composer Julian Johnson (2002) to criticise arts marketing as being too reductive – as evident from its overall commercial view of the musical experience so that musical engagement is only viewed in terms of economic transactions, with the main focus being audience statistics (Sigurjonsson, 2010). In other words, much can be lost to the aesthetic experiences of art in reducing it to a merely economic market transaction during the process of employing contemporary business management strategies (Sigurjonsson, 2010). Additionally, managers could confuse the provision of momentary customer satisfaction with providing a meaningful musical participatory experience (Johnson, 2002). In this vein, Johnson (2002) perceived that viewing music as a product to consume marginalises the aesthetic value of musical listening. To this end, Rothschild (1979) has argued that the direct use of the marketing principles of price, product and promotion is inappropriate for the arts.

As a consequence, further prompted by findings that generic rewards of discounts do not generate consumers' psychological attachment to the provider (Morais et al., 2006), arts marketing began to perceive the value of aesthetic exchange differently (Bourgeon-
Renault, Urbain, Petr, Gall-Ely, & Gombault, 2006).

*The experiential approach to value*

As perception involves affective and normative processes, the value of aesthetic exchange is no longer measured based on rational and cognitive economic evaluation per se. And with perception also dependent on past experiences that contribute to an individual's decision of whether or not to proceed with the exchange (Bourgeon-Renault et al., 2006; Bouder-Pailler, 2008), the ‘experiential’ approach to value has been consequently formed to supplement the cognitive approach typical in marketing (Bourgeon-Renault et al., 2006).

As such, whereas previously a cognitive approach perceived value as the outcome of a cost/benefit analysis with a view to transaction and choice (evaluation before purchase), the experiential approach now understands value to be based on one’s relative preference for the product, with a view to consuming or owning the product (evaluation during or after consumption) (Aurier, Evrard, & N'Goala, 1998, as cited in Bourgeon-Renault et al., 2006). Arts marketing researchers now incorporate experiential value, which represents the outcome of aggregate experiences of consumption of consumers’ affective responses to objects (Aurier et al., 1998).

In this regard, value is no longer the result of a calculation but has instead become the outcome of an experience (Bourgeon-Renault et al., 2006). This builds on Holbrook’s (1986) typology of consumption value in terms of extrinsic value (consumption as a means to an end) and intrinsic value (consumption as an end in itself). Further defined
according to the eight sources of values of efficiency, excellence, status, esteem, play, aesthetics, ethics and spirituality, consumers’ interests appear to encompass both a transactional and an experiential approach, which together account for the entire process of consumption (Hume & Sullivan Mort, 2010; Holbrook & Hirschman, 1982). The experiential approach is thus relevant given that consumers evaluate the meaning of their consumption (Walmsley, 2011; Bourgeon-Renault et al., 2006).

In support of the above, a growing body of literature affirms the significant role of the venue in enhancing the audience experience (Bourgeon-Renault et al., 2006; Carù & Cova, 2005; Aurier et al., 1998). This has led arts marketers to conceptualise an experiential paradigm (Walmsley, 2013; Carù & Cova, 2005), which posits pleasure as paramount to the satisfaction derived from the visit (Walmsley, 2011; Bourgeon-Renault et al., 2006; Bennett, 1997). Thus, consumption value is perceived as the enjoyment derived from the experience (Walmsley, 2011, 2013; Passebois & Aurier, 2004). This suggests that the ambience of the concert setting and the dress and demeanour of the audience – that is, the rituals involved in the traditional manner of attending a concert – are an important part of the arts experience (Bennett, 1997; Kolb, 2001; Gainer, 1995; Turner, 1982).

Moreover, consumers’ perceived value is also influenced by their ‘readiness-to-receive’ (Brown & Novak, 2007), the physical packaging of the product (in this case, the venue) and the presentation of the artistic product (White & Hede, 2008). Thus, emotions and feelings are further explanatory variables of consumer behaviour, with consumers’ affect influential on their evaluation of aesthetic products (Hume & Sullivan Mort, 2010; Boulder-Pailler, 1999; Oliver, 1999; Holbrook & Batra, 1987). Furthermore, research
has noted that the single best predictor of captivation in relation to the arts is positive expectation (Brown & Novak, 2007), reflecting the potential role of positive anticipated emotions (Perugini & Bagozzi, 2001) in influencing behaviour. Consequently, consumers seek the perfect experience (Walmsley, 2011, 2013; Cova & Cova, 2004; Unger & Kernan, 1983; & Slater, 2007), whereby what consumers feel, wish and think are in complete harmony (Pine & Gilmore, 1999; Hume, Sullivan Mort, & Winzar, 2007), akin to the hedonistic experience of flow (Csikszentmihalyi, 1997). As such, particularly for arts products with a high expressive value for personal identity, decision-making in relation to them is done affectively and not by extended cognitive information processing (de Rooij, 2013).

Therefore, as anticipation towards arts events attendance provides consumers with a fuller experience (Radbourne, Glow, Johanson, & White, 2009; Bourgeon-Renault et al., 2006; Pitts, 2005), this reiterates that aesthetic products cannot be comprehended through cognitive perspectives alone, which would overlook sensory pleasure and the aesthetic experience (Pulh et al., 2008; Hume et al., 2006; Oliver, 1999).

To sum, the exchange of cultural products is not a straightforward transaction like a ticket purchase. Rather, it requires the simultaneous consideration of both transactional and experiential value to improve the consumption experiences of individuals (Caruana et al., 2000; Bourgeon-Renault et al., 2006).

*Limitations of solely considering value*

Just as Walmsley (2011) has noted that motivation towards the arts is in itself
determined by a complex combination of drivers, it appears that a model of value by itself that does not consider how values arise or define consumers' needs is incomplete.

2.4 Motives and needs

Arts marketing research has separately studied audiences based on their motives and needs. For example, as consumers need to belong (Kyle & Chick, 2002), they attend concerts to associate with others who share their interests and values, thereby appreciating classical music together (Arnould & Thompson, 2005; Pitts, 2005; Arai & Pedlar, 2003; Kolb, 2001; Bourgeon-Renault, 2000). Current social influences are also shown to have a major influence on incidental spectators' affective and conative loyalty such that those incidental spectators with relatively many family or friends who frequently attend performing arts have higher affective and conative loyalty levels (de Rooij, 2013). Interestingly, partner taste homogamy has also been found to determine consumer loyalty towards the arts, with compatible interests in performing arts and specific genres reflected between partners in a household (de Rooij, 2013). It is not surprising, then, that consumers' past and current socialisation strongly influences their attendance at and loyalty to the performing arts (de Rooij, 2013).

In this regard, the decision to attend a concert is evidently influenced by one’s drive to fulfil a desired need (Thyne, 2001; Crompton & McKay, 1997) such that consumers not just pay for a service, but also expect to derive benefits from that service so as to satisfy their specific needs (Conway & Leighton, 2012; Walmsley, 2011). For instance, Perkins (2012) unveiled the following four significant motivations that compel people to attend popular music concerts: nostalgia, destination/venue, status enhancement and concert-
specific music. Formica and Uysal (1996) identified the following five dimensions of motivation for jazz festival attendance: excitement and thrills, socialisation, entertainment, event novelty and family togetherness. Morris Hargreaves McIntyre (2007) also identified four key drivers of attendance – social, intellectual, emotional and spiritual – which map against visitors’ stated needs and motivations and also against Maslow’s human needs (Roose, 2008; Slater, 2007; Bernstein, 2006; Snepenger, King, Marshall, & Uysal, 2006).

As evident from these research findings (also see Bergadaà & Nyeck, 1995; Cuadrado & Mollà, 2000), consumers’ fundamental reason for behaviour stems from their motivations. In support, Rojek (2000) and Stebbins (2007) noted that many people attend artistic performances as they seek more challenging and socially engaging leisure activities.

Interestingly, these results also reveal that, among the varying motives performing arts attendees have in attending an event, internal personal benefits are more deterministic than social ones. Cuadrado and Mollà (2000), for example, observed that the following internal dimensions (in this order of importance) play a greater part in bringing people to the theatre: emotions, cultural fulfilment, interest and social hedonism. Satisfying experiential and emotional needs was also found to be essential in nurturing consumer value and loyalty (Hume, Sullivan Mort, & Winzar, 2007).

As such, motives is closely associated with satisfaction, with motives to attend concerts occurring pre-concert and needs satisfaction occurring post-concert (Crompton & McKay, 1997). Hence, identifying these needs and motivations of consumers will benefit
the improvement of marketing tactics (Bowen & Daniels, 2005).

*Limitations of a sole focus on motives and needs*

Despite their knowledge of consumers' needs and motives, arts researchers have not sought to explain how motivations are initially developed. With motivation defined as ‘an internal factor that arouses, directs and integrates a person’s behaviour’ (Murray, 1964, p. 7), the critical internal factors that drive people's positive behavioural responses at classical music concerts are thus not accounted for in a model based solely on needs and motives.

### 2.5 Service quality, relationship marketing and repurchase intentions

*Service quality*

Service quality is found to be a strong predictor of value (Hume & Sullivan Mort, 2008); hence, it is a well-established construct in marketing (Zeithaml, 2000; Zeithaml, Parasuraman, & Berry, 1988; Zeithaml, Berry, & Parasuraman, 1993). Service quality relates to the actual performance of the service offering as experienced by customers (Grönroos, 1990; Hume & Sullivan Mort, 2008). In the context of the arts, this pertains to work flow and crowd control, ticketing fulfilment, staff procurement and training (Hume, 2008), parking ease and convenience to enter or leave the facility, products in the gift shop, or pre- or post-show events (Swanson & Davis, 2006). Dimensions of perceived employee quality include the provision of responsive, reliable, reassuring and services so that staff are prompt, polite, knowledgeable, attentive and capable of
empathy (Parasuraman, Zeithaml, & Berry, 1988; Swanson & Davis, 2006). As such, service quality provides the context for service encounters so that a consumer's perception of quality prior to product consumption actually affects the demand for the service (Abbé-Decarroux, 1994).

Limitations of a sole focus on service quality

However, the sole consideration of service quality is insufficient as the core offering of the performance or cultural product is equally as important. Thus, involved concert consumers would prioritise show-specific quality issues relating to the performance itself over other important factors (Garbarino & Johnson, 1999; Swanson & Davis, 2006; Davis & Swanson, 2009). In support of this, research has shown that, compared to single-ticket buyers, subscribers perceive issues relating directly to the performance (such as the quality of the performance or acoustics) as significantly more important (Davis & Swanson, 2009). Likewise, consumers who attended more than five events a year gave a significantly higher rating to the importance of the show performance than did any other group (Davis & Swanson, 2009). Further, patrons ranked service components in the order of most important to least important as follows: the performance, quality of the employees, aesthetics, facility access and convenience and ancillary quality (Swanson & Davis, 2006).

Therefore, as consumers’ experience of the service-scape has been shown to significantly influence their perceptions of service quality, arts marketing has focused on strengthening service quality attributes, perceiving that the resulting experience nurtures assurance, trust and reliability, which will positively impact on consumers’
perceived value (Grönroos & Ravald, 2009; Hume, 2008; Swanson & Davis, 2006; Hume & Sullivan Mort, 2006; Johnson & Garbarino, 2001; Henning-Thurau & Klee, 1997). To this end, besides promoting quality, the challenge for performing arts organisations is to simultaneously provide quality core services by achieving attendees’ artistic goals (Hume, 2008; Caldwell & Woodside, 2003; Gandhi-Arora & Shaw, 2002) and offering commendable peripheral services indicative of having experienced an enjoyable evening (Hume et al., 2006; Hume, 2008; Sandström et al., 2008; Bouder-Paillet, 2008; Bernstein, 2006).

With that in mind and for the benefit of arts organisations’ survival and growth, marketing strategies have taken a more relational approach in order to seek a deeper understanding of the aspects that retain customers as well as predict their repurchase intention (Hume, 2008; Rentschler, Radbourne, Carr, & Rickard, 2002).

**Relationship marketing literature**

Increasing competition and decreasing profits led many performing arts organisations to reconsider attracting audiences by building lasting relationships through relational marketing (Bhattacharya, 1998; Johnson & Garbarino, 2001; Rentschler et al., 2002; Hui, 2006; Swanson & Davis, 2006; de Rooij, 2013). The objective of relationship marketing is to form, maintain and deepen relationships with consumers to better address the organisation and consumers’ needs (Swanson & Davis, 2006; Grönroos, 1996), perceiving that it is less expensive to retain current consumers than to acquire new ones (Reichheld, 1996).
As consumers’ identification with an arts organisation drives the creation of committed relationships (Bhattacharya & Sen, 2003; Johnson & Garbarino, 1999), consideration of such identification is relevant to relationship marketing (Fekadu & Kraft, 2002; Bhattacharya, Rao, & Glynn 1995; Colgate & Danaher, 2000; Johnson & Garbarino, 2001; Reichheld, 1996; Reichheld & Sasser, 1990). Defined as the perception of solidarity with a group (Swanson & Davis, 2006), identification involves associating with an organisation’s successes and failures (Chatzisarantis, Hagger, Wang, & Thogersen-Ntoumani, 2009; Govers & Schoormans, 2005; Morais et al., 2004; Ashforth & Mael, 1989) such that the intensity of a patron’s identification with the organisation relates to the degree that the patron’s self-concept is congruent with the organisation’s attributes (d’Astous et al., 2004; Swanson & Davis, 2006; Hopkinson & Pujari, 1999). For example, subscribers were more relational in their exchanges with arts organisations than nonsubscribers (Johnson & Garbarino, 1999; 2001). Additionally, highly identified participants were noted to attend the performing arts organisation more frequently and for a longer period of time, and were more likely to be affiliated with the organisation (Bhattacharya et al., 1995).

In this regard, besides affecting commitment, customer retention through consumers’ identification with the organisation is perceived as a vital source of sustainability for arts organisations as identification also leads to product consumption (Colgate & Danaher, 2000; Johnson & Garbarino, 2001; Reichheld, 1996; Reichheld & Sasser, 1990).

As consumers are motivated to behave in a manner that establishes and maintains their ties to the group (Fisher & Wakefield, 1998), their supportive behavioural intentions towards an arts organisation are associated with greater levels of identification and
participation (Swanson & Davis, 2006; Jones & Volpe, 2010; de Rooij, 2013). Thus, passive and loyalty behaviours are evident based on consumers’ level of engagement with the organisation (Sutton, McDonald, Milne, & Cimperma, 1997). Swanson and Davis (2006) found that attendees who more strongly identify with the organisation are much more satisfied with the facility; more likely to promote the organisation to others; and more likely to intend to attend events, subscribe, or donate to the arts organisation in future. Thus, the greater the participation by patrons, the more likely will be future success for an organisation, since arts organisations depend on event attendance, fundraising and the growing of membership base in addition to ticket purchases.

In addition, identification with an arts organisation induces people to become attached to that organisation and committed to its goals (Swanson & Davis, 2006), so that they care enough to undertake voluntary work for the organisation, thereby cultivating a sense of community with their fellow organisational members (Slatten, Krogh, & Connolley, 2011; Bhattacharya & Sen, 2003). Along these lines, one is more likely to define oneself as a member of an organisation when one’s contact with that organisation increases, which consequently provides additional opportunities for the patron to cultivate experiences with the organisation (Jones & Volpe, 2010; Gwinner & Swanson, 2003; Mael & Ashforth 1992).

In other words, having positive affiliations with an organisation enhances one’s self-definition, which in turn relates to forming an identity with the group. Thereafter, higher levels of identification are associated with one’s willingness to participate in consumptive behaviours that support the organisation (Cunningham & Kwon, 2003; Ashforth & Mael, 1989; Chatzisarantis et al., 2009, Elliott, 2010; Hamilton & Whyte,
through the deepening of the relationships with other already committed customers (Swanson & Davis, 2006). In support of these findings, research has found that social identity is strongly related to customer loyalty to performing arts venues and to involvement in the performing arts (de Rooij, 2013). This exchange thus offers current and future benefits - resulting in not just more ticket sales but allows for new members and subscribers of the organisation to be nurtured. Additionally, the enhanced community interaction opportunities will be appreciated by attendees who strongly identify with the arts organisation and thus value such social engagements (Algesheimer, Dholakia, & Herrmann, 2005; Skogland, & Siguaw, 2004; Swanson & Davis, 2006).

The significance of identification through relationship marketing leading to sustained, successful consumption of performing arts events is thus affirmed (Bhattacharya & Sen, 2003; Scott & Lane, 2000; Fisher & Wakefield, 1998; Gwinner & Swanson, 2003; Wann & Branscombe, 1993, 1995).

**Limitations of solely focusing on relationship marketing**

Although relationship marketing through patron identification contributes to arts marketing research, its account for consumer behaviour is still incomplete. For example, Swanson and Davis (2006) did not account for consumer perceptions of previous affiliations or consider consumers’ resulting identification levels should they experience a situation of negative affiliation. In fact, past behaviour was noted to influence consumer loyalty (de Rooij, 2013). Age also appears to influence consumers’ level of identification, such that, consistent with previous studies of arts attendance, younger
attendees were found to be less likely to identify with the organisation (Swanson & Davis, 2006; Caldwell & Woodside, 2003). Thus, focusing on relationship marketing alone does not explain the development (or lack) of potential consumers’ desire to maintain close customer relationships and identify with service providers (Leverin & Liljander, 2006).

Additionally, successful relationship marketing strategies do not guarantee consumer loyalty. For example, in their research Leverin and Liljander (2006) expected that the segment of the bank’s most profitable customers would experience an improvement in the relationship with their bank through its deliberate attention to their needs and wishes, yet this did not occur. These customers did not become more loyal compared to customers who received a sales-oriented treatment. Moreover, no significant differences were found between these two groups in terms of relationship satisfaction, relationship improvement or loyalty (Leverin & Liljander, 2006).

Therefore, research in relationship marketing lacks insight into the nature of customer relationships, what customers expect from their service provider relationships and how these differ between profitability segments (Leverin & Liljander, 2006; Eiriz & Wilson, 2004). As such, a model that measures consumer loyalty and its antecedents (Ball, Coelho, & Machás, 2003) is necessary in order to predict consumers’ attitudinal and behavioural loyalty and understand customers’ intentions in service/product usage (Leverin & Liljander, 2006).

Essentially, this study perceives that relationship marketing strategies will only successfully enhance customers’ perceived benefits of engaging in relationships
(O’Malley & Tynan, 2000) if consumers themselves pursue the product autonomously
Eisingerich, Auh, & Merlo, 2014). Thus, a certain desire towards and perceived
relevance of the product in the first instance is posited to influence the establishment
and maintenance of such relationships; as well as consumers’ willingness to be
marketed to – their openness to building and maintaining a relationship with the
particular service or organisation (O’Malley & Tynan, 2000). Audience studies have
subsequently sought to understand consumers’ desires through an analysis of their
repurchase intentions.

Repurchase intentions and loyalty

Contemporary research in performing arts consumption demonstrate that the future
development of performing arts rests on enhancing insight into the behaviour of repeat
patrons, marketing research is beginning to address the importance of consumer loyalty
(Hume & Sullivan Mort, 2010; Moses, 2001; Australian Council for the Arts, 2003;
Rentschler et al., 2002; Brown & Novak, 2007). Moreover, with the realisation that
customer retention is strategically more cost effective than sourcing new customers
(Hume, 2011; Reichheld, 1996; Ennew & Binks, 1996, 1998), marketing objectives have
targeted retention strategies in audience development by studying consumer loyalty
(Reichheld, 2003; Rentschler et al., 2002).

Traditionally, loyalty is posited as composed of favourable attitudes, intentions and
repeat purchase behaviour (Rundle-Thiele, 2005; Oliver, 1999). According to Rundle-
Thiele (2005), loyalty denotes a feeling or attitude of dedicated attachment and
affection, wherein an individual’s feeling of loyalty instills in them feelings of duty to
commit to a relationship for better or worse.

However, because customers do adhere to a transactional relationship without being devotedly committed and that satisfaction does not always guarantee loyalty, Rundle-Thiele (2005) advocated that loyalty does not always occur in hierarchical stages and hence should not be assumed to encompass positive attitudes, intentions and repeat purchase behaviour. Marketing researchers therefore consider the contemporary definition of ‘loyalty’ (Hume & Sullivan Mort, 2010; Mittal & Lasser, 1998) as the state or quality of being loyal, with loyalty indicating a customer’s allegiance towards an object (Rundle-Thiele, 2005; Morais et al., 2004). In support of this move, Reichheld (2003; Oliver, 1999) showed that a consumer's loyalty to a product by word-of-mouth (loyalty) is positively associated with an organisation’s growth. Furthermore, as Rundle-Thiele's (2005) identified at least six types of loyalty (attitudinal loyalty, resistance to competing offers, behavioural intentions, attitudes towards purchasing the brand, tendency to be loyal, complaining behaviour and behavioural loyalty), consumer loyalty clearly entails specific allegiance behaviour (Hume & Sullivan Mort, 2006, 2010; Anderson, Fornell, & Lehmann, 1994; Broetzmann, Kemp, Rossano, & Marwah, 1995; Hennig-Thurau & Klee, 1997; Johnson & Garbarino, 1999).

In addition, allegiance behaviour implies reciprocity (Gouldner, 1960; Dorsch & Carlson, 1996): upon perceiving that they have received certain benefits from the organisation, consumers feel compelled to reciprocate, making similar investments in the organisation. As such, customers who make substantial investments in the organisation have a lot of equity with that provider and thus want to protect their equity by maintaining their relationship with the provider (Dorsch & Carlson, 1996). As found in
Dorsch and Carlson’s (1996) study, customers who had established friendships with staff members expressed their fondness for them, and preferred their services (Dorsch & Carlson, 1996). It might therefore be assumed that such consumers will be unlikely to break their relationship with the particular organisation to seek another relationship with another organisation. Instead, they will protect their investments by telling other people about their positive experiences with the organisation’s staff, become attached to the service, and remain resistant towards changing to another service provider (Dorsch & Carlson, 1996). As such, the sense of reciprocation promotes consumers’ repurchase intentions.

Consequently, in light of customers’ desires to reciprocate (Morais et al., 2004), marketers are now able to influence repurchase intentions by activating different loyalty states (Morais et al., 2004). For example, reward programs will promote word-of-mouth behaviours while emotive advertising would strengthen attitudinal loyalty (Rundle-Thiele, 2005). Alternatively, as consumers’ perceptions of investments made by a provider could potentially result in equitable investments made by the consumer to the provider; subsequently increasing loyalty, arts organisations could invest resources such as love, status, information, services, goods etc. to their consumers (Morais et al., 2004). In so doing, consumers are likely to form repurchase intentions given their desire to reciprocate.

Limitations of focusing on repurchase intentions

However, it appears that consumers’ repurchase behaviour depends primarily on the internal drivers of consumers themselves, rather than the external ‘manipulations’ of
arts marketing. With loyalty determined by consumers’ social influences, the performance venue and the performance itself, consumers needs and desires have to be evaluated since consumers tend to only buy what they need and have subjective reasons for enacting polygamous loyalty behaviour (Uncles, Dowling, & Hammond, 2003). Hence, more has to be considered beyond relying on consumers’ repurchase intentions alone.

Interestingly, research has found no relationship between satisfaction with the core and peripheral services and conative and behavioural loyalty and repurchase intention (de Rooij, 2013, p. 168; Hume & Sullivan Mort, 2010). That is, no relationship was identified between satisfaction with the performance and affective, conative and behavioural loyalty levels. This could be because satisfaction is related to one entity (the performance) while customer loyalty is related to another entity (the theatre). Thus, satisfaction with a performance is different from satisfaction with a specific theatre so that relying on performing arts venues and service quality to attract consumers is insufficient to guarantee consumer loyalty.

Therefore, despite the positive effects of both core and peripheral services and their ability to promote value and satisfaction (Bahia, Paulin, & Perrien, 2000; Hume & Sullivan Mort, 2006, 2008), customer characteristics (such as participation in the performing arts and income), individual circumstances (such as moving house or other life events such as having children or retiring) and external factors (such as customers’ social identity and current circumstances) are more influential on the development of consumer loyalty (de Rooij, 2013; Hill & Green, 2000; Maitland, 2000; Huntington, 2007).
Similarly, the significant role of participation needs to be taken into account as many incidental spectators will never belong to the core audience (de Rooij, 2013). Participation is shown to have a direct and positive influence on repurchase intention, such that it is a decisive factor, irrespective of satisfaction (Hume & Sullivan Mort, 2010). In particular, participation in the performing arts significantly influences loyalty development in functioning as the single factor that influences all three forms of customer loyalty (affective, conative and behavioural), and also mediates between various social influences and affective loyalty (de Rooij, 2013). Given that current social influences and cultural socialisation affect participation, and that participation then influences affective loyalty and affective loyalty influences conative and behavioural loyalty (de Rooij, 2013), the role of participation in developing loyalty is prominent. As such, a deeper consideration of consumers’ autonomous participation is needed.

Loyalty is therefore posited to stem from within consumers – based on their attitudes rather than shaped by the arts event or service. In support of this finding, Back and Parks (2003) found that satisfied consumers did not repurchase unless they were attitudinally brand loyal. Thus, satisfaction with a specific transaction is distinct from satisfaction as an attitude in that transaction-specific satisfaction is insufficient to guarantee repurchase behaviour.

To summarise the above discussion, although marketing strategies have sought to improve service quality, inculcate relationship marketing and consumers’ repurchase intentions through promoting identity and loyalty, they do not always guarantee consumers’ positive behavioural responses towards classical music performances.
Rather, consumers’ desires to attend classical music concerts have to be autonomous.

2.6 Intrinsic measure of the audience experience

Success in the performing arts has previously been considered in terms of quality and quantitative measurement, wherein critical reviews, the conferral of awards, audience attendance rates, and the reputation of the artistic director or lead performers indicate quality and success; while the number of performances, subscribers, attendees and new productions and the total earned income together function as quantitative success indicators (Boerner & Renz, 2008). With today’s arts consumer seeking self-actualisation from the arts experience, the audience’s role appears to have changed. Where audiences before were seen as being mainly passive (Radbourne, Glow, & Johanson, 2010; Wheeler, 2004; Boorsma, 2006), they now contribute to the ‘co-creation of value’ (Prahalad & Ramaswamy, 2000; Lusch & Vargo, 2006; Boorsma, 2006; Radbourne et al., 2009). Therefore, as audiences now tend to seek the development of their own experience, marketing implementations have to focus on empowering rather than targeting audiences (Radbourne et al., 2010; Scheff Bernstein, 2007; Huntington, 2007). This is majorly important to the live performing arts industry as it competes for audience market share with digital technological productions (Radbourne & Arthurs, 2007; Sigurjonsson, 2010; Radbourne et al., 2010).

According to Radbourne and Arthurs (2007; Radbourne et al., 2010), audiences will be loyal after experiencing an overall sense of fulfilment and self-actualisation at an artistic event. In other words, one is likely to re-attend if there is a personal experience that meets one’s self-actualisation needs (Brown, 2004; Radbourne et al., 2009).
Radbourne et al. (2009) contributed to arts marketing research by defining four components of the audience experience – knowledge, risk, authenticity and collective engagement – which set the benchmark for audiences’ measure of quality. Overall, these four components of the audience experience were tested and indeed found to be the major elements that audiences use to measure value, and enable prediction of their attendance and participation in the arts (Radbourne et al., 2009; Boerner & Rentz, 2008). Thereafter, these elements were consolidated to form the Arts Audience Experience Index, which assesses audience feedback on quality by these elements (Radbourne et al., 2010).

Specifically, the findings from applying the Arts Audience Experience Index revealed that audiences valued authenticity (earnest performances wherein audiences are able to engage with the performers) the most; while collective engagement (being able to share the experience with others during or post-show) was their second-highest intrinsic benefit (Radbourne et al., 2010). These audiences valued knowledge and risk less, expecting that the organisation would provide them with helpful information to comprehend the performance and even price it well, so that the event would be enjoyable and risk-free (Radbourne et al., 2010).

Hence, consumers’ measure of quality significantly determines their repeat attendance (Radbourne et al., 2010). For example, Radbourne et al. (2009) found that audiences interpret dynamic social forms of engagement as indicators of quality (Venkatesh & Meamber, 2008), which thereby influences their re-attendance in the arts. Therefore, by meeting audiences’ expectations of knowledge or learning, risk-taking, authenticity and
collective engagement, arts organisations can understand what consumers value (van Riel & Lievens, 2004); and thereafter audiences will be more likely to return to consume the services of that particular arts organisation (Radbourne & Arthurs, 2007; Hume, 2008; McCarthy et al., 2004).

To this end, research into the audience experience has contributed to arts marketing by demonstrating to governments and the general public the capacity of cultural product offerings to offer quality audience experiences (Radbourne et al., 2010). Therefore, in specifying the intrinsic value of the arts experience, arts organisations are now able to demonstrate beneficial returns on existing government investment (Kerr, 2013; Lindblom, 2009; Boorsma & Chiaravalloti, 2009). As such, defining the quality measurement in the performing arts is essential to better customisation of the artistic product and its service offering delivery in order to maximise the return on investment (Radbourne et al., 2010; Hume & Sullivan Mort, 2008). Given that a cultural policy geared solely to the market or government will not recognise the significance of cultural values (Klamer, 2003; Huntington, 2007), arts organisations themselves have to identify the intrinsic value of the arts. The Arts Audience Experience Index thus stands as a definitive measure of quality and success in the performing arts (Radbourne et al., 2009).

Limitations of the Arts Audience Experience Index

Although the Arts Audience Experience Index explicitly details the intrinsic benefits of experiencing the performing arts, reiterating the importance of an arts experience, it neither considers how perceptions of these intrinsic benefits are formed (for example,
through attitudes), nor anticipates the specific kinds of behavioural responses that result. As such, a more comprehensive account of the pre- and post-purchase process of audience consumption is needed.

Additionally, as the index’s definition of intrinsic benefits focuses on the gains from the performance and does not measure consumers’ own internal gains, it is perceived that consumers’ involvement with the index has to be considered not only in terms of these external gains, but also as stemming from consumers’ innate motivations so that an activity becomes worth doing for its own sake (Csikszentmihalyi & Rathunde, 1992; Nakamura & Csikszentmihalyi, 2002).

2.7 Summary

Overall, based on a review of the existing arts marketing research, it appears that such research covers a broad spectrum of the arts, with limited studies focusing specifically on classical music concerts. Audience studies have certainly considered various antecedent factors influencing consumer behaviour in the arts. However, these do not take into account the initial cognitive decision-making processes of consumers themselves. As such, the present study posits that for a holistic measure of performing arts audiences’ behaviour, attitudinal models drawn from psychology should be harnessed to include consumers’ internal decision-making processes (de Rooij, 2013).

Attitudinal models consider consumers’ autonomous motivations to be internally based, such that by considering consumers’ subjective attitudes, subjective norms and perceived personal behavioural control to influence consumers’ intentions and positive
behavioural responses towards classical music concerts (Ajzen, 1988, 1991; Bagozzi, 1992), the existing research gap in arts marketing literature can be bridged.

In this regard, as attendance is certainly not the same as subscribing, the consumer behaviour literature is thus limited in its capacity to account for the determining motivation or will to enact a particular behaviour (Bagozzi, 1993). The audience experience therefore has to be considered as relational and situational – beyond profiles, motives and benefits (Walmsley, 2013). Moreover, as service quality alone does not guarantee consumer loyalty (de Rooij, 2013), action clearly further requires intention (Secord, 1984; Bagozzi, 1993) – that is, an intellectual and motivational process that follows the choice to pursue a goal or perform a behaviour, as well as the overarching direct motivational impetus in desire to energise intention.

Thus, with repurchase behaviour dependent primarily on internal triggers (Uncles et al., 2003), the consideration of intention and intentional impetus can overcome the lack in arts marketing studies in explaining the different levels of participation of audiences – including why some consumers choose to become subscribers (Kolb, 2001; Bouder-Pailler, 2008; de Rooij, 2013). On this note, examining the influence of desires on arts patrons’ behaviour and whether their patronage is sustained would provide insight into consumers’ responses towards the performing arts.

After all, given the close association between consumption and desire, it would seem that the strength of one’s motivation to generate cultural capital is influenced by the intensity of one’s desires, which itself stems from one’s attitudes towards the performing arts. Moreover, even though the frequency of arts attendance implies
motivation, measuring audiences’ frequency of attendance alone does not explain their choice to attend a specific arts event. Thus, desires should be conceptualised to explain how attending classical music concerts might become a part of consumers’ personal time (Bouder-Pailler, 2008).

As such, evaluating consumers’ attitudes, desires, intentions and past behaviour (Bagozzi & Warshaw, 1990; Khare & Inman, 2006) will provide deeper insights into the formation of the pre- (attitudes, intentions) and post-purchase behavioural responses of classical music concert attendees – essential to performing arts marketing research. While research in the performing arts previously focused on improving service strategies and segmenting the people who attend, this study bridges a gap in arts marketing research by integrating social-psychological influences with measures of behavioural response into a conceptual model that is capable of accounting for classical music audience’s internal decision-making process.

For easy reference, a table listing the key definitions for this chapter and discussed constructs for the next can be found in Appendix C.
CHAPTER 3 ATTITUDINAL AND INTENTIONAL THEORIES REVIEW

Attitudinal theories

This chapter begins by introducing ‘attitudes’ and ‘social norms’ – the main constructs of attitudinal theories – detailing their development in the Theory of Reasoned Action (TRA) and, subsequently, the Theory of Planned Behaviour (TPB). Central to attitudinal theories is that one’s intentions and behaviour are determined by attitudes stemming from relevant beliefs (Ajzen, 1985, 1991). As such, one’s behavioural choices are seen as dependent on the association of one’s attitudes, intentions, perceived abilities and goals with the perceptions and opinions of significant other people to whom one is connected (social norms). This contextualises behaviour as social-psychological in nature.

3.1 Theory of Reasoned Action (TRA)

The TRA conceptualises that intention mediates between attitude towards the behaviour and the behaviour itself (see Figure 1). As such, besides having one’s own attitude towards a behaviour (that is, one’s positive or negative evaluation of engaging in that behaviour) influencing intention, subjective norms (the perceived social pressure exerted by important others whether to perform a behaviour) and the anticipated consequence of performing or not performing the behaviour also influence intention. This thereafter predicts the performance of a behaviour (Bagozzi, 1992, 1993; Bagozzi & Kimmel, 1995; Ajzen, 1991; Ajzen & Fishbein, 1980; Fishbein & Ajzen, 1975).
As such, the TRA was specifically designed to explain intentional behaviours over which one has control, so that one can perform behaviours effortlessly if so desires (Ajzen & Fishbein, 1980; Ajzen & Madden, 1986). Research findings show that the constructs of attitudes and subjective norms account for 40–50% of the variance in behavioural intentions (Ajzen, 1991; Armitage & Conner, 2001; Sheeran & Taylor, 1999; Sheppard, Hartwick, & Warshaw, 1988).

**Limitations of the TRA**

In its application to behaviours that one believes one can or will perform with certainty (Ajzen & Fishbein, 1980; Fishbein & Ajzen, 1975), the TRA considers behaviours as non-problematic and unlikely to be resisted by impediments (Fishbein & Stasson, 1990; Ajzen, 1985). Behaviours, however, may require external resources, opportunity or cooperation from others, or are potentially influenced by non-intentional factors (personal deficiencies or external limitations that obstruct the performance of
behaviours). In this regard, Ajzen and Madden (1986, p. 456) noted the insufficiency of the TRA ‘whenever control over the behavioural goal is incomplete’. Following this realisation, the predictive validity of the TRA consequently diminished (Armitage & Conner, 2001; Bagozzi, 1992, 1993; Godin & Kok, 1996; Randall & Wolff, 1994; Sheeran & Orbell, 1998; Sheppard et al., 1988; Liska, 1984). The TPB was then developed to account for the TRA’s limitations in explaining behaviours beyond one’s intentional control (Ajzen, 1985, 1991, 2002).

3.2 Theory of Planned Behaviour (TPB)

With the TRA as its predecessor, the TPB (see Figure 2) extended the TRA by including perceived behavioural control as another determinant of intentions alongside attitudes and subjective norms. The TPB therefore perceives that attitudes; determinants of subjective norms; and the perceptions of behavioural control would influence a behaviour (Ajzen & Madden, 1986).

By incorporating the construct of perceived behavioural control (one’s perception of the ease or difficulty to perform a behaviour) which relates to Bundura’s (1977, 1994, 1997) the concept of self-efficacy, the TPB enhanced the TRA in its capacity to explain both intentional and non-intentional behaviours (Ajzen, 1988, 1991; Bagozzi, 1992; Armitage & Conner, 1999; Conner & Armitage, 1998; Godin & Kok, 1996; Sheeran & Orbell, 1999; Sheeran & Taylor, 1999).
Figure 2. The TPB (after Ajzen 2006)

**Perceived behavioural control**

Perceived behavioural control is posited to determine intention and behaviour as people’s beliefs of their own control are accurate evaluations of their current control over a behaviour; and taking on impossible tasks is generally not the norm (Abraham & Sheeran, 2003; Ajzen, 1998; Bagozzi, 1992; Sheeran, 2002). The construct of perceived behavioural control therefore accounts for one’s underlying beliefs of the existence or absence of vital resources or opportunities (Ajzen & Fishbein, 1980). Such control beliefs could stem from previous experiences with that particular behaviour or influenced by experiences with significant others, so that the perceived difficulty of performing a behaviour could heighten or diminish (Trafimov, Sheeran, Conner, & Finlay, 2002; Bagozzi, 1992, 1993; Doll & Ajzen, 1992).
In line with the TRA, when a person is given complete control over their behavioural performance, their intention alone should adequately predict their behaviour. This emphasises the importance of perceived behavioural control when intentional control over a behaviour declines (Bagozzi, 1992). As such, one will perceive greater perceived control over a behaviour in a situation with little impediments and a wealth of opportunities (Sheeran, Trafimow, Finlay, & Norman, 2002; Doll & Ajzen, 1992).

*Intentions not attitudes as key*

The TPB further posits that intentions are predicted by attitudes, subjective norms and perceived behavioural control, implying the significance of intentions as a key determinant of behaviour. As such, having more positive attitude and subjective norm towards a behaviour as well as a larger amount of perceived behavioural control will strengthen one’s intention to engage in the behaviour (Walsh et al., 2008; Sheeran, et al., 2002; Bagozzi, 1993; Doll & Ajzen, 1992). Essentially, in place of attitudes, the TPB considers behaviours to be dependent on motivation (intention) and behavioural control (Ajzen, 1991).

*In support of the TPB*

The TPB as a model appears parsimonious and has been supported in correlational surveys (Perugini & Conner, 2000). Meta-analyses indicate that attitudes, subjective norms and perceived behavioural control explain 30–50% of the variance in intention (Armitage & Conner, 2001; Sheeran & Taylor, 1999) and that intention and perceived behavioural control explain 20–40% of the variance in behaviour (Armitage & Conner,
Furthermore, Godin and Kok (1996) reviewed 76 applications of the TPB and found that, after controlling for attitudes and subjective norms, perceived behavioural control predicted intentions in 65 cases (86%). An average additional variance of 13% was attributable to perceived behavioural control. Additionally, the TPB accounted for a wide range of behaviours. Across 154 applications of the TPB, the variance in intention explained was 39% (Armitage & Conner, 2001).

As a tool, the TPB also possesses clear indications on the predictive accuracy of the cognitive antecedents of behaviour (Ajzen & Fishbein, 1980; Abraham & Sheeran, 2003). With compatible measures of attitudes, subjective norms, perceived behavioural control, intentions and behaviour applied in the same context and taken as closely as possible in time, the TPB demonstrates empirical support and is effortlessly operationalised (Bagozzi, 1992; Sheeran & Orbell, 1998; Abraham & Sheeran, 2003; Perugini & Conner, 2000).

Limitations of the TPB and TRA

While there is little doubt of the value of the TPB, questions have been raised about the adequacy of both attitudinal theories in explaining behavioural intentions and behaviour. Specifically, both theories do not envision behaviour as being in part intentional and in part unintentional, so that actions could actually be intended and unintended (Bagozzi, 1992, 1993; Liska, 1984; Ajzen & Madden, 1986). That is, in their conception of behaviour as being singularly enacted and independent of subsequent actions, the attitudinal theories fail to capture the bigger perspective, which connects
the reasons for many singular enactments of behaviour together into one purpose.

Additionally, attitudinal theories cannot determine when intentions will occur. In their assumption that the link between the attitude/social norm and intention is non-contingent, attitudinal theories are limited in providing insight into the conditions under which attitudes and social norms might lead to or cause intentions (Bagozzi, 1992, 1993). This consequently gave rise to the introduction of the element of goal-directed behaviour, which allows for a better account of intentions. The limitations of these attitudinal theories are discussed below.

*Lack of a broader consideration of behaviours*

In their assumption that behaviour is singular and unrelated, the TRA and TPB fail to consider behavioural consequence as the outcome of both direct attitudinal-belief choices and indirect alternatives.

Essentially, the TRA and TPB render cognitions that refer to alternative behaviours as unnecessary of consideration because these cognitions are thought to only affect behaviour-specific attitudes, subjective norms, perceived behavioural control and intentions (Abraham & Sheeran, 2003; Fishbein & Ajzen, 1980, Bagozzi, 1993). However, studies have shown that analysing respondents’ behavioural choice provides a more precise depiction of the decisions that guide respondents’ future behaviour (Abraham & Sheeran, 2003). For example, in research on women’s occupational decisions between career pursuit or staying home and on voting, Sperber, Fishbein and Ajzen (1980) and Sheppard et al. (1988) found that the differential measures of
attitudes, subjective norms and intentions for two additional behavioural measures provided greater prediction of intention and behaviour compared to measures that referred to only one (Fishbein, Ajzen, & Hinkle, 1980). Thus, this lack of consideration for behavioural consequence as stemming from both direct attitudinal-belief choices and indirect alternative influences is a limitation of the TRA and TPB.

Next, the TRA and TPB narrowly perceive action as single performances of guided behaviours (Bagozzi, 1993; Eagly & Chaiken, 1993). Focusing on the prediction of one behaviour neither takes into account the relationship that behaviour could hold with other behaviours one engages in to attain the same goal, nor considers that behaviour's relationship to other competing goals (Abraham & Sheeran, 2003). In Abraham and Sheeran's example, the broader goal of being healthy leads to a favourable association between exercise and healthy eating and a negative association between exercise and smoking. As such, multiple behaviours could be performed towards the same goal, and consideration of such is beneficial to understanding people's overarching motivation.

In another example, evident from Bagozzi and Edwards's (1998; Fishbein, 1980) research, although perceived behavioural control of the goal of losing weight predicts goal intention and behavioural intentions to influence the relevant action taken towards weight loss, external factors like metabolic rates can also impact on the effects of exercise and dieting behaviours on losing weight, thereby affecting goal achievement. As such, consideration of the full picture would enhance the understanding of how one could engage in different behaviours for the same reason (Abraham & Sheeran, 2003; Sheeran & Trafimow, 2001; Bagozzi, 1993). In further justification for this, Sheppard et al.'s (1988) meta-analysis showed that consideration of the measures that reflect the
choice of a behaviour to attain a goal enhances the prediction of specific behaviours. This finding added support for Abraham and Sheeran’s (2003; Sheeran & Trafimow, 2001; Perugini & Bagozzi, 2001; Bagozzi et al., 2003) incorporation of the contribution of goals in shaping behaviour.

The relationship between intention and behaviour as posited by the attitudinal theories therefore fails to recognise that intentions to engage in a specific action are potentially mediated by their longer-term goals. The TPB, in its assumption that goals represent distal determinants of behaviour, so that influence is fully mediated by more proximal determinants of behaviour, narrowly advocates that goal-related constructs will not influence the prediction of behavioural intentions once the proximal determinants are taken into account (Eagly & Chaiken, 1993). This reflects the TPB’s inability to explain holistic behaviours. Hence, although both attitudinal theories are able to predict behaviours, they are limited in their ability to present a complete picture of what binds different behaviours together (Abraham & Sheeran, 2003; Sheeran & Trafimow, 2001; Perugini & Conner, 2000; Bagozzi, 1993).

**Indeterminate conditions of intention formations**

Attitudinal theories are also limited in their capacity to provide insight into the conditions under which attitudes and social norms might lead to or cause intentions – that is, how intentions become energised (Bagozzi, 1992, 1993; Fazio, 1995). Accordingly, attitudinal theories either consider that intention will result whenever an attitude and/or social norm is a match, or believe that both attitude and social norm do not invariably produce an intention; something else is needed). However,
conceptualising that intention formation is non-contingent is not recommended because one can have positive beliefs towards an action and be encouraged by significant social influences to engage in the behaviour but still decide not to take action (Bagozzi, 1993). Furthermore, the person could also be affected by other competing and contradictory intentions. In this regard, attitude and social norm do not influence intention per se. Other initiators of intentions such as psychological conditions are also required (Dholakia, Gopinath, & Bagozzi, 2005, Bagozzi, Dholakia, & Basuroy, 2003; Perugini & Bagozzi, 2001; Bagozzi, 1993). To this end, attitudes, subjective norms and perceived behavioural control explain behaviour but do not incorporate the explicit motivational situation essential for intention formation.

Given that attitudinal theories do not holistically account for the conditions that allow for intentions to form, researchers have therefore sought to enhance the TPB by introducing new predictors of both intentions and behaviour (Perugini & Conner, 2000; Verplanken & Aarts, 1997; Bagozzi, 1981, 1992, 1993; Trianis, 1977). To this end, researchers have considered including constructs such as identity (Sparks & Sheppard, 1992; Armitage & Conner, 1999), past behaviour (Bagozzi, 1981) and goals (Bagozzi & Edwards, 2000), noting their improvement to the prediction of intention and behaviour.

Summary

To sum up the discussion of attitudinal theories, it appears that the attitudinal theories are lacking the explanatory determining motivation or will to enact a behaviour since having the capacity to act does not necessarily lead to action. Action thus requires self-intervention (Secord, 1984; Bagozzi, 1993) – an intellectual and motivational process
that follows the choice to pursue a goal or perform a behaviour. The consideration of behaviours as goal-directed and involving both direct and indirect influences has therefore been prerequisite to the development of later theories of trying and intentional models (Bagozzi & Dholakia, 1999).

*The notion of goal-directed behaviours*

Goal-directed behaviours are defined as behaviours one wishes to perform in spite of existing impediments (such as a lack of resources or limitations in ability). As such, goal-directed behaviours are performances that one believes are problematic (Bagozzi & Warshaw, 1990). Categorised either as intermediate and consequence-based goal-directed behaviours, the former entails overcoming problematic behaviour in order to achieve one’s desired goal, while the latter involves actions taken on for their very purpose (Bagozzi & Warshaw, 1990; Bagozzi, 1993). A consequence-based goal-directed behaviour is thus suggested when people exercise for the exercising experience itself, rather than as a means to another goal, like losing weight (Bagozzi & Warshaw, 1990; Bagozzi, 1993). The consideration of behaviours as goal-directed implies that the performance of actions need not be an end in itself. Actions in this context constitute a striving process towards a goal.

Although the TRA and TPB are not intended to interpret behaviour as a consequence of goals, they do predict both dimensions of goal intentions (Bagozzi & Edwards, 1998, 2000). As a result, later theories began to consider goals and intentional behaviour, building on Gollwitzer’s (1990, 1996) model of action phases and the theory of self-regulation posited by Bagozzi (1992, 1993; Bagozzi & Dholakia, 1999), thereby
progressing from attitudinal theories into the Theory of Trying.

### 3.3 The Theory of Trying

Bagozzi and Warshaw (1990) formulated the Theory of Trying to explain goal-directed behaviours. Accordingly, the construct ‘trying to consume’ is perceived as both a direct intention to try and indirectly through attitudes and social norms to intention, in relation to trying (Bagozzi, 1993). The Theory of Trying therefore posits an intended behaviour to be problematic to its outcome or success, such that, apart from actions that face no impediments to their successful execution, decision-making is now seen as an act of trying to achieve a behavioural goal (Bagozzi & Warshaw, 1990).

That action is constituted as the striving process differentiates the Theory of Trying from the TRA and TPB, which both perceive the performance of actions as geared towards an end result (Bagozzi, 1992, 1993). The Theory of Trying, as shown in Figure 3, also introduced new variables, evident from its refinement of the concept of attitude and the incorporation of the influences of frequency and recency of past trying (Bagozzi & Warshaw, 1990).

**Elaboration of attitudes**

In place of a single attitude, the Theory of Trying posits that attitudes towards success, attitudes towards failure and the process of striving towards a goal regardless of one’s success or failure, have an independent influence on intentions (Bagozzi & Warshaw, 1990; Bagozzi, 1993).
NOTE. - Regarding the $\sum be$ terms, the $b's$ are consequence likelihoods, the $e's$ are consequence evaluations; subscript $i$ refers to consequences contingent on success, subscript $j$ refers to consequences contingent on failure and subscript $k$ refers to consequences associated with the process of trying, independent of success or failure considerations.

**Figure 3. The Theory of Trying (after Bagozzi and Warshaw 1990)**

Attitudes towards success and failure are hypothesised to interact respectively with expectations of success and failure, so that their ‘multiplicative’ effects predict intentions (Bagozzi & Warshaw, 1990; Bagozzi, 1993). This subsequently means that anticipations towards success and non-failure must accompany one’s attitudes towards success and failure before an attitude to trying can be formed. Tested in the context of trying to lose weight and the intention to exercise (Bagozzi & Warshaw, 1990), action was construed as a sequence of attempts to achieve a final outcome, wherein the attempts involved physical as well as mental efforts following the formation of an intention to try. Accordingly, trying to lose weight accounted for more variance than the
intention to try, with 45% of the variance accounted for in time one and 61% in time two of their study (Bagozzi & Warshaw, 1990).

Strong support has been found for an interaction between attitude towards success and expectations of success, although mixed support was noted for an interaction between attitude towards failure and expectations of failure (Bagozzi, 1992; Bagozzi & Kimmel, 1995). The generation of other outcomes should one succeed or fail in achieving a goal functions to initiate appraisal and anticipatory affect, reflecting the role of emotional appraisal (Stern, 1996; Frija, 1986). As such, anticipated emotions are now considered to function as independent variables during the decision-making process (Perugini & Bagozzi, 2001, 2004; Bagozzi et al., 2003).

_Incorporation of past trying (frequency and recency)_

As frequency of past trying is seen to influence both intention to try and trying, and recency of past trying, these two variables have been incorporated into the Theory of Trying (Bagozzi & Warshaw, 1990). Frequency and recency effects hold conceptual differences and thus function independently (Bagozzi & Dholakia, 2002). For example, one may have in the past always performed a given behaviour but not done so recently or one could have recently performed a new behaviour without previous experience at it (Bagozzi & Kimmel, 1995; Bagozzi & Dholakia, 2002).

_Frequency of past trying_

The frequency of past trying guides future behaviour (Oullette & Wood, 1998). When a
behaviour is consistently executed in the same situation, such frequency of the previous behaviour indicates habit strength and consequently influences future behaviour (Bagozzi, 1992). In contrast, when a behaviour is new or performed in unpredictable situations, one's previous frequency of engagement in the behaviour would influence one's intentions as people like to do things that they have done before. A meta-analysis of 64 studies provided vigorous support for the impact of frequency of past behaviour on both intentions and future behaviours (Bagozzi & Dholakia, 2002; Ouellette & Wood, 1998). Additionally, it was noted that direct experiences led to stronger attitude–behaviour associations than indirect ones, with direct experiences also increasing the predictive power of intentions and perceived behavioural control (Doll & Ajzen, 1992).

**Recency of past trying**

Recency of past trying also affects trying (Bagozzi & Warshaw, 1990). Recency of behaviour performance influences future behaviour in terms of whether the accessibility to adjustment biasness occurred during information processing and whether the behaviour was recently executed (Bagozzi & Dholakia, 2002; Tversky & Kahneman, 1974; Bagozzi & Warshaw, 1990; Bagozzi, 1992). The recent engagement in a behaviour could provide much greater implicit information on intentions than those accessible to conscious awareness (Bagozzi, 2000). In support, intentions to try and recency of past trying, rather than its frequency influenced weight loss (Bagozzi & Warshaw, 1990; Bagozzi & Kimmel, 1995). Recency thus indirectly signals whether an intention is triggered and positively correlates with subsequent engagement in that behaviour (Perugini & Bagozzi, 2001; Bagozzi, 2000). As such, consideration of the influence of both frequency and recency of past trying on decision-making is posited to
clarify the effects of other variables, thereby allowing for the exact determinants of behaviour to be better understood (Perugini & Bagozzi, 2001; Ajzen & Driver, 1992).

Summary

In summary, the Theory of Trying perceives decision-making in terms of means, planning and control of goal-directed behaviours and maintenance of trying (Bagozzi, 1992, 1993). As shown in Figure 3, the Theory of Trying has enhanced attitudinal theories by considering behaviour to be influenced by appraisals of the success or failure of goal achievement, with attitudes, subjective norms, perceived behavioural control, anticipated expectations towards success and failure and past trying now seen to altogether influence intentions (Bagozzi & Kimmel, 1995; Bagozzi, 1992). The Theory of Trying, however, does not adequately address the specific means needed, or account for the times when goal pursuit is not successful. The Theory of Trying therefore is lacking in its explanation of the significance of goal pursuit or the role of volitive processes. As such, the Theory of Trying is not without its limitations.

Limitations of the Theory of Trying

The Theory of Trying does not consider how trying relates to goal pursuit and the volitional role of intentions.

In its simplistic interpretation of trying – perceiving trying as a self-measured effort taken to achieve a goal (Bagozzi, 1993) – the Theory of Trying neither considers the actions needed in order to achieve the goal nor how choices made over those actions
will impact on one's evaluation of goals and subsequent goal pursuit. That is, as one can intend to attain a goal but fail to succeed in goal pursuit, the consideration of means is therefore important. As such, although Bagozzi and Warshaw (1990; Bagozzi, 1993) assumed trying as the crucial element connecting intentions of goal pursuit to goal achievement, the explicit role of means in trying was not addressed.

Consequently, this led to the development of intentional models that distinguish between volitive and non-volitive behavioural processes intervening between attitudinal formation and behaviour enactment/goal attainment (Bagozzi, 1993).

### 3.4 Development of intentional models

Intentional models are characterised by the notion of trying and their emphasis on the role of intentional (reasoned) and conative processes with regards to goal pursuit, with behaviour enactment perceived to be the outcome of appraisals of goal attainment or failure. This section presents descriptions of intentional models in the following order: Bagozzi's (1993) Model of Intentions, Gollwitzer's (1990) model on action phases of self-regulatory behaviour and Bagozzi and Dholakia's (1999) illustration of the stages of a consumer's behaviour towards goal pursuit.

**Bagozzi's Model of Intentions**

Bagozzi (1993; Heider, 1958) reintroduced trying, this time taking strength into consideration, so that trying is perceived as the overall intentions process and chosen strategies taken on during goal pursuit. This differs from intention to try, which
happens prior to the consideration of means. With intention now comprising a directional focus and strength exertion measure, trying is now perceived as a key determinant of action alongside ability and environmental factors.

*Figure 4. Model of Intentions (adapted from Bagozzi 1993)*

As shown in Figure 4, decision-making begins with a goal in mind, wherein one contemplates subsequent outcomes should one succeed or fail to achieve the goal, with attitudes and social normative pressure influential on the process of goal pursuit (Bagozzi, 1993). The choice made to pursue one goal out of others (see Figure 3) is central to the Theory of Trying.

In the second stage of decision-making – choice among means and trying to pursue a goal – the intentional processes are emphasised (see Figure 4). Following having a positive attitude, encouragement by others and one's intention to pursue the behaviour, one evaluates the means to achieve that goal. Choice(s) among possible means is then made (Bagozzi, 1993). Trying is therefore stimulated when one's choice of means is
narrowed down following the evaluation. However, intentions can also arise from a strongly felt *impulse* (path b in Figure 4), so that such impulses could result in behaviour without any ‘trying’ behaviour undertaken to pursue a goal (Bagozzi, 1993) Still, regardless whether responses stem from reasoning or impulses, trying also entails taking the effort to plan and evaluate one’s actions towards the goal and one’s persistence to both the goal and steps taken to attain it. That is, following choices being made and intentions being formed to perform means, the *trying* occurs, wherein five aspects of trying are purposed to lead to goal pursuit: plans/mental effort, scripts, instrumental acts, physical effort and commitment (Bagozzi, 1993).

Bagozzi’s Model of Trying appears to have parallels with Gollwitzer’s (1990, 1996) work on action phases. As such, the work of Gollwitzer (1990, 1996) was instrumental in developing intentional models. His influential framework is explained in the subsequent discussions of intentional models.

*Gollwitzer’s action phases*

Gollwitzer perceives action phases as consisting of four stages, inclusive of transitions between the stages. Driven by desires, the ‘pre-decisional’ stage entails in the evaluation of potential goals and establishing preferences among them. Subsequently, with the decision to pursue a goal, goal intention is then formed (Abraham & Sheeran, 2003). Goal intention then precedes the ‘pre-actional’ phase, when the means to goal pursuit is considered. The ‘actional’ phase that follows engages in and controls the means to goal achievement so that during the ‘post-actional’ phase, goal achievement or failure is
evaluated based on one's desires. Thereafter, one decides whether to continue or halt goal pursuit (Gollwitzer, 1996; Abraham & Sheeran, 2003).

As shown in Figure 5, this model of action phases was applied in Bagozzi and Edwards's (1998) study on the self-regulation of body weight.

Figure 5. Trying and self-regulation (after Bagozzi and Edwards 1998)

Likewise, Bagozzi and Dholakia's (1999) conceptualisation of behaviour towards a goal pursuit was clearly built upon Gollwitzer's (1990, 1996) initial framework. Therefore, in line with Gollwitzer, Bagozzi and Dholakia (1999) categorised goal pursuit in terms of goal setting and goal striving (see Figure 6).
According to Bagozzi and Dholakia (1999), the intentional initiations of goal pursuit activities for consumers occur when a goal intention is formed. Goal intentions could be either directed at the end-state of behaviours (such as 'I intend to buy a car today') or targeting the actions taken towards a goal (for example, 'I intend to swim next week in order to lose 2 kg'). Goal intentions then lead to implementation intentions, wherein one intentionally intends to perform a goal-directed behaviour should future contingencies occur (Gollwitzer, 1996).

Next, the third stage involves intentional action planning and elaborates on implementation intentions. Herein, the choice of means is vital to goal planning (Bagozzi, 1992) such that the focus is on specific ways in which a goal can be achieved (Gollwitzer, 1996). Following planning, actual implementation steps are taken during the fourth stage of action initiation and control so that intentions are enacted, and goal-directed behaviours guided. Implementation intentions are realised through the consideration of whether progress was made towards the goal, whether adjustments

Figure 6. Goal setting and goal pursuit behaviour (after Bagozzi and Dholakia 1999)
need to be made and how well one's plans were enacted.

Thereafter, goal attainment or failure pertains to the comparison of the outcome achieved against a benchmark, determining whether efforts at goal pursuit should be maintained, increased or disengaged (Carver & Scheier, 1996). A feedback cycle occurs wherein the discrepancy between one’s goal and its achievement is appraised, generating emotional responses and reactions of satisfaction or dissatisfaction. When one considers how one feels about goal attainment or failure, one’s emotional and rational reactions update one’s goals, motivation towards goal pursuit and behaviour relating to planning, means and implementation (Bagozzi, Gopinath, & Nyer, 1999). Figure 6 summarises the goal-setting process and goal pursuit behaviour undertaken by consumers.

Summary

Overall, these intentional models distinguish goal attainment from motivational, cognitive and attitudinal processes (Bagozzi & Dholakia, 1999; Bagozzi, 1993) so that decision-making differs from decision/intention implementation.

Subsequently, as means are appraised in terms of the formation of specific ability, attitudinal beliefs and emotional responses towards the set of means needed for goal attainment (Bagozzi, 1993), intentional models address both internal and external factors shaping the means (see Figure 4) (Bagozzi & Edwards, 1998).

As such, by incorporating the choice of means as well as the planning, monitoring and
control of strivings pertaining to goal pursuit (Bagozzi & Dholakia, 1999; Bagozzi, 1993), intentional models combine the key variables proposed in the TPB and Theory of Trying.

### 3.5 Significance of goals

As performing and cultural arts audiences have different goals when they choose to attend artistic events (Conway & Leighton, 2012; Bernstein, 2006), arts organisations have undertaken research on consumers’ goals towards arts events (Johnson & Garbarino, 1999). Goals can be formed out of various needs – for example, to feel emotions, cultural fulfilment, interest and social hedonism (Whalmsley, 2011; Hill, O’Sullivan, & O’Sullivan, 2000). Alternatively, enrichment goals include goals aimed at cultural enrichment, educational experience, patronage of the arts and deriving an emotional experience, while leisure goals include those involving entertainment, relaxation, diversion and a social night out with friends. Hence, its consideration could potentially elucidate the involvement and frequency of attendance differences between full-season subscribers and individual performance ticket purchasers. In support of this, Johnson and Garbarino (1999) distinguished between the goal orientations of heavy versus light users of theatre cultural products, which motivate their decisions to attend theatre performances.

In this regard, decision-making behaviour occurs initially at the level of goals and then at the level of actions needed to attain the chosen goal (Gollwitzer, 1996; Perugini & Conner, 2000; Bagozzi et al., 2003). Goals are therefore significant and shown to drive behaviour (Bagozzi & Dholakia, 1999).
As demonstrated in the next section, the significance of goals is relevant to the MGB.

### 3.5.1 Significance of goals to the MGB

The MGB deems behaviours as functional to goals (Bagozzi et al., 2003; Perugini & Bagozzi, 2001; Perugini & Conner, 2000; Eagly & Chaiken, 1993) so that the affective, cognitive, motivational and intentional antecedents of behaviour are perceived as directed towards the achievement of the related goal. As such, behaviours are framed according to the following: I intend to do X in order to achieve Y. The MGB therefore considers the influence of goals in two ways: 1) as distinct from behavioural intentions and 2) as influential on behaviour such that only actions useful to goal achievement are selected (Bagozzi et al., 2003; Perugini & Conner, 2000).

**Interplay between goals and behavioural intentions**

The MGB distinguishes between goals and behavioural intentions, advocating that since it is not clear that the cognitive determinants of a goal-directed behaviour can adequately predict intention to perform that behaviour, focusing simultaneously on goals and behaviours and the specific ways in which goals translate into intentions will improve the prediction of behavioural intentions over and above their most proximal determinants (Perugini & Conner, 2000).

In support of the above, research showed that this incorporation of goals enhances the prediction of behaviour and intentions (Bagozzi & Dholakia, 1999; Perugini & Conner,
2000; Armitage & Conner, 2001; Taylor, Bagozzi, & Gaither, 2005). In particular, Armitage and Conner (2001) found that after analysing a representative sample of TPB studies, dividing between those referring to broader behaviours or goals (n=37) and those referring to specific behaviours (n=17), the average prediction of variance in intentions was 43% for goals and 33% for specific behaviours. Thus, goals impact motivation and intention towards performing a behaviour (Bagozzi et al., 2003; Bagozzi & Perugini, 2001; Perugini & Conner, 2000).

*Importance of usefulness of behaviour towards goal*

In addition, the MGB confirmed usefulness as the most important reason to choose a particular behaviour as a means to achieve a goal (Perugini & Conner, 2000). Therefore, among a set of possible goal-directed behaviours leading to the same goal, those with higher perceived usefulness to achieve the goal will be selected (Perugini & Conner, 2000). By contrast, if a behaviour is evaluated per se without relation to a goal, pleasantness or easiness considerations will prevail over usefulness. This reflects the dynamic interplay between goal and behaviour, such that the existence of a goal directs the choice of a particular behaviour (Perugini & Conner, 2000). With its consideration of behaviour as both intentional and goal-directed, the MGB thus differs from previous attitudinal and intentional models.

3.6 The MGB
The MGB (see Figure 8) appears to be a robust model for explaining decision-making processes as it includes the roles of attitudes, affect, subjective norms, perceived behavioural control and past behaviour drawn from both the TPB and Theory of Trying, while integrating the affective (anticipated emotions), motivational (desires) and automatic processes (past behaviour) not considered by the TPB (Perugini & Bagozzi, 2001; Bagozzi et al., 2003). Therefore, by introducing the constructs of positive and negative anticipated emotions as additional predictors of desires and defined in respect to goal achievement and failure, the MGB considers goal-related variables alongside behaviour-related variables (Perugini & Conner, 2000; Ajzen, 1991), thereby better predicting behavioural intentions than the TPB (Perugini & Conner, 2001). Fundamental to the MGB, then, is that behaviours are directed towards goal achievement.

Noting that the MGB was developed to be applied to decision-making with the purpose
of performing a behaviour to attain a specific goal, it could be suggested that the TPB works best when actions are ends, while the MGB enhances the understanding of decision-making when actions are means to end-state goals (Perugini & Bagozzi, 2001). We will now consider the constructs incorporated in the MGB that further distinguish it from the TPB.

3.6.1 Desire as a key construct

The MGB proposed desires as the most proximal determinant of intentions, wherein desires provide the direct impetus for intentions, mediating the effects of attitudes, subjective norms, anticipated emotions and perceived behavioural control on intentions (Perugini & Bagozzi, 2001; Taylor, Bagozzi, & Gaither, 2001; Walsh et al., 2008). Chi-square difference tests revealed that the direct paths from attitude, positive anticipated emotions, negative anticipated emotions, subjective norms and perceived behavioural control to behavioural intentions are non-significant, demonstrating that desires towards a behaviour mediate the effects of the predictors of desires on intentions, which in turn influence behaviour (Perugini & Bagozzi, 2001).

With widespread evidence showing that intentions are important predictors of behaviour (Bagozzi, 1992; Perugini & Bagozzi, 2001, 2004; Bagozzi & Edwards, 1998; Bagozzi & Kimmel, 1995; Sheeran, 2002; Eagly & Chaiken, 1993), the study of constructs that can improve the prediction of intentions e.g., desire, would therefore be beneficial (Bagozzi, 1992; Perugini & Bagozzi, 2001, 2004; Bagozzi & Edwards, 1998; Bagozzi & Kimmel, 1995; Sheeran, 2002; Eagly & Chaiken, 1993). In support of this, the inclusion of desires during the pre-intentional stage of decision-making significantly increased
the variance predicted in behavioural intentions across 11 studies from 0.35 to 0.68 (Perugini & Bagozzi, 2001).

The inclusion of desires in the MGB thus accounts for a higher variance in intentions compared to attitudes. Additionally, desires are shown to be distinct from intention (Malle & Knobe, 1997, 2001).

Desires has also been considered the central impetus for intention formation by philosophers (Leather, 1983; Davis, 1984; Lawrie, 1980; Mele, 1995; Searle, 1983), although as a concept it has never been specifically alluded to in contemporary attitude theories (Ajzen, 1991; Eagly & Chaiken, 1993). Posited as being object driven towards someone or something in the future so that desires are seen as extrinsic in nature, people experiencing desires are burdened with a nagging sense of incompleteness or loss (Linstead & Biewis, 2007). Desirability therefore addresses the ‘why’ aspects of an action (Vallacher & Wegner, 1987) and is defined as the significance of a goal outcome (Perugini & Bagozzi, 2004; Ben-Hamida, Mineka, & Bailey, 1998; David, Green, Martin, & Suls, 1997).

### 3.6.2 Distinguishing desires from intentions

Desires are distinct from intentions (Malle, 1999; Malle & Knobe, 1997, 2001; Mele, 1995) as an intention is a further step in the decision-making process and implies some form of commitment to the action. In contrast, a desire can be more fleeting and might not involve any decision to act upon it (Malle & Knobe, 2001). Therefore, intentions ‘presuppose’ desires such that, although a desire to perform the act is prerequisite to

The MGB considers the distinction between desire and intention in terms of the criteria of perceived performability, action-connectedness and temporal framing (Perugini & Bagozzi, 2004).

*Perceived performability* is implied when one believes one can perform the action (self-efficacy), expects to succeed in the action and perceives that the action will result in goal achievement. In this regard, intended actions are perceived as more performable than desires ones because intentions to take action generally only occur where there is already an adequate level of self-confidence about performing the action (Perugini & Bagozzi, 2004). In other words, desires can exist without self-efficacy but intentions during decision-making are only formed when one expects to succeed and achieve in relation to an action or goal.

*Action-connectedness* refers to the scope of connectivity within the course of one’s actions (Perugini & Bagozzi, 2004). In this regard, intentions will be more strongly associated with goals rather than desires because intentions imply a designated committed persistence and would involve post-intention planning activities towards goal achievement (Bagozzi, 1992; Bagozzi & Edwards, 2000; Bratman, 1987, as cited in Perugini & Bagozzi, 2004). By contrast, desires are associated specifically only to intentions and cognitive states in the pre-intention stage, with the means to a behaviour usually unspecified prior to intention formation. As such, desires hold higher levels of abstraction than intentions.
Temporal framing refers to the time frame of a course of action towards a goal (Perugini & Bagozzi, 2004). In this regard, desires are usually either time indefinite or do not hold timing considerations until a decision has to be made, unlike intentions which tend to be now-oriented, and involve multiple timing issues related to practical implications, such as opportunities and one’s plans (Perugini & Bagozzi, 2004). Desires are therefore less impacted by feasibility considerations than intentions since desires are not constrained by practicalities (Liberman & Trope, 1998).

In light of the differences between desires and intentions, desires are thus perceived to represent the key impetus of intention, integrating the effects of anticipated emotional consequences, attitudes towards the action, perceived social pressure towards performing the action, social pressure appraisals, perceived control of the decision-making and the past experience of performing that action in the formation of intention (Perugini & Bagozzi, 2004). In support of this, Perugini and Bagozzi (2004) found that the MGB accounted for 58% of the variance in behavioural desire, 58% in intention and 26% in behaviour, while the TPB only accounts for 32% of the variance in intention and 20% in behaviour. Additionally, with a good model fit (CLI=0.96, TLI=0.94, RMSEA=0.07), Perugini and Conner (2000) noted their highest correlation between behavioural desires and intentions (Ø=0.86). This reiterates the pivotal function of desires in the decision-making process; hence, it is essential to consider the significant influence of desires.

3.6.3 Anticipatory emotions/affect
The MGB also posits anticipated emotions in relation to goal achievement or failure to have a motivational part in goal setting and the initiation of behaviour-related processes. Positive and negative anticipated emotions are thus introduced as predictors of desires and defined with respect to goal achievement and failure (Perugini & Conner, 2000).

Anticipated emotions represent pre-factuals (Gleicher et al., 1995) and are posited to independently influence the desire to perform a given action (Perugini & Bagozzi, 2001, 2004; Bagozzi et al., 2003). In energising attitudes by generating appraisals of the outcomes should one fail or succeed in goal achievement, emotional appraisals are produced (Bagozzi, 1993). Anticipated emotions are thus not passive responses retrieved from memory, as are attitudes. Instead, they relate to how one feels about outcomes relating to goal pursuit so that through the appraisal of goal attainment and failure, a behaviour towards goal pursuit occurs (Bagozzi et al., 1998; Bagozzi, 1992; Carver & Scheier, 1990, 1998). The process of decision-making therefore engages affective processes and elicits anticipatory emotional responses (Bagozzi, Baumgartner, & Pieters, 1998; Bagozzi et al., 2003; Perugini & Bagozzi, 2001, 2004; Perugini & Conner, 2000; Bagozzi et al., 2000).

Evident from Bagozzi et al.’s (2003) study, outcome appraisals of succeeding or failing to attain body weight goals led to anticipatory positive and negative emotions respectively, which subsequently impacted intentions towards goal pursuit. These intentions then affect goal-directed behaviours, subsequently determining the degree of goal attainment. Thereafter, positive and negative anticipated emotions are relayed back, emphasising the significance of goal achievement to the individual (Bagozzi et al.,
2003; Bagozzi, 1993). As such, anticipated emotions have been shown to influence desires (Perugini & Bagozzi, 2001). Furthermore, as the single best predictor of captivation at the arts is positive expectation (Brown & Novak, 2007), the influence of positive anticipated emotions (Perugini & Bagozzi, 2001) is significant for the delivery of a successful arts experience.

In this regard, intentional processes towards initiating goal-directed behaviours are perceived to translate anticipatory emotions into desires, intentions and finally, goal-directed behaviour (Bagozzi et al., 2003; Bagozzi, 1992). Perugini and Bagozzi (2001) thus viewed anticipatory emotions as important antecedents in the decision-making process.

**3.6.4 Past behaviour**

In line with previous theoretical developments of the rationale for past behaviour, past behaviour was also incorporated into the MGB as a proxy for habit (Triandis, 1977). Aarts and Dijksterhuis (2000) defined habit as a measure of goal-directed behaviour, activated automatically by the presence of relevant environmental cues when the relevant goal is perceived. Although some habits (like smoking) may not reflect one’s goals at present, habits are action engagements that play key roles in goal attainment, and in relation to which, there are strong associations between specific situational cues and routine behaviour (Abraham & Sheeran, 2003). As such, the MGB posits past behaviour to directly impact future behaviour, and also – depending on circumstances – desires and intentions (Perugini & Bagozzi, 2001; Perugini & Conner, 2000). This implies that past behaviour also potentially influences the motivational and intentional
stages through mechanisms similar to the establishment of automatic links between goals and instrumental actions (Aarts & Dijksterhuis, 2000).

Perugini and Bagozzi’s (2001) research data revealed that frequency of past behaviour influenced subsequent behaviour ($\lambda=.24$) and desires ($\lambda=.24$) but not intentions ($\lambda=.14$, n.s.), while recency of past behaviour failed to influence subsequent behaviour ($\lambda=.14$). For their weight regulation data, frequency of past behaviour influenced intentions ($\lambda=.16$) and desires ($\lambda=.24$) but not subsequent behaviour ($\lambda=.23$).

Furthermore, other research findings show that the number of years of theatre attendance relates to the alignment between customers’ enrichment goals with the organisation’s mission (Johnson & Garbarino, 1999). In this regard, the role of past behaviour has important implications (Perugini & Bagozzi, 2001), with consumers’ frequency of attendance at arts events dependent on whether they had previously attended performing arts events during adolescence and early adulthood – a period when tastes and preferences are specifically formed (Holbrook & Schindler, 1994; Bennett et al., 1999). The consideration of past behaviour is thus important to predicting current behaviour (Verplanken & Aarts, 1999; Oulette & Wood, 1998).

In general, the MGB incorporates past behaviour in terms of both recency and frequency of past trying (Bagozzi & Warsaw, 1990; Perugini & Bagozzi, 2001; Bagozzi & Dholakia, 2002; Leone, Perugini, & Ercolani, 2004), although numerous studies have only focused on either frequency (Perugini & Conner, 2000; Lee, Song, Bendle, Kim, Han, 2012; Song, Lee, Kang, & Boo, 2012; Carrus, Passafaro, & Bonnes, 2008; Knussena, Yule, MacKenzie, & Wells, 2004; Albarracín & McNat, 2005; Taylor, Ishida & Wallace, 2009; Bozionelos &
Bennett, 1999; Hagger, Chatzisarantis, & Biddle, 2001; Norman & Conner, 2006) or recency (Büttgen, Schumann, & Ates, 2012). Frequency measures seem to be more common possibly because frequency unlike recency, is perceived as a form of habit and thus is expected to shape desires and intentions (Leone, Perugini & Ercolani, 2006).

3.6.5 Limitations of the MGB

Focusing only on intentional behaviours

The MGB, however, is not without its limitations. In only focusing on the impact of intentional behaviours towards goal achievement and failure (Perugini & Bagozzi, 2001; Perugini & Conner, 2000), the theory fails to explain specifically how intrinsic and situational factors that are non-intentional by nature (e.g., an individual's confidence and subjective coping abilities) influence decision-making towards goal attainment. Such non-intentional factors could essentially thwart sub-goals and alter expectations of goal attainment during the decision-making process (Perugini & Bagozzi, 2001).

Inconsistency of the relationship between Perceived Behavioural Control and behaviour

The direct relationship between Perceived Behavioural Control (PBC) and behaviour in the MGB has also been inconsistent. PBC does not always predict behaviour (Armitage & Conner, 2001; Perugini & Bagozzi, 2001; Sheeran et al., 2003; Bilic, 2005; Taylor et al., 2005). For example, PBC has been found to influence the desire (λ=.32) to study, but not the associated behaviour (λ=-.10, n.s.); and PBC was further noted to influence desires (λ=.61) and behaviour (λ=.37) towards exercising, but not dieting (Perugini & Bagozzi,
Additionally, in the TPB, PBC was shown to influence intentions directly. Therefore, in this regard, Ajzen (1999) cautions against directly relating PBC to behaviour as PBC may not be an accurate representation of the behaviour being measured. Moreover, as the MGB perceives that attitude, subjective norms, anticipated emotions and PBC work through desires to influence intentions, it could be that desires and the inclusion of anticipated emotions result in a lack of relationship between PBC and actual behaviour.

*Lack of evaluation of the role of goal relevance*

Another limitation of the MGB is its lack of consideration of the role of goal relevance (Perugini & Conner, 2000; Bagozzi & Dholakia, 1999). The MGB is thus unable to explain why some goals are chosen over others (Perugini & Conner, 2000). Given that a goal associated with many desirable and feasible consequences may suddenly appear less attractive when scrutinised in the context of a competing goal (Bagozzi & Dholakia, 1999) and that consumers’ goals can also be perceived to be based on both subjective and objective variables (Kangun, Otto & Randall, 1992; Johnson & Garbarino, 1999), it is thus necessary to incorporate the role of goal relevance during the decision-making process to identify the conditions under which a particular goal appears more important than others.

Therefore, further insight than the MGB can provide is needed into understanding how one or more goals compete for attention to impact on consumers’ ultimate goal choice.

*Lack of evaluation of intrinsic desires*
As the MGB only considers extrinsic desires towards goal achievement (Perugini & Bagozzi, 2001), it does not account for the role of intrinsic desires, wherein an activity becomes worth doing for its own sake (Csikszentmihalyi & Rathunde, 1992; Nakamura & Csikszentmihalyi, 2002) so that the desire for the activity is deemed to be an end in itself (Davis, 1984). This suggests that two types of desire exist.

Davis (1984) also recognised the existence of two types of desire: appetitive desires (pleasure) and volitive desires (action). Volitive desires are based on reasons while appetitive desires occur when one ‘simply’ wants to do something without a reason. Hence, Davis alluded to the existence of an intrinsic form of desire.

In analysing this intrinsic dimension to desires, the philosopher Bataille conceptualised desires as a flowing and shapeless creative/destructive urge (Linstead & Brewis, 2007). Thus, central to Bataille’s philosophy, behaviour is not the replenishment, accumulation or filling of gaps, but rather the squandering of excessive amounts of desire (passion/energy) available (Linstead & Brewis, 2007). In other words, intrinsic desires are unlike extrinsic desires as the latter desire something for its perceived conduciveness to something else one desires, while the former are inherent and already in existence without the necessity for a reason.

Hence, perceiving an intrinsic component to desire is necessary, so that while extrinsic desires are attributed to intentionally satisfying a lack, intrinsic desires exist as an enjoyment/energy, available to be harnessed.
The MGB will now be compared with the TPB to explain the choice of the MGB over the TPB as this study's foundation model.

### 3.6.6 Why the MGB?

The MGB is chosen as the foundation model in this study because of its superior predictive power over the TPB (Perugini & Conner, 2000). The MGB's inclusion of desires enabled a stronger prediction of behavioural desire compared to the TPB, such that the $R^2$ value (30%) of the TPB is substantially lower than that obtained by the MGB (74%) (Perugini & Conner, 2000).

In addition, Perugini and Bagozzi's (2004b) findings revealed that the MGB has a greater capacity to account for intentions and behaviour such that the TPB and MGB accounted for 32% and 78% of the variance in intention, respectively. From Perugini and Bagozzi's (2001) study, the MGB accounted for approximately 88% ($\Delta=40\%$), 34% ($\Delta=20\%$) and 56% ($\Delta=19\%$) more of the variance in intentions than the TPB for dieting, exercising and studying behaviours, respectively. Hence, in comparing the effects of incorporating frequency and recency of past behaviour, anticipated emotions and desires alongside variables already present in the TPB, it is evident that each of the new variables contributed to the explanation of intentions, although only frequency and recency of past behaviour contributed to the explanation of additional variance in subsequent behaviour (Perugini & Bagozzi, 2001).

Applied over a range of behavioural domains (including learning a statistical software program [SPSS], regulating hypertension, eating in a fast-food restaurant, regulating
body weight, studying effort and participating in a virtual community), with desires for actions and/or goals shown to be vital elements in explaining individuals’ decision-making (Bagozzi & Lee, 2000; Perugini & Conner, 2000; Perugini & Bagozzi, 2001; Bagozzi & Dholakia, 2002, Leone et al., 2004; Taylor et al., 2005), Perugini and Conner (2000) tested the MGB on the self-regulation of body weight and studying effort and demonstrated that it has a reasonably good fit ($\chi^2=109.86$, $p=0.0034$, CFI=0.97, TLI=0.96, RMSEA=0.070).

Hence, by observing the influence of anticipated emotions on desires, the MGB shows that their simultaneous consideration allows for a better understanding of the prediction of intentions. As desires mediate the effects of its antecedents on intentions, desires are thus clearly significant and contributes to the decision-making process (Dholakia, Gopinath, & Bagozzi, 2005; Dholakia et al., 2006), which is reflected in the comprehensiveness of the MGB. The MGB therefore enhances Bagozzi’s (1993) Model of Intentions by its consideration of the influence of attitudes, subjective norms, perceived behavioural control (Perugini & Bagozzi, 2001; Bagozzi et al., 2003), anticipated emotions, motivation (desires) and past behaviour on future behaviour (Perugini & Conner, 2000; Bagozzi et al., 2003; Shu, Hassan, Thomson, & Shaw, 2008).

Furthermore, as the MGB includes both antecedents and precedents of desire – which are perceived to direct and maintain motivational outcomes – applying the MGB will enable a more holistic account of consumers’ attitudes towards the performing arts. After all, given the close association between consumption and desire, it would appear that the strength of one’s motivation to respond positively to classical music performances is influenced by the intensity of one’s desires, which itself stems from
one’s attitudes towards the performing arts. As such, this supports the application of the MGB to enhance the ability of arts marketing research to explain consumers’ motivation towards attending classical music concerts.

In this regard, Walmsley (2013) recognised the inadequacy of benefit models in capturing the complex interrelations between the value and benefits of audiences’ arts experiences. That is, as the arts experience is situational and relational, considering audiences’ frequency of attendance and benefits alone do not explain why consumers choose to subscribe to a particular arts event. Moreover, as the impact of both core and peripheral services on the arts experience is not necessarily a guarantee of consumers’ loyal pursuit of the arts (de Rooij, 2013), a consideration of consumers’ desires and goals is advocated to better explain how they choose to divide their personal time and resources among leisure activities (Bouder-Pailler, 2008), thereby accounting for their behaviour.

Therefore, with the MGB’s consideration of consumers’ beliefs, goals, influence of significant others, strength of desires, and extent of anticipated emotions and perceived behavioural control, insight could be shed into the specific antecedents leading to the formation of consumers’ initial desire towards performing arts attendance and, subsequently, their implementation of intention to attend the event. These decision-making processes are posited to stem from the goals and desires of consumers, which were not given priority in consumer retention marketing strategies which focused on service quality and the immersion experience (Conway & Leighton, 2012; Hume & Sullivan Mort, 2010). By considering desires for a targeted goal and the factors that influence desires, the MGB, given its ability to account for variances and predict
behaviour, addresses consistencies in consumers' behaviour manifested in their loyalty behaviour while also accounting for the instability of consumer preferences evident from their variety seeking (Kopetz, Kruglanski, Arens, Etkin, & Johnson, 2012). As such, it is deemed appropriate that the MGB, with its emphasis on desires’ role as a motivational impetus, is applied as a theoretical model in this research.

To sum up, the MGB's capacity to explain behaviour is perceived to contribute to arts marketing research. Additionally, testing the MGB in the context of classical music – which has never been done before – would contribute to ascertaining the validity of the MGB (Perugini & Bagozzi, 2001).

3.7 Summary

In summary, explanations of the motivations for consumer behaviour began with the attitudinal theories of the TRA and TPB. Attitudes are perceived to predict intentions in the TRA and TPB, alongside subjective norms, and in the case of the TPB, perceived behavioural control. In light of the recognition that actions can be both intended and unintended, the TPB is perceived to not consider the means by which intentions are triggered (Perugini & Bagozzi, 2004b). As D'Andrade (1992) aptly argued, in order to understand people, one needs to understand what leads them to act in the way that they do. This requires knowledge of their goals, which are perceived to influence attitudes and subjective norms, thus shaping their reasons for acting (Gollwitzer, 1990; Shah & Kruglanski, 2003; Kopetz et al., 2012). This led to the formation of the MGB.

One’s behaviour towards goal pursuit is thus enacted upon the consideration of a goal,
the appraisal of the means of goal attainment and possible failure and, subsequently, the generation of emotions. Given that anticipated emotions work best when an intention is already present, the significance of one’s appraisals in relation to specific anticipated goal outcomes is consequently emphasised in the MGB.

Additionally, the MGB redefines the decision-making process by introducing desire as the most proximal determinant of intention. Contrasting with Ajzen (1991), who assumed that intentions capture the primary motivational factors driving a behaviour, the MGB perceives intentions as lacking in specific motivational processes, recognising that it is the desires that energise intentions. Consumers are therefore perceived to mentally conceive of a goal as a desirable end state before forming deliberative intentions to attain it (Kopetz et al., 2012). Hence, in this regard, the TPB predictors do not directly determine behavioural intentions but rather do so indirectly through desires (Leone et al., 2006). Desires are consequently considered to be distinct from intentions as they are posited to precede intentions, while intentions perform action planning and directive functions.

Among other antecedents of desires, positive and negative anticipated emotions are perceived to function as a counterfactual (pre-factual) thought process whereby the emotional consequences of achievement and failure are appraised. Past behaviour is also included in the MGB as a proxy of habit in decision-making and conceptualised in terms of frequency and recency.

In this regard, the MGB improves the TPB with its amalgamation of the automatic (past behaviour), affective (anticipated emotions) and motivational (desires) aspects of
decision-making. The next chapter addresses the MGB's limitations and demonstrates the means to enhance the MGB by accounting for the intrinsic dimension of desire and goal relevance, which are lacking in the MGB.
CHAPTER 4 ENHANCING THE MODEL OF GOAL-DIRECTED BEHAVIOUR (MGB)

Despite its comprehensiveness and ability to better predict intentions, the MGB has its limitations. Specifically, the MGB posits desires as extrinsic, in relation to an external goal, and thereby fails to consider the influence of intrinsic desires on behaviour. This study thus considers the necessity of distinguishing between these two dimensions of desires, by incorporating the role of intrinsic desires into the MGB. In this regard, the present study argues that passion is distinct from intrinsic desire and is in fact the representation of such desire.

Previous research has defined intrinsic desire as a desire for self-actualisation – when the object of desire is properly valued, desired or chosen for its own sake and considered independently of its consequences, wherein the satisfaction of intrinsic desires requires more amount of attention to be paid to personal and moral development (Lumer, 1997; Bagozzi, 1995; Harman, 1968).

In this vein, the innate essence of passion is perceived as related to an intrinsic consideration of desires since both constructs are driven by a lack which leads to engagement in meaningful activities (Linstead & Brewis, 2007), with passion-induced activities being personally relevant and important (Cardon, Wincent, Singh, & Drnovsek, 2009; Murnieks, Mosakowski, & Cardon, 2012). As one’s desire for a goal increases when the goal holds self-relevance and is valued for its meaningfulness and importance (Kopetz et al., 2012), the intrinsic nature of passion thus complements this study’s intrinsic consideration of desires.
Therefore, in the context of performing arts consumption, arts consumers' engagement in behaviour is perceived as based not only on its usefulness, pleasantness or relative ease of accomplishment in attaining a goal (Perugini & Conner, 2000; Liberman & Trope, 1998), but also on passion, which reflects the goal's worth and importance to a person (Vallerand, 2008). As such, this study posits that the inclusion of passion will better account for consumers' behaviour, thereby improving the MGB.

Another limitation of the MGB is its lack of evaluation of the role of goal relevance (Perugini & Conner, 2000; Bagozzi & Dholakia, 1999). On this point, this study considers passion and identity to be the determinants of goal relevance, wherein the goal about which one is passionate has a higher priority in one's goal hierarchy, resulting in the selection of that goal over other competing goals (Fishbach, Shah, & Kruglanski, 2004; Kopetz et al., 2012). Thereafter, given that self-relevance is a hallmark of passion and the concept of identity is referred to in countless interpretations and definitions of passion (Linstead & Brewis, 2007; Vallerand, 2008; Cardon et al., 2009), one's chosen goal will also rank highly in one's hierarchy of identities so that there is a direct link between passion and identity (Murnieks et al., 2012; Carpentier, Mageau, & Vallerand, 2012). This supports the inclusion of identity as significant to the conceptualisation of passion, with the element of intrinsic-ness characteristic of both constructs, thus affirming the intrinsic representation of desire and goal relevance.

Introducing the constructs of passion and identity will account for the MGB's lack of considerations of desires in a more innate and intrinsic sense and the role of goal relevance. Therefore, by extricating the interrelations among desires, passion and identity, the significant roles of passion and identity will be expounded. The
incorporation of passion and identity is thus perceived to broaden the MGB to more comprehensively account for factors that drive consumers’ positive behavioural responses towards classical music concerts.

Before addressing the roles of passion and identity, the following section will identify the marketing-related behavioural responses that serve as outcome variables in the final model.

### 4.1 Measures of behaviour

The basis for all marketing relationships is some form of discrete or relational exchange (for example, a product/service, financial or informational exchange) between a buyer and a seller (Nordman, 2004; Odekerken-Schröder, 1999). This study asserts the relevance of adapting marketing measures of consumer behaviour to fit the MGB since the MGB does not explicitly define or measure behaviour in marketing terms.

This inclusion of marketing measures offers two benefits. First, it responds to Zeithaml, Berry and Parasuraman’s (1996) suggestion that researchers extend their work by examining measures of actual behaviours rather than consumers’ behavioural intentions. Accordingly, considering objective measures of consumer behaviour benefits performing arts marketing strategies by allowing consumers’ internal dispositions to be better understood (López-Sintas & Katz-Gerro, 2005). That is, as intentions are unstable, wherein situational influences, time, past experiences (Morwitz, Steckel, & Gupta, 1997; Bolton, 1998) and even passion (Vallerand et al., 2003) may influence intentions, measures of intentions do not account for intervening contingencies in
consumer behaviour (Seiders, Voss, Grewal, & Godfrey, 2005). Moreover, since some studies have been shown to produce invalid inferences if there are significant differences between consumers’ intentions and their subsequent behaviour (Mittal & Kamakura, 2001), a measurement of consumers’ actual behaviour is essential. It is therefore necessary to evaluate consumer behaviour in terms of both intentions and actual behaviour.

Second, measuring consumer behaviour reflects consumers’ behavioural loyalty and provides an indication of their attitudes, desires and goals (Jones & Sasser, 1995). This enables a deeper insight into how the marketing exchange process generates value (Radbourne et al., 2010; Bagozzi, 1974). As such, understanding the value of classical music from a loyalty perspective will deepen insight into the underlying motivations of concert goers, thus benefiting the classical music industry.

**Loyalty**

The loyalty literature has defined loyalty in terms of three dimensions: attitudinal, behavioural and cognitive loyalty. Attitudinal loyalty refers to a feeling of attachment towards or affection for an organisation’s people, products or services (Jones & Sasser, 1995), while behavioural loyalty describes customer behaviour (such as repeat purchasing) engaged in over time which is oriented towards a particular product (Jacoby & Chestnut, 1978). In this vein, Oliver (1997) recognised that loyalty comprises various stages so that different aspects of loyalty are perceived to emerge consecutively over time, rather than simultaneously. Finally, the preference for a particular product despite alternatives represents cognitive loyalty (Oliver, 1999). For example, loyal
consumers maintain a strong commitment to future repeat consumption of a favoured product or service offering, despite the presence of situational influences and marketing efforts that could cause switching behaviour (Walsh, Evanschitzky, & Wunderlich, 2008; Oliver, 1997; Nordman, 2004).

In this research context, customer loyalty is perceived as the strength of the relationship between relative attitudes and frequency of repeat patronage of a classical music organisation's services and consumption of its products (Dick & Basu, 1994; Jacoby & Chestnut, 1978; Zeithaml et al., 1996; Olsen, 2007; Macintosh & Lockshin, 1997; Pritchard, Havitz, & Howard, 1999; Bhattacharya & Sen, 2003).

From a different perspective, Keiningham, Perkins-Munn and Evans (2003) posited that consumer loyalty behaviour comprises of repeat patronage, increased share of purchase and word-of-mouth (WOM) communications, so that action loyalty (Oliver 1999; Nordman, 2004) is distinct from WOM communications (Singh, 1990; Richins, 1983). This suggests that consumer loyalty generates a number of positive outcomes such as: increases in the value of purchase (towards classical music concerts) and the number of purchases (of concert tickets), more positive WOM communications (Swan & Oliver, 1989; Truibik & Smith, 2000) and enhanced relationships between consumers and organisations over time. This is why consumers' loyalty to a given seller over their buying lifetime is perceived as worth up to 10 times the loyalty of the average consumer (Anderson & Srinivasan, 2003).

To reflect previous research, the three specific measures of consumer loyalty behaviour chosen for this study are WOM communications, repurchase behaviour and Customer
Voluntary Participation (CVP). Although some studies have used a single loyalty index, we chose to distinguish the individual dimensions of loyalty to enable a more in-depth interpretation of the subsequent marketing implications.

4.1.1 WOM behaviour

WOM behaviour is built on shared values, trust and commitment as seen in forged relationships. Hence, when consumers have their expectations met or exceeded, they are eager to share the experience with others (Eisingerich, Auh, & Merlo, 2013). Moreover, WOM communications also predict future sales (Reichheld, 2003), with high customer satisfaction positively related to positive WOM communications. WOM communications thus significantly influence behavioural responses (Eisingerich et al., 2013; Harrison-Walker, 2007).

In this regard, consumers are perceived as loyal to an organisation when they say positive things about (Boulding, Ajay, Staelin, & Zeithaml, 1993; Baloglu, 2002; Tideswell & Fredline, 2004; Morais et al., 2004) and recommend (Parasuraman, Berry, & Zeithaml, 1991; Parasuraman, Zeithaml, & Berry, 1988; Reichheld & Sasser, 1990; Bennett & Rundle-Thiele, 2005) the organisation or service to others. Previous findings also reveal that customers who remain loyal to a company are likely to engage in favourable WOM behavioural responses (Zeithaml et al., 1996). By contrast, when consumers experience substandard service offerings (Rust & Zahorik, 1993; Kelley, Hoffman, & Davis, 1993) they are likely to voice their complaints (negative WOM communications) to others (Richins, 1983; Singh, 1988). Positive WOM therefore reflects consumer loyalty through customers’ satisfaction and repurchase behaviour.
Additionally, according to Trusov, Bucklin and Pauwels (2009), WOM leads to more new members, with this increase in the number of new members leading to more WOM. Thus, WOM enhances marketing strategies when a particular activity (such as promotions) serves to stimulate WOM. Hence, given that loyalty is indicated by WOM behaviour rather than increased levels of purchasing (Athanassopoulos, Gournaris, & Stathakopoulos, 2001) and that WOM has been found to be the most successful means of promotion of the arts (Radbourne, 1999; Radbourne et al., 2009), WOM communications are highly valuable (Li & Petrick, 2008).

However, consumers who offer positive WOM may not repurchase the product or service (Eisingerich et al., 2014). Instead, these consumers could offer WOM for other reasons (see Berger, 2014) – for example, to appear well informed or to self-justify the relevance of an earlier purchase (Brown & Reingen, 1987). Furthermore, as prior findings show that customers who respond to service concerns by expressing their dissatisfaction directly to managers were unlikely to form exit intentions, with their complaint intentions even positively related to positive WOM (McKee, Simmers, & Licata, 2006), a judgment based on customers offering positive WOM responses alone therefore does not provide total insight into consumer behaviour or consumer loyalty. Whether a customer is ‘empowered’ has to be considered (McKee et al., 2006).

To this end, evaluating consumers’ repurchase behaviour and customer voluntary participation is posited to enable better insights into classical music audiences’ behavioural responses.
4.1.2 Repurchase behaviour (RB)

Consumers’ RB is perceived to provide an indication of their loyalty when consumers are willing to pay a high price to an organisation (Narayandas, 1998; Dick & Basu, 1994; Bloemer & Kasper, 1995; Jacoby & Chestnut, 1978) and when they remain loyal to the organisation without thinking of leaving their services (Leverin & Liljander, 2006; Zeithaml et al., 1996; Aydin & Özer, 2005). Other research findings also reveal that loyalty grows from indifference to commitment so that at the lowest loyalty level, consumers experiencing no attachment with the product offering tend to switch to competitors’ offerings, while more loyal consumers tend to have developed an attachment to a specific product and will thus resist switching to competitors’ products even in light of significant gains being offered (Narayandas, 1998; Aaker, 1991). Therefore, as not all consumers repurchase (Colgate, Tong, Lee, & Farley, 2007; Jones & Sasser, 1995; Curasi & Kennedy, 2002; Narayandas, 1998), understanding consumers’ repurchase behaviour can provide greater insights into consumer loyalty.

In the context of performing arts marketing, consumer loyalty is represented by consumers’ repeat attendance, purchase, subscription, membership, donation and ultimately public advocacy for the organisation (Radbourne, 2009), all of which are necessary to increase the profitability of performing arts organisations (Kamakura, Vikas, de Rosa, & Mazzon, 2002; Nordman, 2004). Evaluating classical music audiences’ repurchase behaviour therefore enhances the understanding of their behavioural responses.

4.1.3 Customer Voluntary Participation (CVP)
CVP also indicates consumer loyalty as consumers’ sense of ownership of an organisation (Morales, 2005) is reflected when, of their own accord, they choose to provide feedback and suggestions to these organisations (Maxham & Netemeyer, 2003). As customers usually reciprocate based on what they have received from the organisation (Eisingerich et al., 2014; Bagozzi, 1995; Morales, 2005; Zeithaml et al., 1996), satisfied and loyal customers will be more likely to provide feedback beneficial to organisations (Baloglu, 2002; Bennett & Rundle-Thiele, 2005). Hence, such positive, voluntary provision of feedback to organisations, not motivated by an unpleasant experience, contrasts with the participation of customers who inevitably, due to an unpleasant situation, had to make their discontentment known (Eisingerich et al., 2013, 2014).

CVP therefore differs from WOM communications in terms of consumer motives. While the former channels communication towards an organisation in order to improve its services, the latter directs communication towards potential consumers, and is potentially motivated by self-interest. Essentially, CVP is perceived as an expression of a deeper level of consumer loyalty so that customers willingly contribute when they take on ownership and feel responsible for the organisation (Morales, 2005; Eisingerich et al., 2014).

4.1.4 Summary

To sum up, this section has discussed certain measures of performing arts consumers’ behaviour – WOM behaviour, repurchase behaviour and CVP – which the MGB does not
specify. Given that performing arts organisations aim to increase patron attendance by approximately 10-fold each year, attract new patrons and motivate single ticket purchasers to become regular subscribing patrons (Radbourne et al., 2009), measuring these forms of consumer behavioural response would enhance the effectiveness of their marketing strategies.

Having noted that highly loyal consumers fully committed to an organisation’s offering will even take the effort to make sure that others within their social circle purchase the same offering (Nordman, 2004; Narayandas, 1998), the value of predicting performing arts consumers’ positive behavioural responses is further reiterated.

However, just as Levitt (1960) recognised that in order for performing arts organisations to remain profitable, they need to focus not on selling products but on fulfilling needs, this study posits that besides including explicit behavioural measures, the MGB can be further enhanced by considering the roles of passion and identity during the decision-making process. Applying our understanding of passion and identity to marketing strategies will increase the capacity of performing arts organisations to remain competitive over time.

4.2 Passion as defined in the marketing literature

Passion was introduced into the context of consumer consumption in the following ways: from Belk et al.’s (2003) notion that it stems from passionate desire, to Sternberg’s triangular love theory (1997), and leading on to the conceptualisation that passion, as a core element in love, is critical to the formation of brand attachment
Belk et al. (2003) focused on the phenomenon of consumer desire, referring to passion as an intense and usually highly positive emotional state of desire so that passionate consumption is being shaped by the seduction and morality of personal and social forces, with the idealisation of the object an immediate consequence of passion. This contrasts with Sternberg’s triangular love theory, wherein passion, alongside intimacy and decision/commitment, is posited to account for love behaviour. However, as Sternberg measured passion in terms of love towards a person and the results suggest that his data did not completely support the utility of the triangular love scale (Sternberg, 1997), subsequent studies (see, for example, Matzler, Pichler, & Hemetsberger, 2007) made adaptations to his triangular love scale to suit their context.

The conceptualisation of passion then became centred on love: that is, consumers’ development of deep affectionate ties and loyalty to products (Whang, Allen, Sahourny, & Zhang, 2004) and brands (Yim, Tse, & Chan, 2008) out of passionate love. Thus, Fournier (1998) found that passion was a determinant of the quality of brand relationship such that if a consumer is passionate about one brand, they will experience an emotional connection with that brand, and will even feel a loss when that brand is unavailable. In further support of this, only the passion component of interpersonal love was noted to impact consumer loyalty towards bikes (Whang et al., 2004). Therefore, based on the expression of passion through interpersonal love and affection, scales were subsequently formed to measure brand love. Such scales comprised passion for a brand understood as the positive evaluation of, positive emotions about and declarations of love for that brand (Carroll & Ahuvia, 2006; Thomson et al., 2005; Ahuvia, 2005).
However, as the dimensions of love vary, with passionate love just one of countless dimensions, love appears a complex phenomenon with no universal consensus reached in terms of its measurement (Albert, Merunka, & Valette-Florence, 2008). To this end, a measurement scale focusing on a brand was sought. Albert and Valette-Florence (2010) created a brand love scale that consisted of passion and affection dimensions towards a brand and better predicted brand commitment compared to Thomson et al.’s (2005) scale, which was biased towards love over other components, and Caroll and Ahubia’s (2006) scale, which seemed to hinge on multidimensionality, with items measuring both love and wellbeing.

Although Albert, Merunka and Valette-Florence (2013) validated Albert and Valette-Florence’s (2010) brand love scale and demonstrated that brand identification and brand trust are antecedents of brand passion, while WOM and brand commitment are consequences of passion, they stated that their items pertained to passion for a brand, which is possibly a rare feeling that consumers would consider among a highly selective range of brands. Thus, they recommended that future research establish the conditions for passion (whether in terms of brand/product types or consumer characteristics). Also, future research employing quantitative analysis of the feeling of love towards brands rather than exploratory projective techniques is recommended (Albert et al., 2008).

Therefore, without reaching a consensus on a common brand love scale in marketing or a definition of passion that is not intertwined with love dimensions (Matzler et al., 2007), Swimberghe, Astakhova and Wooldridge’s (2014) application of Vallerand et al.’s
(2003) passion scale appears timely. Introducing Vallerand et al.’s (2003) harmonious and obsessive passion types (which will be discussed in greater detail later) to brands, harmonious passion is demonstrated when consumers identify with a brand autonomously, without external reasons for preferring the brand (Swimberghe et al., 2014). Conversely, as obsessive passion is perceived when one identifies with a brand out of the intra- or interpersonal pressures attached to it, being able to identify with the brand will benefit one to better manage the brand passion with other aspects in one’s life (Swimberghe et al., 2014). In accordance to Vallerand et al.'s (2003) findings, brand self-expression was found to predict both harmonious and obsessive passion, with those obsessively passionate having the propensity to be influenced by interpersonal factors. Swimberghe et al.’s results also demonstrated that harmonious passion was positively related to positive WOM and willingness to pay a high monetary fee, while obsessive passion was positively related to brand evangelism and a stronger willingness to pay a high price. Thus, in this regard, consumers with more passion tend to provide positive WOM and become brand evangelists (Swimberghe et al., 2014). They are also more disposed to paying a high cost for the brand.

However, even though Swimberghe et al. (2014) used a credible model, its formal $R^2$ values were not displayed. Neither did they distinguish susceptible influences from attitudes nor consider the roles of effort and anticipated emotions in influencing behaviour. As such, Swimberghe et al. (2014) did not comprehensively incorporate the processes that account for how an initial attraction develops into passion – that is, the social-psychological antecedents of desire. Thus, the mediating effects of desire on passion need to be more deeply reviewed.
On this account, the relevance of the present study lies in its quantitative evaluation of passion towards an experiential behaviour, rather than a non-effortful liking of a brand, and in its comprehensive social-psychological account of the conditions of passion.

4.2.1 Supporting the inclusion of passion in the MGB

This section discusses the inclusion of passion in the MGB in light of passion's intrinsic nature and its relationship with both desire and behaviour.

4.2.1 Passion's intrinsic nature

Central to definitions of passion is its association with self-relevance, identity, value and positive affect. As such, passion has variously been conceptualised as a love and enthusiasm for an activity (Baum & Locke, 2004; Smilor, 1997; Shane, Locke, & Collins, 2003; Cardon et al., 2005); a result aroused by engagement in a task that is meaningful and relevant to self-identity (Cardon et al., 2009); and a strong inclination towards an activity that people like, willing to invest time and energy in, and consider important (Vallerand et al., 2003; Vallerand, Rousseau, Grouzet, Dumais, & Grenier, 2006; Vallerand & Houlfort, 2003; Rip, 2012; Mageau et al., 2009; Swimberghe et al., 2014). Thus, activated by emotionally important goals, passion is perceived to maintain one's desires, plans and behaviours across time, regardless of costs or any other existing impediments (Cardon et al., 2009; Frijda, 2005).

Further support for the intrinsic nature of passion will now be offered in light of passion's domain-specific and meaningful nature (Cardon et al., 2009; Chen, Yao, &

Passion is domain-specific and meaningful

Passion is seen in entrepreneur literature as a domain-specific motivational construct such that the passion one experiences is subjective (Chen et al., 2009; Cardon et al., 2009). To illustrate, a musician’s passion for practising to perfectly play a piece of music is unlike an entrepreneur’s passion to work overtime to overcome work challenges (Murnieks et al., 2012). Although both passions involve perseverance, a musician’s passion involves the repeated search for perfection, whereas an entrepreneur’s passion involves developing adaptive willpower to succeed (Murnieks et al., 2012; Baron, 2008).

Furthermore, the feeling of passion is unlike episodic changes in one’s affect insofar as affect is activated by external sources one is unaware of, that may hold no relevance to one’s identity (Cardon et al., 2009; Bagozzi, 2006), while passion involves intense longing for objects or activities that are deeply meaningful to one’s identity.

As such, this domain-specific and meaningful experience of passion highlights its self-relevant, volitive and motivational quality, thereby reflecting its intrinsic nature.

Passion and other related intrinsic constructs
To further support the argument that passion is an intrinsic construct, its association with flow and intrinsic motivation is demonstrated. Flow is defined as the phenomenological description of what people experience when they are completely immersed in an activity, during which their focus is intrinsically on the motivational investment in an activity which in itself is genuinely enjoyable and rewarding (Csikszentmihalyi & Rathunde, 1993; Nakamura & Csikszentmihalyi, 2002). Hence, a more passionate individual is expected to experience more flow than a less passionate individual (Vallerand et al., 2003, 2006). In this regard, passion is similar to flow as people who engage in activities with a high level of passion are more immersed and focused in them, and are less likely to be distracted by environmental unpredictabilities (Jelinek & Litterer, 1995; Slevin & Covin, 1997) as the activity is meaningful and important to them. However, as passion is defined as a strong preference towards an activity (Vallerand et al., 2008), it thus differs from flow, which is viewed as a consequential outcome of passion (Vallerand et al., 2003; Vallerand, 2008).

Passion’s association with intrinsic motivation is evident from both concepts’ focus on engagement in an activity for pleasure and enjoyment (Vallerand, 2008) and their autonomous form of internalisation (Mageau et. al, 2009). However, unlike passion, intrinsically-motivated activities tend not to be internalised within one’s identity (Deci & Ryan, 1985) but instead result temporarily from one’s interaction with the activity (Vallerand et al., 2007; Vallerand, 2008, 2012). Hence, despite their similarity, passion is distinct from intrinsic motivation.

Vallerand’s dualistic model of passion
Vallerand’s well-established work on passion reflects the psychological processes underlying intense engagement in an activity. Created from earlier conceptualisations of positive sustained engagement (Krapp, 2002; Rathunde & Csikszentmihalyi, 1993; Waterman, 1990, 1993, 2004), Deci and Ryan’s Self-Determination Theory (1985, 2000) was applied to differentiate harmonious passion from obsessive passion so that one’s form of internalisation (autonomous vs. controlled) when engaging in an activity will influence the kind of passion that results (Vallerand, 2012, 2008).

Vallerand et al. (2003) therefore posit that people value activities for either autonomous or controlled reasons; hence, the two distinct types of passion can be found. For example, obsessive passionate people may feel an irrepresible compulsion to engage in an important and pleasurable activity but their passion controls them so that conflict and other negative affective and cognitive outcomes could occur during and post-activity (Donahue et al., 2012; Philippe, Vallerand, Richer, Vallières, & Bergeron, 2009; Hoggins & Knee, 2002). Although such persistence at the activity could result in improved performance, emotional burnout could also occur through the constant ruminations and having an overly limited variety of activities (Donahue et al., 2012; Vallerand, Paquet, Philippe, & Charest, 2010; Volpone, Perry, & Rubino, 2013). One’s quality of social relationships could additionally be affected (Fredrickson, 2001, 2006; Séguin-Lévesque, Laliberté, Pelletier, Blanchard, & Vallerand, 2003; Philippe, Vallerand, Houlfort, Lavigne, & Donahue, 2010). For example, people with an obsessive passion towards the Internet was found to experience more conflict, not only because of the time it takes away from their couple relationship, but also because of their poor ability to internalise their reasons for using the Internet and for being in an intimate relationship. Essentially, obsessive passion for the Internet (Vallerand, 2008) was
associated with greater couple conflict, lower adjustment and subsequently lower levels of self-determination within the couple relationship.

Obsessive passion is also positively related to the negative emotions of shame and anxiety that arise during and post-activity engagement (Philippe et al., 2009b; Mageau, Vallerand, Rousseau, Ratelle, & Provencher, 2005) or when one is not permitted to engage in the activity (Vallerand et al., 2008; Ratelle, Vallerand, Mageau, Rousseau, & Provencher, 2004; Vallerand et al., 2003).

By contrast, a harmonious passionate person flexibly controls the activity and is able to stop engaging with it should it begin to negatively influence and conflict with aspects of the person’s life (Philippe, Vallerand, & Lavigne, 2009a; Vallerand, 2008). It is the intrinsic and integrative aspects of one’s self (Deci & Ryan, 2000) that foster the internalisation process of harmonious passion, thereby motivating one to initiate and engage in an activity willingly. Harmonious passion is thus positively associated with adaptive consequences like positive emotions and flow (Lavigne, Forest, Fernet, & Crevier-Braud, 2014; Vallereand, 2012; Vallerand et al., 2006; Lavigne, Forest, & Crevier-Braud, 2012; Csikszentmihalyi, 1990), and greater concentration at a task (Bélanger et al., 2014; Vallerand et al., 2007; Mageau et al., 2005; Vallerand et al., 2003), without experiencing any forms of negative affect (Lavigne et al., 2014; Vallerand et al., 2006; Fredrickson, 2001; Waugh & Fredrickson, 2006). As such, harmonious passion results in the flexible, enjoyable and adaptive engagement of the activity (Donahue et al., 2012; Philippe et al., 2009a, b).
In this regard, as consumers attend classical music concerts to gain hedonic experiences (Walmsley, 2011, 2013) so that passionate activities tend to be leisure activities (Mageau et al., 2009), unlike goal-driven activities such as studying or mastering a statistical course (Leone et al., 2004), negative anticipated emotions are perceived as irrelevant to the classical music context since people can simply choose not to attend were attending a concert to evoke negative anticipated feelings. Along these lines, Perugini and Bagozzi (2001) have noted negative anticipated emotions to be insignificant in their study. Therefore, as understanding the development of harmonious passion is more appropriate for this study’s context, obsessive passion will not be considered further.

Vallerand (2008, 2012; Mageau et al., 2009; Vallerand et al., 2003) additionally advocated three criteria necessary for the development of passion: the activity selection (one’s partiality of an activity over others as it resonates with one’s identity), the activity valuation (the perceived importance of the activity) and the type of internalisation of the activity represented in one’s identity (a more importantly perceived activity will be more internalised in one’s identity, leading to a greater passion towards that activity) (Vallerand, 2008, 2012; Mageau et al., 2009; Vallerand et al., 2003).

With activity valuation perceived as the intensity feature that underlies the internalisation of an activity and develops passion, by separating passionate activities towards which people are intrinsically motivated from other interesting but unimportant activities (Vallerand, 2008), the intrinsic nature of passion is reiterated.
4.2.2 The relationship between passion and desires

The relationship between passion and desires is now addressed. Passion is perceived by researchers as inseparable from the concept of desire. A synonym for desire, just as desire is aspirant (for example, ‘to long or hope for’), passion is also perceived as functioning in relation to a lack – that is, a passion for something or someone (Linstead & Brewis, 2007; Bataille, 1985). Thus, passion cannot be understood without an initial consideration of desire (Linstead & Brewis, 2007).

However, passion is deemed to be an intensified form of desire. Through terms such as enthusiasm, zeal and intense longing, the fire of desire has been alluded to in studies of passion (Linstead & Brewis, 2007). Moreover, while having or feeling desire appears more general, passion indicates a focused, powerful and intense emotion that stirs people up with energy (Cardon, et al., 2009; Linstead & Brewis, 2007). On this point, Hume (1739, Section III, p. 413) stated: ‘reason alone can never be a motive to any action of the will; and that it can never oppose passion in the direction of the will’. Linstead and Brewis (2007) have consequently used the term ‘desire’ to subsume the term ‘passion’.

To this end, in considering Linstead and Brewis’s (2007) two-sided understanding of desires as either based on a lack of something or as a non-instrumental flow of energy, this study posits two manifestations of desires: first, as perceived in the MGB, to satisfy a lack through intentions; and second, as an intrinsic and intense drive of energy through passion.
Therefore, in light of the parallels between passion and desires such that passion is intrinsic and an intensified form of desires, this study proposes that desires will be a significant predictor of passion. This leads to the hypothesis that:

**H1: Desires will be a significant predictor of passion.**

4.2.3 The relationship between passion and behaviour

The influence of passion on behaviour is well-known, with higher levels of harmonious passion found to stimulate a significant motivational drive to increase persistence in meaningful activities behaviour (Mageau et al., 2009; Mageau, Carpentier, & Vallerand, 2011; Vallerand et al., 2007; Vallerand et al., 2008; Donahue, Rip, & Vallerand, 2009; Wang & Chu, 2007; Lafrenière, Vallerand, Donahue, & Lavigne, 2009; Amiot, Vallerand, & Blanchard, 2006; Ratelle et al., 2004). In this regard, passion is demonstrated to influence repurchase behaviour. In support of this, Cardon et al. (2009; Murnieks et al., 2012) affirmed the link between passion and entrepreneurial behaviour, wherein promoting entrepreneurial passion results in stronger entrepreneurial persistence as the engagement in same-context tasks endorses and reinforces an entrepreneurial identity. Thereafter, the positive affects associated with entrepreneurs’ passion and sense of fulfilment of the specific behavioural engagement which one is passionate about, will promote repeated engagement in that activity in order to re-seek the desired pleasing emotional experience (Carpentier et al., 2012).

Additionally, passion is found to directly influence positive WOM behaviour (Albert et al., 2013; Bauer, Heinrich, & Marin, 2007). According to Swimberghe et al. (2014),
harmonious passion is positively associated with positive WOM and being agreeable to pay a high cost. Matzler et al. (2007) also noted a strong positive relationship between brand passion and brand evangelism such that WOM is an outcome of brand love (Caroll & Ahuvia, 2006), which constitutes both passion for the brand and the positive evaluation or, positive feelings towards and declarations of love for the brand (Ahuvia, 2005).

In this regard, the influence of brand passion on premium price, WOM and purchase intention is clearly evident (Bauer et al., 2007) and reflected in the classical music context wherein those individuals most engaged by their arts experience have positive attitudes towards the arts and are more likely to repurchase (Walmsley, 2013; Radbourne et al., 2009).

Therefore, as brand passion is shown to positively motivate brand commitment and loyalty (Albert et al., 2013; Matzler et al., 2007; Kyle, Mowen, Absher, & Havitz, 2006; Stokmans, 2005) and there is a personal autonomous dimension to passion, this study postulates that passion will also directly influence CVP since this form of behavioural response is enacted for the good of the activity when consumers take pride in their contributions (Morales, 2005).

Thus, this leads to the hypothesis that:

**H2:** Passion will be a significant predictor of all behavioural outcome variables.

### 4.3 Supporting the inclusion of identity in the MGB
4.3.1 Self-identity in the TPB

Existing research indicates that self-identity is an important factor in intention formation and should be included in the TPB (Ries, Hein, Pihu, & Armenta, 2012; Walsh & White, 2007; Armitage & Conner, 1999b; Conner & Armitage, 1998). In other words, one’s identity is integrated within one’s self-concept such that one is motivated to strengthen and verify one’s self-concept (Callero, 1985; Burke & Stets, 1999; Stets & Burke, 2000). In this regard, self-identity is distinct from normative influences (Rise, Sheeran, & Hukkelberg, 2010; Biddle et al., 1985; Ajzen, 1991; Åstrøm & Rise, 2001; Hagger & Chatzisarantis, 2006) as self-identities derive from a wider social structure formulated by self-describing social categories or people segments (Terry, Hogg, & White, 1999; Ries et al., 2010; Callero, 1985). Thus, self-identity’s associations with the effects of other socially defined variables on intention formation are perceived to account for the lesser role of subjective norms in the prediction of intentions (Conner & Armitage, 1998; Hagger & Chatzisarantis, 2005).

Supporting the pervasive impact of self-identity on an individual’s decision-making process, particularly as an independent predictor of intentions in the TPB (Armitage & Conner, 1999b; Sparks & Guthrie, 1998; Sparks & Shepherd, 1992; Hagger & Chatzisarantis, 2005), Rise, Kovac, Kraft, and Moan (2010) demonstrated that self-identity captured a substantial amount of variance – a 6% additional variance in intention compared to attitude, subjective norm and PBC, with a noted 9% increase in explained variance in intention when controlling for past behaviour; and the additional finding that the strength of behavioural intention strongly mediated the influence of
self-identity on behaviour. Therefore, with self-identity providing good predictive validity across different behavioural contexts (Callero, 1985; Rapaport & Orbell, 2000; Fekadu & Kraft, 2001; Jackson, Smith, & Conner, 2003; Rivis & Sheeran, 2003; Lau, Fox, & Cheung, 2005; Ries et al., 2012), researchers advocated that identity should be incorporated into the TPB.

Further support for the influential role of identity is provided in the brand management literature. It was found that the greater the brand reflects the self, the more likely one will hold positive views on the brand (Arnett, German, & Hunt, 2003; Swimberghe et al., 2014). In this regard, a consumer’s sense of who he/she is would then relate to his/her product consumption and choice (Reed, 2004; Oyserman, 2009). Moreover, given the prevalent use of identity in marketing to influence consumption activities and increase market share of a product or brand through the creation of advertising messages directed at identities held by consumers of specific target segments of the population (Aaker, Brumbaugh, & Grier, 2000), the influential role of identity is demonstrated. Thus, the identity construct is included to enhance the MGB (Bagozzi, 2006).

As such, in light of identity’s influential role in the TPB and the knowledge that identity is deeply related to one’s consumption motives (de Rooij, 2013), there is much justification for incorporating identity into the MGB. Therefore, this study incorporates identity into the MGB by positing that identity influences desires.

The next section discusses identity’s role in influencing passion. Identity’s significant role as an antecedent to passion (Cardon et al., 2009; Vallerand et al., 2003; Murknieks et al., 2012) provides further support for its inclusion in the MGB.
4.3.2 The influence of identity on passion

Identity is crucial to the development of passion because it provides the relevance and motivational impetus for activities deemed important to one's self-concept (McCall & Simmons, 1966; Murnieks & Mosakowski, 2006; Cast, 2004; Stryker & Serpe, 1982; Hoang & Gimeno, 2010; Cardon et al., 2009; Cardon & Glauser, 2010; Shepherd & Haynie, 2009b; Shane & Venkataraman, 2000). Therefore, as personally expressive activities resonate with one's self-identity (Waterman, 1990; Eccles & Barber, 1999), it is suggested that one cannot be passionate towards every activity. Instead, passion will only develop should a fit occur between one's interests, capabilities and the task (Mageau et al., 2009; Vallerand et al., 2003).

The positive association between passion and identity is further evident in Mageau et al.'s (2009) study on the development of passion among musicians. Additionally, conceptions of self-concept were found to impact on a musician's identity in music so that establishing an identity in music is one of three major predictors of one's success in becoming a professional musician (Davidson & Burland, 2006; Jutti & Littleton, 2010).

Most notably, Murnieks et al. (2012) discovered a strong link between identity and harmonious passion, such that the integrated identity within one's self-concept motivates one to get involved with specific activities over others, with the positive emotions experienced serving to bolster motivational resources and promote continued behaviour when one's behaviour is in line with one's identity (Cardon et al., 2009; Vallerand, 2008; Burke & Reitzes, 1981). Thus, identity is important to the
understanding of passion (Vallerand et al., 2003, 2007) such that passion for activities is likely to be cultivated to the extent that meaningful, pleasurable and important activities are highly relevant to one’s self-identity (Callero, 1985; Rosenberg, 1979; Vallerand, 2008; Kopetz et al., 2012; Murnieks et al., 2012; Vallerand et al., 2007; Cardon et al., 2009; Murnieks, 2007; Murnieks & Mosakowski, 2006).

With brand identification and brands that expresses oneself found to influence brand love and passion (Swimberghe et al., 2014; Bauer et al., 2007; Albert et al., 2008), the necessity to incorporate identity into the MGB to address the role of identity in motivating people’s positive behavioural responses towards classical music performances is further demonstrated. This therefore leads to the hypothesis that:

**H3: Identity will be a significant predictor of passion and desires.**

### 4.3.3 Summary

To sum, passion is incorporated into the MGB in consideration of its intrinsic and meaningful nature, its function as a more intense form of desires and the evidence of passion’s influence on consumer behavioural responses. Identity is also included in the MGB in light of its contribution to the TPB, formation of self-concept (Callero, 1985) and development of passion through the process of self-verification and affirming positive emotions.

The inclusion of passion and identity thus broadens the MGB by presenting a more holistic account of intrinsic desires. Moreover, as consumers vary in terms of the levels
of importance (Reed, 2002) perceived towards a particular arts genre, this study's incorporation of the elements of passion and identity provides for a comprehensive evaluation of the development of performing arts consumers' motivations, with passion and identity applied as distinguishing elements of participation.

4.4 The Model of Passion and Goal-directed Behaviour (MPGB)

With the inclusion of passion and identity and the actual behavioural responses of WOM behaviour, repurchase behaviour and CVP, the improved MGB will now be termed the Model of Passion and Goal-directed Behaviour (MPGB).

The MPGB therefore accounts for the MGB's lack of evaluation of goal relevance and intrinsic desires through its consideration of passion and identity. With the valuation of an activity central to passion, a goal's relevance is therefore attributed to passion so that passion functions as the decisive element that motivates one towards a particular goal choice over other competing goals (Perugini & Conner, 2000; Bagozzi & Dholakia, 1999). Similarly, as one is motivated to reinforce and confirm self-identity, the role of identity benefits the development of desire and passion, and contributes to a goal's relevance by providing the motivational impetus for a goal deemed important to one's self-concept (Murnieks & Mosakowski, 2006).

In this regard, although loyalty to an arts organisation has to be earned and invested in using time and money (Rundle-Thiele, 2006), the effect of pricing on customer loyalty actually hinges on a consumer's own evaluation of the performing arts (de Rooij, 2013). Thus, passion and identity towards classical music create the perception of value in the
very first instance, with the valuing of classical music evidenced in consumers’ consistent positive behavioural responses towards classical music performances (de Rooij, 2013). Likewise, although the quality of a service significantly impacts a performing arts experience, should consumers neither identify nor value classical music in the first place, service quality will have no impact since these consumers will not cherish the pursuit of such services.

Therefore, passion and identity are perceived to motivate consumers’ positive behavioural responses towards classical music performances regardless of the cost involved (Colbert et al., 1998; Heilbrun & Gray, 1993; Tideswell & Fredline, 2004; de Rooij, 2013). According to Bernstein (2007), most non-attendees would not attend even if the tickets were half price; thus, price discounts are not a major reason for subscribing (Ryans & Weinberg, 1978) or attending (Reddy, Swaminathan, & Motley, 1998). This draws attention to an intrinsic dimension to desire such that, besides extrinsic gains – like the hedonic pleasure experienced in performing arts attendances – the MPGB posits that the inherent existence of passion accounts for the gravitation towards the pursuit of classical music concerts.

In this regard, supported further by findings that attendance frequency is not related to the likelihood of maintaining the relationship (Ngobo, 2005) and that consumers’ satisfaction with a service does not always guarantee their loyalty (de Rooij, 2013; Mittal & Lasser, 1998) but, instead, consumers’ involvement affects their commitment to the service provider (Kyle et al., 2006; Andreasen, 1987; Garbarino & Johnson, 1999; Garber, Muscarella, Bloom, & Spiker, 2000; Hartley, 2007), the key role of an intrinsic value over service quality, relationship marketing strategies, price, motives and
demographic segmentation is perceived (Swanson & Davis, 2006; Hume & Sullivan Mort, 2008). Thus, passion for classical music concerts and an identity towards classical music, as reflected in consumers’ level of perceived importance towards classical music (Reed, 2002), are found to influence consumers’ intention and behaviour. To this end, an understanding of a consumer’s autonomous liking and valuing of a product (involving passion and identity) will benefit the marketing of performing arts organisations’ services.

As such, this leads to the hypothesis that:

**H4: The MPGB will explain more variance in all behavioural responses than the MGB.**

**4.5 Deepening the MPGB: the role of moderators**

Moderators are broadly defined as qualitative or quantitative variables that have an effect on the direction and/or strength of the relationship between an independent variable and a dependent variable (Baron & Kenny, 1986). Multi-group analysis is the recommended approach when continuous and discrete variables are used as potential moderators (Baron & Kenny, 1986). The test for a pure moderator effect can be performed using a multi-group specification of the structural equation model wherein the structural and/or measurement parameters (linking the observed indicators to the latent constructs) are constrained equally across groups (Sauer & Dick, 1993). The moderator variable is then used to form theoretically homogeneous groups of observations from the overall sample. The moderators applied in this study are: basic
psychological needs, socioeconomic factors, age and past behaviour. The following section discusses them in more detail.

4.5.1 Basic psychological needs as moderators

According to audience studies, theatre goers’ motivations for attending theatre have been attributed to their desire to satisfy deeply held values (Bergadaà & Nyeck, 1995; Walmsley, 2011; Thyne, 2001). Consumers therefore actually seek to satisfy a need through the benefits gained from purchasing a service (Conway & Leighton, 2012; Walmsley, 2011). As such, a higher fulfilment of needs is associated with higher levels of consumer behavioural responses (Thyne, 2001).

According to Basic Psychological Needs Theory, the three basic psychological needs for competence (having skills-enhancing strategies), autonomy (having a sense of personal initiative) and relatedness (being connected to significant others) influence motivation, behaviour and wellbeing (Deci & Ryan, 2002). In terms of competence, previous findings show that lower levels of competence result in less intrinsic motivation (Csikszentmihalyi, 1990) and less persistent behaviour (Harackiewicz & Sansone, 2000), with people forming more avoidant goal orientations (Rawsthorne & Elliot, 1999). In contrast, higher levels of competency positively influence employees’ intentions to expand their competence set to become more proactive (Shee & Wu, 2008); and in the context of strategic marketing, educating a consumer who lacks competence (in how to prepare a meal) promotes loyalty and satisfaction towards the educator (Olsen, 2007).
In terms of relatedness, lower levels of relatedness (social exclusion) reduce performance (Baumeister, Twenge, & Nuss, 2002), impair self-regulation (Baumeister, DeWall, Ciarocco, & Twenge, 2005) and increase self-defeating behaviours (Twenge, Catanese, & Baumeister, 2003), while higher levels of relatedness (social belongingness) have been found to positively influence customers’ participation and loyalty towards the performing arts (de Rooij, 2013; Iwasaki & Havitz, 2004; Kyle et al., 2006; Park, 1996). For example, ‘partner taste homogamy’ directly influences participation at classical music concerts, the effect of current social influences on customer loyalty was notably found to be stronger than the effect of past cultural socialisation, and incidental spectators have fewer family and friends who also attend performing arts events compared to the core audience (de Rooij, 2013). Moreover, as Sheldon and Filak's (2008) findings show that relatedness support (i.e., statements emphasising acknowledgement, care, and interest towards the participants' experience) was the only factor to improve performance in the game 'Boogle' (a time-based task wherein one attempts to create as many words as possible from a 4 x 4 letter grid), the moderating role of relatedness is thus evident.

Higher levels of autonomy are also desired, with past research emphasising that enhancing children's autonomy will create optimal conditions for their behavioural engagement (Mageau et al., 2009), as this allows children to have the freedom to self-explore an activity, be creative, and thereafter derive favourable emotional affects (Deci & Ryan, 1987; Grolnick & Ryan, 1989; Koestner, Ryan, Bernieri, & Holt, 1984; Mageau & Vallerand, 2003).
Therefore, in light of the stable and universal nature of needs, the MPGB perceives the consideration of the moderating effects of basic needs as more impactful and relevant than attitudes or perceptions. Incorporating basic psychological needs will also provide a good segmentation basis, wherein benefit segmentation will allow for the customisation of strategic marketing plans. These considerations support the value of incorporating basic psychological needs.

Furthermore, while basic psychological needs have been used in numerous studies as individual moderators or as a summated scale, no research to date has examined the moderating effects of the summated scale in goal-directed theories (Vallerand et al., 2003; Mageau et al., 2009; Vallerand, 2012; Colgate et al., 2007; de Rooij, 2013; Shee & Wu, 2008; Faye & Sharpe, 2008; Cardon et al., 2009; Harris & Hagger, 2007), the moderating role of basic psychological needs is thus considered.

To this end, given the complementarity hypothesis of psychological need fulfilment (Sheldon, Ryan, & Reis, 1996; Reis, Sheldon, Gable, Roscoe, & Ryan, 2000), Harris and Hagger (2007) perceived that all three psychological needs could have moderating effects rather than just one or two of them, with other findings providing affirming support for the simultaneous importance of all three needs. For example, the combined measure of all three needs predicted secure attachment relationships (La Guardia, Ryan, Couchman, & Deci, 2000) and fluctuations in daily wellbeing (Sheldon et al., 1996; Reis et al., 2000) – thereby supporting the relevance of considering basic needs as a summated needs scale (Harris & Hagger, 2007). Moreover, even though Sheldon and Filak (2008) had examined each basic need individually, they concluded that participants in their research for whom all three needs were supported had produced
the best overall outcomes. Thus, in this regard, the additive effects of having multiple needs fulfilled is desired, with overall research findings combining the needs scale and demonstrating that fulfilling all three needs leads to autonomous motivation and positive outcomes (Milyavskaya & Koestner, 2011; Ng et al., 2012):

In further support, previous research has shown that needs fulfilment explained 40% of the variance in autonomous motivation between domains for each participant outcome (Milyavskaya & Koestner, 2011). Additionally, parental and teacher support for psychological needs has been found to be positively associated with children’s (Grolnick & Ryan, 1989) and medical students’ autonomous motivation (Williams & Deci, 1998) and greater positive outcomes in the areas of creativity (Koestner et al., 1984), persistence at school (Vallerand, Fortier, & Guay, 1997), healthier lifestyles and eating behaviour (Pelletier, Dion, Slovenic-D’Angelo, & Reid, 2004), psychotherapy (Zuroff et al., 2007), life satisfaction and exercise behaviour (Edmunds, Ntoumanis & Duda, 2006, 2007; Vlachopoulos & Neikou, 2007). Psychological needs fulfilment is thus shown to have an influence on both intrinsic and extrinsic motivation.

These findings therefore demonstrate the necessity for all three basic psychological needs to be fulfilled in order for autonomously motivated behaviour to occur (Deci & Ryan, 2002). Otherwise the integration process could be hindered, with the individual engaging in defensive or self-protective processes in response to controlling, over-demanding and rejecting environments (Mageau et al., 2009). Hence, all three needs have to be simultaneously met for people to experience emotional wellbeing (Reis et al., 2000; Hagger, Chatzisarantis, & Harris, 2006).
To sum up, ample justification is provided in the literature for using the summated scale. Deci and Ryan (2000) advocated that the three needs are complementary, while Sheldon and Filak (2008), in examining each basic need individually, eventually concluded that the participants in their research for whom all three needs were supported manifested the best outcomes overall. Summating the basic needs scale is also common (see Hagger, Chatzisarantis, Harris, 2006; Harris & Hagger, 2007; Thøgersen-Ntoumani, Ntoumanis, Cumming, & Chatzisarantis, 2011; La Guardia, Ryan, Couchman, & Deci, 2000; Sheldon et al., 1996; Reis et al., 2000 as examples). Moreover, the summated scale has shown good reliability in past studies (Deci et al, 2001; Gagné, 2003). Our combined basic needs scale measurement model attained a high Cronbach's Alpha score of .755, further justifying our use of the summated scale.

This study therefore posits that the combined fulfilment of the need for competence, autonomy and relatedness will significantly influence consumers’ behavioural outcome variables, leading to the hypotheses that:

**H5a:** There will be a significant difference in model fit between groups of high and low levels of basic psychological needs fulfilment.

**H5b:** Higher levels of basic psychological needs fulfilment will be associated with higher explained variances in behavioural response variables compared to lower levels of basic psychological needs fulfilment.

### 4.6 Age and socioeconomic factors as moderators
4.6.1 Socioeconomic factors of income, education level and occupation as a combined moderator

Socioeconomic status (SES) is an economic and sociological combined total measure of a person’s income, education and occupation, considered in relation to the person’s social standing (Calixto & Anaya, 2014; Adler & Rehkopf, 2008; Miech & Hausser 2001; APA, 2015). In light of the limited number of studies addressing how people’s age and SES relate to classical music (North, 2006), researchers have encouraged SES to be taken up in research to minimise the experiential impact of low-SES on communities in terms of academic achievement and psychological wellbeing (APA, 2015).

According to the marketing literature, one’s income is generally perceived to have a strong impact on one’s overall decisions (Shin, 2009; Iyer & Kashyap, 2007; Swinyard & Smith, 2003), with household incomes moderating the relationship between intention and behaviour (Allday, 2012; Allard, Banin, & Chebat, 2009; Serenko, Turel, & Yol, 2006). Particularly in the context of the performing arts, household disposable incomes contribute to performing arts consumption (National Endowment for the Arts, 2015; Allday, 2012).

Additionally, another index of SES - education - has been shown to be influential. For example, consumers who participate in arts and cultural activities tend to be well-educated (Kawashima, 1998); the majority of classical music attendees in the UK are university-educated (Crawford et al., 2014); the classical music genre is principally enjoyed by those with the highest educational levels (Favaro & Frateschi, 2007) and both family income and parental educational attainment significantly predict children’s
achievement and knowledge from their schooling years through to adulthood (Sirin, 2005; Tucker-Drob & Briley, 2012). Not surprisingly, children from a well-off background unlike the less fortunate, tend to have adequate opportunities to learn as well. In this vein, Tucker-Drob and Briley (2012) found that higher SES is related to stronger relations between interests and knowledge so that higher SES children are above average in terms of their domain-specific knowledge – for example, in music. With knowledge strongly related to interests at higher levels of SES, SES is thus shown to facilitate the active selection of learning experiences and motivation to learn, resulting in greater domain-specific knowledge acquisition.

These findings are in line with audience studies which have identified that most patrons of symphony orchestras and other high art forms are university-educated and relatively well-off professionals (Colbert, 2003, 2009; Quantum, 2008; Huntington, 2007; Kolb, 2001; Bordieu, 1984; Peterson, 1992; van Eijck, 2000, 2001; van Hek & Kraaykamp, 2013; Allday, 2012; Yaish & Katz-Gero, 2012; DiMaggio & Mukhtar, 2004). In his recent study, North (2006) found that the lifestyles of fans of classical music were indicative of the middle and upper classes, who (at the time of the research) had an average annual income of £35,000 before tax. They were also more likely to have been educated to a higher level. In this regard, people earning higher income are often associated with possessing higher levels of education (Lohse, Bellman, & Johnson, 2000; Li, Kuo, & Russell, 1999), with these two indices predictive of one’s consumption of classical music concerts (Verdaasdonk & Seegers, 1990; Caldwell & Woodside, 2003; Virtanen, 2005; North, 2006; Torche, 2007; Keaney & Oskala, 2007; Ateca-Amestoy, 2008; Scollen, 2008; Tucker-Drob & Briley, 2012).
To this end, this study affirms that more research is needed into the lower income and lower education segments, particularly as the existing segment structures show varying degrees rather than distinctive traits in terms of the effects of socioeconomic factors on concert consumption (Coulangeon, 2015; Newman et al., 2013; Cuadrado & Mollà, 2000; Kolb, 2001). Hence, as both high and low socioeconomic groups are important, they should be evaluated together (Formical & Usyal, 1998). Examining the moderating role of socioeconomic factors on live classical music consumption will therefore focus on the extent of differences and levels of motivational drivers to inform the development of appropriate marketing strategies.

In order to evaluate the moderating role of socioeconomic factors, the computation of a socioeconomic index is first required. Although measurement tools for SES vary greatly and differ among countries (Braveman et al., 2005; Calixto & Anaya, 2014; Wagstaff & Watanabe, 2003), ultimately, measures of SES should be selected and interpreted contextually. For example, sociological studies perceive educational level attainment, occupational status and income as the three main components of the SES index (Calixto & Anaya, 2014; van Lenthe & Mackenbach, 2006; Miech & Hauser, 2001; Davis, McLeod, Ransom, & Ongley, 1997). Socioeconomic indices that combine these three factors have been used to form a socioeconomic index in a number of government analyses and well-regarded studies (McMillan, Jones, & Beavis, 2009; Davis et al., 1997). Thus, SES scales remain the most popular and respected approach to undertaking such analysis (Davis et al., 1997; Davis, Jenkin, & Coope, 2003). This subsequently leads to the hypotheses that:

**H6a:** There will be a significant difference in model fit between groups of high and low levels on the socioeconomic index.
**H6b:** *Higher levels of socioeconomic scores will explain more variances in behavioural response variables compared to lower levels of socioeconomic scores.*

### 4.6.2 Age as a moderator

The moderating effect of age on behaviour has been identified in various fields. Evident in IT, computer skills are perceived as more easily learnt by younger people as they have more experiences in using the Internet. Older people in contrast, will experience greater challenges as they face difficulty creating syntactically complex commands and thus will be influenced by their evaluation of self-efficacy (Morris & Venkatesh, 2000; Trocchia & Janda, 2000; Harrison & Rainer, 1992; Hubona & Kennick, 1996). In other words, as individuals with a higher level of self-efficacy are more likely to formulate goals and persevere despite initial failure to attain those goals (Bandura, 1982), were older people to perceive less of their self-efficacy, it will subsequently influence their learning of computer skills. Age has also been shown to moderate online shopping behaviour (Zhang, 2009; Koufaris, 2002; Verhoef & Langerak, 2001). For example, in one study, age, gender and income moderated the relationship between ‘ease of use’, ‘usefulness’ and ‘enjoyment’ and consumers’ attitude towards online shopping (Burke, 2002). Similarly, in the context of performing arts consumption, researchers have found an age difference in motivation for connoisseurship, wherein older people are likely to possess greater awareness and knowledge of the arts (Caldwell & Woodside, 2003; Erickson, 1996; Mockros, 1993). Younger audience members are also less likely to identify with these types of performing arts organisations (Allday, 2012; Quantum, 2008; Swanson & Davis, 2006; Formica & Uysal, 1998).
Additionally, research indicates that dissatisfaction can be partly explained by age in the service setting (Zinkhan & Wallendorf, 1985), as young people with stronger information processing abilities were found to be more attuned to changes in quality during the museum experience and had more intense reactions to particular aspects of the visit, such as poor service (Gilly & Zeithaml, 1985). Conversely, older consumers are unlikely to seek new information, relying more on fewer decision criteria (such as their perceived satisfaction with a retailer) (Wells & Gubar, 1966) and are therefore more likely to be loyal than younger consumers who seek alternative information that might consequently influence their loyalty (Lambert-Pandraud, Laurent, & Lapersonne, 2005; Moskovitch, 1982; Evanschitzky & Wunderlich, 2006). As such, Homburg and Giering (2001) have noted that age moderates the link between product satisfaction and loyalty through information processing (Moskovitch, 1982; Wakefield & Baker, 1998).

Given the above findings on the moderating effects of age on behaviour and in particular the lack of identification with classical music among younger people (Allday, 2012), greater insight into younger consumers of classical music would be beneficial. This would enable differences between younger and older groups of concert consumers to be identified, so that research findings on the best means to retain older consumers and attract younger consumers can be recommended to marketers. As a result of the above, it is hypothesised that:

**H7a:** There will be a significant difference in model fit between groups of high and low age scores.

**H7b:** Higher levels of age will explain more variance in behavioural response variables compared to lower levels of age.
4.7 Past behaviour as a moderator

One’s past behaviour is associated with one’s present and future behaviour as the same means and choices that have proven to be instrumental in the past are highly valued in the present and thus tend to be repeated (Perugini & Bagozzi, 2001; Kopetz et al., 2012; Mageau et al., 2009; De Cannière, De Pelsmacker, & Geuens, 2009; de Rooij, 2013; Norman & Conner, 2006; Sheeran & Abraham, 2003; Norman, Conner, & Bell, 2000; Bergadaà & Nyeck, 1995). In this regard, the moderating effects of high past behaviour are evident in the TPB, MGB and PBC, and on desires and passion.

Accordingly, research findings provide strong support for the moderating effects of past behaviour in both the TPB and MGB (Sheeran & Abraham, 2003; Lam & Hsu, 2006; de Rooij, 2013; Norman & Conner, 2006; Sheeran & Abraham, 2003; Verplanken, Aarts, Van Knippenberg, & Moonen, 1998; Verplanken & Aarts, 1999; Oulette & Wood, 1998). For example, besides moderating the attitude–intention and subjective norm–intention correlations for condom use as a form of habit (Trafimov, 2000; Norman & Conner, 2006), past behaviour also moderates the intention–behaviour relationship as it indirectly indicates that an intention is formed, thus one is more likely to engage in the behaviour – in this case, repeat condom use (Perugini & Bagozzi, 2001). In other words, higher levels of particular past behaviour are associated with greater stability of intention, which in turn is associated with improved intention–behaviour consistency (Sheeran, Orbell, & Trafimow, 1999; Conner, Sheeran, Norman, & Armitage, 2000). The moderating role of past behaviour on intentions is found in various contexts, such as
binge drinking (Norman & Conner, 2006), healthy eating (Conner, Norman, & Bell, 2002) and condom use (Kashima, Gallois, & McCamish, 1993).

Ajzen (1988; see also Notani, 1998; Norman et al., 2000) also perceives the moderating effect of past behaviour between PBC and behaviour. Accordingly, PBC should provide a good prediction of behaviour when people are accurate in their perceptions of self-control. However, when they have little experience of the behaviour in question, PBC will not accurately predict behaviour compared to those with past experience of a behaviour, whose perceptions of control are likely to be more realistic (Ajzen, 1988). In this regard, PBC will account for greater variance as the frequency of past behaviour increases.

Past behaviour is consequently perceived to moderate the relationship between desires and intention in the MPGB in consideration that a strong relationship is unlikely to develop in situations where there is limited interaction between a buyer and seller (Dagger, Danaher, & Gibbs, 2009; Nicholson, Carolyn, Compeau, & Sethi, 2001). That is, prior exposure to an activity or relationship between the buyer and seller allows one the opportunity to decide whether one likes the activity or relationship enough to continue engaging in it. If one’s past behaviour affirms that one enjoys it, one is likely to continue with it (Perugini & Bagozzi, 2001; Bagozzi, 1992, 1993). Thus, the greater the frequency of contact in a relationship, the higher will be the customer-reported level of relationship strength (Dagger et al., 2009; Nicholson et al., 2001). Further, as the period of time for which a customer has frequented an arts organisation correlates with their intention to engage in positive WOM communications, re-attendance, subscriptions and donations (Davis & Swanson, 2009; Johnson & Garbarino, 1999) as well as subsequent
repurchase behaviour (Radbourne et al., 2009; de Rooij, 2013), and given that tastes and preferences for classical music are formed during adolescence and early adulthood (Holbrook & Schindler, 1994), higher levels of past behaviour are perceived to moderate the relationship between desires and intention towards positive behavioural responses towards classical music performances.

Finally, with passion perceived as evidently in existence when people begin to spend a substantial amount of time on an activity (Mageau et al., 2009; Vallerand, 2008), past behaviour evidently moderates the passion–behaviour relationship. In their study comparing the percentage of passionate musicians across beginners, children and expert samples, only 36% of beginners (Study 3) were identified as passionate, while 92% of children of Study 2 (with a mean average of 3 years’ experience) and 100% of experts (with approximately 10 years’ experience) were passionate about their activity (Mageau et al., 2009). The rise in the percentage of passionate people during the transition from the novice stage to the expert stage was attributed to both the elimination of non-passionate people and the benefits of repeated activity engagement over time. Essentially, many activities about which people are passionate are leisure activities – thus, if one does not enjoy an activity, one can find another that suits one better (Mageau et al., 2009). This also likely explains why the number of participants in sports has been noted to decrease as children grow older (Roberts, 1984). Thus, a higher level of past behaviour related to a particular activity is associated with a stronger passion–behaviour relationship. This leads to the hypotheses that:

**H8a:** There will be a significant difference in model fit between groups with high and low levels of engagement in a particular past behaviour.
**H8b:** Higher levels of engagement in a particular past behaviour will explain greater variance in behavioural response variables compared to lower levels of engagement in that past behaviour.

Therefore, in deepening the MGB by considering the moderating effects of basic needs, socioeconomic factors, age and past behaviour, and broadening the MGB to include passion and identity, the MPGB (see Figure 10) has the capacity to unite consumers’ social-psychological processes with behavioural response measures.

*Figure 10.* The Model of Passion and Goal-directed Behaviour. The green paths represent the additions to the MGB.
4.8 Summary

The MPGB contributes to present performing arts marketing research with its evaluation of audiences’ initial interest based on an assessment of desire’s mediation of the effects of attitudes, subjective norms, anticipated emotions and PBC on intentions. This process could lead to the formation of an intention to attend an arts event and potentially classical music concert goers’ positive behavioural responses towards classical music performances. As not every individual who desires to attend an arts event actually attends the event, understanding the intrinsic nature of desire and how its intensity is manifested through passion and identity – which consequently influences consumers’ levels of participation – will allow arts organisations to more comprehensively account for performing arts audiences’ decision-making processes.

As such, by addressing goal relevance and incorporating the explicit behavioural responses of WOM recommendations, repurchase behaviour and customer voluntary responses, and incorporating the constructs of passion and identity, alongside the moderating roles of basic psychological needs, socioeconomic influences, age and past behaviour, the MPGB will enhance the MGB by its integration of the pre- and post-purchase social-psychological factors that influence consumers’ positive behavioural responses towards classical music performances (Caldwell, 2001; Dijksterhuis, Smith, Van Baare, & Wigboldus, 2005).
CHAPTER 5 METHODOLOGY

Introduction

This chapter begins with a discussion of the underpinnings of the post-positivism paradigm, which, in being chosen as the research paradigm for the present study, informed the research methods and techniques used.

Following this discussion, the research methods and data collection techniques applied in the study will be examined. Thereafter, the processes and procedures that led to the development of the survey instrument will be elaborated upon. This will entail an in-depth discussion of the conceptualisation and operationalisation of the main theoretical constructs of the MGB and the additional incorporation of the constructs of passion, identity and basic psychological needs into the MPGB, as reviewed in Chapter 4. The sample population's demographics and summary of research hypotheses will conclude this chapter.

Research paradigm

The research paradigm provides a framework for the researcher in addressing method choice as well as ontological and epistemological assumptions. Research methods have been applied primarily through four major paradigms. Post-positivist and constructivist paradigms have been most commonly applied, the pragmatic paradigm is a consideration of mixed methods approach (Morgan, 2007) while the transformative paradigm has emerged as a relatively newer framework (Guba & Lincoln, 2005;
Creswell, 2009; Tashakkori & Teddie, 2003). As one’s philosophical orientation implicates every decision made within the research process, examining the prevailing paradigms before deciding on one method is vital (Creswell, 2009). The differences among the paradigms are shown in Table 5.1 below.

In general, research methods can be categorised into quantitative, qualitative and mixed method approaches. The qualitative method is fundamental to the constructivist and transformative paradigms (Martens, 2005; Creswell, 2003), whereas quantitative research is aligned with the positivist and post-positivist paradigms (Denzin & Lincoln, 1994; Martens, 2005).
<table>
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<th>Paradigms</th>
<th>Assumptions</th>
<th>Research Method</th>
<th>Limitations</th>
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<td>Positivist</td>
<td>Scientific knowledge is objective and the only source of valid and accurate knowledge.</td>
<td>Studying only what can be observed; importance of objectivity and generalisation of behaviour.</td>
<td>Incomprehensive. Aspects of human behaviour exist that are not entirely observable but still a major influence on the research outcome – these have to be considered.</td>
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| Post-positivist | Truth exists, but is based on probability rather than certainty because of the researcher’s human limitations (Guba & Lincoln, 1994, 2000; Maxwell, 2004).  | • Quantitative approaches are usually associated with post-positivist perspectives, given the quantitative measurement of the phenomena being studied and the systematic control of the theoretical variables influencing these phenomena (Henn, Weinstein, & Foard, 2009).  
• The post-positivist paradigm combines deductive logic with precise empirical observations of individual behaviour to enable the revelation and confirmation of probabilistic causal relationships for insight into consumer behaviour (Neuman, 2003; Henn et al., 2009).  
• Use of strategies for inquiry such as surveys and data collection based on predetermined instruments yielding statistical data (Creswell, 2003).  
• Researcher is independent from that being researched (Creswell, 1994).  
• The research is influenced by other well-developed theories besides the present one being assessed (MacKenzie & Kniepe, 2006). | Positivism disregards intangible, unobservable or immeasurable evidence such as imagination, emotion, thoughts, awareness and perceptions (Van Fraassen, 1980; Weber, 2004).  
Epistemologically suggests that the techniques used produce probabilistic and ultimately uncertain understandings (Lincoln & Guba, 2000). |
| **Constructivist** | Advocates that objective truth is less important because reality can be analysed by exploring the richness, depth and complexity of phenomena as reality is socially constructed through the integration of the knowledge of people’s accumulated experience and their worldviews (instead of viewing facts as based on theories). | • Advocates interactive personal data collection; authenticity and rapport-building (Lincoln & Guba, 2000).  
• Inquiry methods of participatory observations and field research.  
• Emphasis on subjective meaning, fluidity of perspective, non-realism and relativity.  
• Focuses on localised, short-term settings (Neuman, 2003). | • In assuming that there is a lack of prior knowledge or principles on the object being investigated (Denzin & Lincoln, 2005; Neuman, 2003), this presents the inability for research questions to be formally established prior to beginning the research and its likelihood to evolve and change throughout the research process.  
• Ignores the broader and long-term context (Neuman, 2003).  
• Does not fully support hypothesis testing and the generalisation of findings. |
| **Transformative** | Similar to constructivists’ | • Researcher proceeds collaboratively so as to not marginalize participants (Neuman, 2003; Kemrnis & Wilkinson, 1998; Oliver, 1992).  
• Participants themselves aid the designing of questions, collection of data, analysis of information, or even receive rewards for participation in the research (Creswell, 2003). | Similar to constructivists’ |
| **Pragmatist** | Combines both qualitative and quantitative research to incorporate both subjective and objective standpoints (Healy & Perry, 2000).  
Research is most effective when instrumental truths are viewed as a matter of degree and what is appropriate at that time (Creswell, 2003). | The existence and importance of the natural world as well as the emergent social and psychological world (e.g., language, culture, human institutions and subjective thoughts) are simultaneously recognised (Johnson & Onwuegbuzie, 2004; Creswell, 2003).  
Using qualitative approaches such as case studies and unstructured or semi-structured in-depth interviews and group observations to gather subjective information, followed by surveys and statistical analysis e.g., structural equation modelling, partial least squares (Bisman, 2002; Morgan, 2007; Perry, Alizadeh & Riege, 1997; Tashakkori & Creswell, 2008). This process of “triangulation” reflects both inductive and deductive reasoning (Bhaskar, 1989; Morse, 2003). | • Usefulness of the pragmatist paradigm appears ambiguous (Patton, 1990; Mertens, 2003).  
• Qualitative research is exploratory and only useful when the researcher does not know the important variables to examine, or that existing theories do not apply with the sample or group under study (Morse, 1991).  
• Details of mixed research approach (e.g., problems of paradigm mixing, how to qualitatively analyse quantitative data, how to interpret conflicting results) is still not finalised by research methodologists (Johnson & Onwuegbuzie, 2004).  
• The pragmatic paradigm is deemed as a lesser-known research strategy compared to singular quantitative and qualitative methods (Creswell, 2003). |
The theoretical paradigm chosen for this research is the post-positivist approach. The constructivist paradigm was regarded as incommensurable because of its subjective ontological assumption (Creswell, 1994). As research on the MGB has previously been carried out by Perugini and Bagozzi (2001) and Perugini and Conner (2000) using quantitative methods, this study’s hypotheses testing passion, identity and goal-directed theories in relation to consumer behaviour – applying the existing literature, theories and known variables – indicate that the current research is not exploratory in nature. In this sense, the transformative paradigm is also perceived as incompatible with the objectives of the current research since the researcher seeks to adopt the deductive process of cause and effect rather than induce findings. Therefore, in testing existing theories, a collaborative effort with participants is not desirable.

In having selected the important variables to examine, applying a mixed methods approach in the case of the pragmatist paradigm is thus inapplicable. Moreover, the pragmatist paradigm can also be difficult for a single researcher to carry out if both qualitative and quantitative research methods are to be used concurrently since pragmatism is open to multiple methods, different worldviews, different assumptions and different forms of data collection and analysis in the mixed methods study (Creswell, 2009). Additionally, a mixed methods approach is more expensive and time consuming, with the details of mixed research (such as problems of paradigm mixing, how to qualitatively analyse quantitative data and how to interpret conflicting results) still not finalised by research methodologists (Johnson & Onwuegbuzie, 2004). Given that the pragmatic paradigm has been deemed a lesser-known research strategy compared to singular quantitative and qualitative methods (Creswell, 2003), it is
therefore not attempted in this study. A survey of 10 years of academic research in marketing also revealed the continuing dominance of quantitative research (Hanson & Grimmer, 2007). Thus, if previous research has successfully applied quantitative research in measuring similar items, the choice of a quantitative research method is supported.

*Using the post-positivist research paradigm*

In studying the relationships between passion, identity and the constructs of the MGB in the context of live classical music concert attendance, the post-positivist approach emphasises an unbiased cause and effect relationship in unveiling the potential generalisations that lead to predictions and explanations of consumer behaviour (Nagel, 1986). Through observation and measurements independent of the researcher, this objective and observable process of quantitative research thus seeks scale validity and reliability, with accurate and reliable measures subsequently being sought during the testing of hypotheses for the development of a model involving quantitative variables and causal relationships (Neuman, 2006; Wright, Manigault, & Black, 2004).

In this regard, the philosophical stance assumed in the present study presupposes that overall principles and laws exist, a conceptualisation of prior conditions is essential for the occurrence of the phenomena being investigated, and the proposed MPGB has explanatory capacities (Neuman, 2006; Creswell, 1994, 2009).

*Benefits of the post-positivist research paradigm*
In further support for the choice of the post-positivist paradigm, the strengths perceived in adopting a quantitative research method are seen to outweigh those of qualitative research. Besides having the advantage of a faster data collection process compared to qualitative research, employing a quantitative approach entails the testing of pre-constructed hypotheses which then enables the generalisation of research findings when the data is based on convenient samples of sufficient sample size. This highlights the usefulness of obtaining data that allow quantitative predictions to be made as further generalisation of the research findings is also enabled when the data is replicated on other different populations and subpopulations or large populations of people (Johnson & Onwuegbuzie, 2004).

Conducting quantitative rather than qualitative research also potentially holds higher credibility with people in power (for example, administrators, politicians or program funders) (Johnson & Onwuegbuzie, 2004).

Finally, given this study's aim to contribute to the arts marketing literature, which usually employs qualitative methods, carrying out quantitative research is perceived to enhance insight into the factors that influence classical music concert attendance and contribute knowledge of how current attendance numbers can be increased.

As Wright et al. (2004) succinctly assert, choosing the right research paradigm should not be based on the respective legitimacy of qualitative or quantitative methods, but rather on when and how to apply such methods in ways that build confidence in research findings. Hence, for the present research, the underlying question regarding the influence of passion and identity on positive manifestations of consumer
behavioural responses is best answered using the post-positivist research paradigm since this research examines social-psychological influences by testing already formulated theories.

5.1 Research design

Beginning with the literature review, the researcher identified the MGB as the most appropriate foundational model and added passion and identity to examine whether these impact on classical music attendees’ WOM, repurchase behaviour and customer voluntary participation.

Next, a list of measurement items was selected after an extensive review of the literature pertaining to the behaviour of loyal consumers, passionate participants and the theories of human goal-directed behaviour (Ajzen 1985, 1991, 2006; Ajzen & Madden, 1986; Bagozzi et al., 1998; Perugini & Conner, 2000; Perugini & Bagozzi, 2001; Bagozzi et al., 2003; Vallerand et al., 2003).

Poorly operationalised constructs would affect empirical analysis by hindering the construction of theoretical knowledge; thus, the set of items chosen for construct operationalisation should be both reliable and valid (Churchill, 1979). As such, these selected items were based on scales drawn from excellent sources, who performed Confirmatory Factor Analysis (CFA) and achieved high levels of reliability and construct validity. Consequently, direct evidence of reliability, such as Cronbach’s alpha reliability, and direct evidence of validity, such as a thorough review of a measure’s contents (content validity) or empirical evidence of convergent or discriminant validity, provided
a sense of the measures’ internal consistency and assured that these scales are without systematic error and aptly reflect the variable intended for study. Additionally, as these measures are used in previous research, it indicates that they have been successfully applied in other contexts, affirming the credibility of the research instrument.

Given that a set of measures tends to be more reliable and valid than an individual measure, multiple indicators were used to measure theoretical constructs in order to enhance construct validity (Kline, 2005). Thus, only one variable in this study had three indicators, while all others ranged between four and nine indicators. The operationalisation of the chosen scales will be discussed in depth in a later section.

Lastly, a convenient sampling method was chosen for data analysis, with data assessed using CFA and structural equation modelling (SEM) to test the hypothesised MPGB.

5.2 Development of the web-based survey

The present research employed survey research as surveys enable efficient turnaround data collection and attributes identification of a small group. Traditionally, face-to-face, mail, fax and telephone forms of survey methods have been used for data collection (Malhotra, 2008).

Limitations of the survey

There are, however, limitations to the use of web-based surveys. External technical problems can arise from the Internet service provided, the respondents themselves may
lack the ability to use the new technology or even the willingness to participate in online computer surveys (Lefever, Dal, & Matthíasdóttir, 2007).

Additionally, a misunderstanding of a question item could occur (Burns & Bush, 2003) – hence the importance of pilot studies. There might also be the possibility for the questionnaire to be incomplete due to overlooked questions, the answers to which the researcher must then infer to account for the uncertainty due to the unknown missing data values (Bodner, 2008). This is because inadequate attention to the analysis of missing values, and not reporting these missing values (Kline, 1998), could lead to biased, unreliable results.

In response to this problem, the survey software Qualtrics enables a control mechanism pertaining to incomplete questions. Each question has to be completed before the respondent can move to the next page of the questionnaire, therefore enabling the efficient management of the collected data.

Another limitation of employing a survey research instrument is the issue of the representative sample stemming from a coverage error (Biza-Khupe, 2010). Coverage error occurs when the sample inadequately provides a quasi-equal probability of sampling of each individual in the target population. As online data collection is based on volunteer sampling rather than probability sampling, this non-randomness is thus a problematic issue (Lefever et al., 2007).

Access issues can also limit survey-based research, particularly as researchers access potential participants by posting invitations to participate via community bulletin
boards, social media and discussion groups. Members of online communities could find such behaviour rude or offensive (Hudson & Bruckman, 2004), or consider them ‘spam’ (Andrews, Nonnecke, & Preece, 2003). Researchers using email invitations to request participation in a survey could also face similar rejections as unwanted email advertisements are often considered an invasion of privacy.

To this end, building a good rapport with professional music organisations is key to securing quality data. Hence, for this study, the majority of the data was collected via direct contact with the marketing staff of music organisations.

Despite their shortcomings, online surveys allow for easy access, with online questionnaires enabling wide geographical coverage and evidently utilised in many countries, especially those with high levels of Internet access and usage (Burns & Bush, 2003; Ilieva, Baron & Healey, 2002). In addition, response rates for web surveys are also found to be comparable with those of mail surveys (Kelly, 2003).

Furthermore, web-based surveys are also recommended as cost-effective compared to phone call surveys (Lukas, Hair, Bush, & Ortinau, 2004) and person-administered surveys (Burns & Bush, 2003). As web-based surveys are self-administered, respondents are able to complete the questionnaire unattended. This offers significant advantages in terms of administration compared to phone call surveys (Burns & Bush, 2003). Ultimately, the main benefits of a web-based survey for data collection are speed of distribution and fast turnaround time. As such, particularly considering the length of the survey used in this research, providing respondents with flexibility and comfort in
being able to complete the survey in their own time is paramount to ensuring the accuracy of data collection (Churchill, 1999; Sekaran, 2003).

Therefore, for the above reasons this study used the web-based questionnaire design software Qualtrics to host the questionnaire. Through a specific URL (Uniform Resource Locator – a global address of the document on the World Wide Web) (Qualtrics, 2013), Qualtrics offers user-friendly design features such as using space to enhance clarity, grouping related questions in sections, limiting the number of questions per page to prevent clutter, using a progress bar to display the percentage of the questionnaire completed – thus enabling straightforward navigation. This reduces the time and effort required for participants to complete the questionnaire. The Qualtrics software therefore aids the research process by facilitating the creation, distribution, secure storage and easy data conversion for the analysis of a web-based survey.

**5.3 The survey instrument**

The design of the questionnaire was based on the key theories and previously validated measurement scales in psychology, marketing and performing arts studies identified in the literature review.

As an overview, all constructs were measured using multiple items and seven-point Likert-type scales. The seven-point scale was chosen as it is more sensitive than a five-point scale and less confusing than a nine-point scale. It is also apt for SEM data analysis (Hair et al., 2010).
The dependent variable in this research is consumer behaviour in the form of WOM, repurchase behaviour and CVP.

The independent variables are attitudes, subjective norms, anticipated positive emotions, anticipated negative emotions, desires, intention and PBC.

Other constructs investigated included passion, identity, past behaviour and the three basic psychological needs of competence, relatedness and autonomy. Participants’ age, gender, highest education level, occupation and annual income were also analysed.

In all, 25 questions were used to capture the MGB, while passion and identity totalled 11 questions. There were five questions for the demographic section and 16 questions on basic psychological needs. The survey took approximately 15 minutes to complete.

A brief discussion of the construction of the scales is provided below, with the question items listed in Chapter 6 and the full questionnaire provided in Appendix B.

5.3.1 Scales

**Attitude (A)**

Previous research (Perugini & Conner, 2000; Perugini & Bagozzi, 2001; Rise et al., 2010; Leone et al., 2004; Bagozzi & Edwards, 1998; Ajzen & Fishbein, 1980; Conner & Sparks, 1996) has shown that attitudes are generally measured in terms of semantic differential items on 7-point scales, although the number of items considered in a scale tends to
vary among studies. In light of Norman and Conner's (2006) scale reliability (alpha = .90), adequate number of items and relevance in terms of semantic differential items, this study adapts Norman and Conner's (2006) attitude measure for the questionnaire.

Subjective norm (SN)

Subjective norm was measured in terms of the beliefs significant others hold regarding the participants' behaviour – specifically, whether these important people would approve or disapprove of a particular activity or behaviour (Perugini & Conner, 2000; Perugini & Bagozzi, 2001; Norman & Conner, 2006; Ajzen & Madden, 1986; Armitage & Talibudeen, 2010; Rise et al., 2010; Elliott & Armitage, 2010). As the number of items used in previous studies varied, the present study adapted Elliott and Armitage's (2009) subjective norms measure in its questionnaire given their adequate number of items and appropriate phrasing of questions. Elliott and Armitage's (2009) global measure of subjective norm is valid and reliable at both baseline (Cronbach's alpha = .87) and follow-up (Cronbach's alpha = .90).

Anticipated emotions (E)

Previous researchers have measured positive and negative anticipated emotions based on the seven positive (excited, delighted, happy, glad, satisfied, proud and self-assured) and 10 negative (angry, frustrated, guilty, ashamed, sad, disappointed, depressed, worried, uncomfortable and anxious) emotions as identified by Bagozzi, Baumgartner and Pieters (1998). For example, Perugini and Conner (2000) incorporated these emotions into 10-point scales, while Bagozzi, Dholakia and Basu Roy's study (2003)
applied 7-point scales. In another study, Maher and Mady (2010) reduced the positive and negative anticipated emotions to happy, glad, satisfied and proud and frustrated, guilty, sad and worried, respectively. However, in order to not overlap these emotions with attitudinal measures and given their high reliability and relevant descriptives, this study adapted Song, Lee, Norman and Han’s (2012) anticipated emotions measure. Accordingly, Song et al.’s (2012) positive anticipated emotions items (alpha = .941; composite reliability = .935; CFA loadings: 0.836, 0.888, 0.932, and 0.880) and negative anticipated emotions items (alpha= .949; reliability = .940; CFA loadings: 0.914, 0.958, 0.867, and 0.825) are respectively valid and reliable.

Perceived behavioural control (PBC)

Given Povey, Conner, Sparks, James and Shepherd's (2000) highly reliable measures of perceived control (PC) – their internal reliabilities (Cronbach’s alpha) for the perceived control scale were .92 for fruit and vegetable consumption and .89 for low-fat diets – this study applies their items to its questionnaire. In further affirmation of these items, Rhodes and Courneya (2003) conceived that the controllability items identified in the previous research (Ajzen, 2002; Rhodes & Courneya, 2002; Trafimow et al., 2002), such as ‘whether or not I perform behaviour X is completely up to me’, reflected the purest indicators of the PBC construct. In agreement, Trafimow et al. (2002) even labelled the controllability item cluster ‘volitional control’ after careful consideration of its measurement representation. Thus, as PBC was originally an addition to the theory of reasoned action to account for volitional control (Ajzen, 1991), controllability items are posited to likely represent reliable indicators of the originally conceived PBC construct (Rhodes & Courneya, 2003).
Desires are defined in terms of how strongly one wants to enact specific goal-directed behaviour(s) (Bagozzi et al., 2003). Researchers have tended to word the desire construct question items similarly, although the number of items has varied (Bagozzi & Edwards, 1998; Perugini & Conner, 2000; Perugini & Bagozzi, 2001; Leone et al., 2004; Bagozzi & Dholakia, 2006). As an example, Perugini and Conner’s (2000) three items were ‘I desire to perform Activity Y in the next four weeks to achieve Goal X (true 0/false 10)’, ‘My desire to perform Activity Y in the next four weeks can be described as.. (no desire 1 – very strong desire 6)’ and ‘I want to perform Activity Y in the next four weeks to try to achieve Goal X (true 0/false 10)’ – which attained a reliability of .90. In their study, they also previously asked participants to choose their own preferred instrumental behaviour from a list of common activities or to provide a different one if they so preferred. These participants then had to write the selected behaviour in a box at the top of each remaining page of the questionnaire, with the rest of the questionnaire referring to the chosen behaviour as ‘ACTIVITY Y’. Behaviour was similarly specified in Perugini and Bagozzi’s (2001) research.

In Bagozzi et al.’s (2003) study, the role of desire was seen to transform reasons and motives for choosing a goal and one’s goal intention into an implementation intention, and thus the term ‘implementation desire’ was used to replace ‘desire’ (Bagozzi, 1992, 2000; Malle & Knobe, 2001). This reiterated that desires reflect how strongly one wants to enact certain goal-directed behaviour(s). Hence, implementation desires are seen as the means towards the chosen end, thereby energising the intentions to perform
instrumental acts or goal-directed behaviours (Bagozzi et al., 2003). The four implementation desires items that Bagozzi et al. (2003) used were: ‘My desire to perform the actions I listed during the next two weeks can best be expressed as...’, ‘I want to perform the actions I listed during the next two weeks’, ‘I feel an urge or need to perform the actions I listed during the next two weeks’ and ‘My overall wish to perform the actions I listed during the next two weeks can be summarized as follows...’. These attained a correlation of .79.

Given that a desire occurs prior to forming an intention to act and is evidently distinct from intentions (Perugini & Bagozzi, 2001, 2004), Bagozzi et al.’s (2003) items provide better explanatory power of the state of desiring and a sound definition of desire – thus, their adaptation for this study.

*Intention (I)*

Numerous previous studies have measured intentions (Norman & Conner, 2006; Rise et al., 2010; Armitage & Talibudeen, 2010; Elliot & Armitage, 2010; Ajzen & Fishbein, 1980; Conner & Sparks, 1996; Bagozzi & Edwards, 1998; Ajzen & Madden, 1986), although very few have specifically examined volitional intention as comprehensively as the authors of the MGB themselves. Given that Perugini and Conner’s (2000) volition items incorporated planning, intention and effort and closely paralleled Perugini and Bagozzi’s (2001) work, their questions are seen as the most accurate measures of intention. With CFA factor loadings of 0.99, as well as a reliability construct score of 0.96, Perugini and Conner’s (2000) measures of volition have been adapted to the questionnaire in the present study.
Harmonious Passion (HP)

Vallerand et al.’s (2003) passion scales have been applied across at least 30 studies (see, for example, Vallerand et al., 2007; Murnieks et al., 2012; Mageau & Vallerand, 2007; Ratelle et al., 2004) and present acceptable levels of reliability (HP subscales’ alpha = .79) and predictive, discriminant and external validity (Philippe et al., 2010). As this study focuses on understanding how consumers desire to attend classical music concerts voluntarily – that is, by drawing on their harmonious passion – obsessive passion items pertaining to internal compulsion to attend classical music concerts are deemed irrelevant. This study therefore adapts the seven strongest CFA loadings from Vallerand et al.’s (2003) harmonious passion questions.

Identity (Id)

The extent to which one’s identity is part of one’s self was operationalised by Callero (1985) in terms of his five-item ‘identity (blood-donor) salience scale’ which attained a Cronbach’s alpha reliability coefficient of .81. Murnieks et al. (2012; see also Cardon et al., 2009) also adapted Callero’s (1985) five-item scale to their study of entrepreneurship identity, replacing the words ‘blood donation’ with ‘being an entrepreneur’ (for example, ‘Being an entrepreneur is something I frequently think about’ and ‘Entrepreneurship is an important part of who I am’). In so doing, Murnieks et al. (2012) omitted one of Callero’s (1985) items (‘Being an entrepreneur means more than just running my business’) due to content validity, asserting that this item does not account for the measure of personal importance associated with being an entrepreneur,
particularly when self-ascribed importance is central to identity centrality (i.e., the relative importance that an individual places upon a focal identity compared to other identities) (Stryker & Serpe, 1994). Using the now four-item adapted scale, Murnieks et al.’s (2012) scale items attained a Cronbach’s coefficient alpha of .79.

While other researchers (Sparks & Shepherd, 1992; Terry, Hogg, & White, 1999; Hagger & Chatzisarantis, 2006) also operationalised identity with similar questions, the number of items they used differed. Therefore, in light of the reliability of Callero’s (1985) identity salience measure, its comprehensiveness and the significance of identity centrality, this study adapts only four of Callero’s (1985) questions for its questionnaire.

*Past behaviour (PB)*

This study uses an open-ended question to measure past behaviour because: 1) the MGB measured past behaviour without any frequency or recency items (Shiu et al., 2008; Perugini & Conner, 2000), defining past behaviour as the frequency of the occurrence of the behaviour in the past; and 2) given the context for this study, attendance at classical music concerts cannot be measured in the same way as some other activities such as exercising or dieting. Hence, rather than assessing past behaviour using ordinal variables (Perugini & Bagozzi, 2001), a scale based on interval variables would be more beneficial and suitable for SEM. The time frame adopted was a period of two years, as the original time frame of past year and past four weeks appears too limiting for the context of attending live classical music concerts.

*Basic psychological needs (BN)*
Johnston and Finney’s (2010) Basic Needs Satisfaction in General Scale was adapted from the Basic Needs Satisfaction at Work Scale (BNSW-S2) to measure needs satisfaction in a global domain rather than in the context-specific domain of work (Gagné, 2003; Ilardi, Leone, Kasser, & Ryan, 1993). However, their study contained several consistent areas of misfit due to the negative method effect. Other issues related to the low reliabilities (below 0.68) associated with the needs for autonomy and competence and the large amount of variance explained not by the needs but by the negative method factor (Johnston & Finney, 2010). Thus, as the three needs did not account for much variance within the items, this measure may be limited. To address this problem, Johnston and Finney (2010) suggested that researchers replicate their study to examine whether the areas of misfit replicate across populations and contexts, as well as create new items if the low reliability and low factor pattern coefficients reoccur in future studies.

The researcher then proceeded to consider Sheldon, Elliot, Kim and Kasser’s (2001) nine-item measure. However, factor loadings were not provided in their study, with many items also being cross-loaded. As such, its reliability and validity were in question. Given that basic psychological needs measures were either too contextualised (Kasser, Davey, & Ryan, 1992) or not provided for in studies (Deci et al., 2001), the present research considers Johnston and Finney’s (2010) Basic Needs Satisfaction in General Scale to be the most comprehensive and relevant. Additionally, testing it in the context of this study will benefit existing research.

*Word-of-mouth (WOM)*
WOM measures have tended to be similar in the previous research, although they vary in terms of number of items (Bigné Mattila & Andreu, 2008; Brown, Barry, Dacin & Gunst, 2005; Kim, Han, & Lee, 2001; Zeithmal et al., 1996). Interestingly, Harrison-Walker’s (2001) conceptualisation captures several aspects of WOM communication including the relative frequency of WOM communication, the relative number of people with whom the WOM sender communicates, the relative quantity of information provided by the sender to the receiver, and the favourableness of the WOM communication. This differs from Zeithmal et al.’s (1996) three items: ‘Say positive things about XYZ to other people’, ‘Recommend XYZ to someone who seeks your advice’, and ‘Encourage friends and relatives to do business with XYZ’. Harrison-Walker’s (2001) reliabilities for the WOM Activity \((a)\) and WOM Praise \((b)\) scales of the first data sample were also acceptable, with coefficient alphas equal to .804 and .7802 respectively (Nunnally, 1978). Therefore, given the comprehensiveness of Harrison-Walker’s (2001) WOM measures, this study adapts Harrison-Walker’s questions to its questionnaire.

*Repurchase behaviour (RB)*

Blackwell, Szeinbach, Barnes, Garner and Bush’s (1999) Repeat Patronage scale is comprised of four measures \((\alpha = .91)\), wherein respondents in their study had to rate their willingness to return to a particular pharmacist for future business based on receiving prescription medication information from that pharmacist during an earlier visit. The exploratory factor scores for the measures were .80, .73, .74 and .78, respectively. Thereafter, CFA factor loadings for these items were .90, .95, .84 and .76.
respectively. Given the strong validity of Blackwell et al.’s (1999) measures, this study adapts their questions for its survey.

Customer voluntary participation (CVP)

Eisingerich et al. (2013) examined consumer participation by adapting three items from Bettencourt’s (1997) participation measure, which captured customers’ willingness to offer constructive comments and helpful suggestions to help the firm improve its current product offerings or service delivery. These were based on seven-point Likert-type strongly disagree–strongly agree scales of .97 composite reliability: ‘If I have a useful idea on how to improve service, I give it to someone at the firm’ (CFA = .90), ‘I make constructive suggestions to [business name] on how to improve its product offerings’ (CFA = .98) and ‘I let [business name] know of ways that it can better serve my needs’ (CFA = .99).

In contrast, Guo, Arnould, Gruen and Tang (2013) considered CVP as civic virtue so that on a scale on which 1 = Never and 7 = Always, the measured items were: ‘I proactively communicate with the organisation about potential service-related problems’, ‘I make suggestions to the organisation about how to improve its services’ and ‘I let the organisation know of ways that it can better serve my needs’ (Cronbach’s α=.79).

Beatty, Reynolds, Noble and Harrison (2012) instead used a new silent endurance five-point Likert-type disagree–agree scale, with the following measures: ‘I don’t bother to complain to this service provider if I have a problem’, ‘It is not worth the effort to complain to them’, ‘It is not worth the effort to offer suggestions for improvements’ and
‘I don’t bother to offer suggestions to them’. These items had CFA loadings of .66, .87, .84 and .69 respectively, and a composite reliability of .85.

In another study, Rosenbaum and Massiah (2007) measured CVP on a seven-point scale, using the following measures: ‘If I notice a problem at the gym, I inform an employee, or customer, even if it doesn’t affect me’, ‘I make constructive suggestions to the gym’s employees on how to improve its service’, ‘I let the gym’s employees know of ways that they can better serve my needs’, ‘I have shared a useful idea on how to improve the gym with its employees’ and ‘When I experience a problem at the gym, I let an employee know’ (Cronbach’s α = .90). As Rosenbaum and Massiah’s (2007) CVP measures are more comprehensive and reliable, they were adapted to the present study.

Age

Age was measured in accordance with the findings presented in the Melbourne Symphony Orchestra’s (2008) segmentation report, produced by the research company Quantum. The question was phrased as follows: ‘Which age range do you belong to?'; and age was coded into the following eight categories: (1) 19 years and below, (2) 20–30, (3) 31–40, (4) 41–50, (5) 51–60, (6) 61–70, (7) 71–80, (8) 80 and above years of age.

Highest level of education

Similarly, the education scale was taken from the Melbourne Symphony Orchestra’s (2008) segmentation report. The question was phrased as: ‘What is your highest level of
education?, and respondents’ highest level of education was categorised as: 1 – Postgraduate, 2 – Degree, 3 – TAFE and 4 – Secondary school.

**Occupation**

The occupation scale reflected Australian schools’ categorisations of parental occupations: Group 1 were qualified professionals in the senior management group in large business organisations, government administration and defence; Group 2 consisted of other business managers, arts/media/sportspersons and associate professionals; Group 3 were tradesmen/women, clerks and skilled office, sales and service staff; Group 4 were machine operators, hospitality staff, assistants, labourers and related workers. Additionally, Groups 5 and 6 were included to respectively categorise full-time students and the unemployed.

**Annual income**

The annual income measure was taken from Kopanidis’s (2008) research. The question was optional, and the respondents who answered chose between nine income ranges: 1 – under $20000; 2 – $20000–29000; 3 – $30000–39000; 4 – $40000–49000; 5 – $50000–59000; 6 – $60000–69000; 7 – $70000–79000; 8 – $80000–89000; and 9 – $90000 and over.

**5.3.2 Consideration of common method bias and response bias**
As respondents do satisfice and optimise (MacKenzie & Podsakoff, 2012; Edwards, 2008; Bagozzi, 1984), researchers are expected to reduce the likelihood of common method bias after demonstrating the construct validity of the measures used (Conway & Lance, 2010).

Alluding to this, MacKenzie and Podsakoff (2012) noted that respondents lacking ability and experience in thinking about the topic; respondents’ response styles (Podsakoff, MacKenzie, & Podsakoff, 2012); the survey itself having complex questions, ambiguous items and double-barrelled items; as well as questions that rely on recall or items’ wording (Harris & Bladen, 1994) could decrease respondents’ ability to respond accurately. Likewise, factor such as a perceived low personal relevance of the issue, a low need for cognition and self-disclosure, item repetitiveness, lengthy survey scales, and forced participation etc., could also reduce respondents’ motivation to respond accurately and exert cognitive effort to thoroughly answer the survey (MacKenzie & Podsakoff, 2012). Further, common scale attributes and the grouping of related items (Feldman & Lynch, 1988) could lead to respondents’ satisficing by being less thorough in question comprehension, memory retrieval, judgment, and response selection. Consequently, their responses will be more susceptible to method bias.

In light of these influential factors, some of the procedural steps taken to increase the likelihood that the data reflect respondents’ accurate answers, in order to reduce common method bias (MacKenzie & Podsakoff, 2012; Podsakoff et al., 2012; Podsakoff et al., 2003), are presented in Table 5.2 below.

Table 5.2
### Common causes of method bias and remedy steps

<table>
<thead>
<tr>
<th>Common cause of method bias</th>
<th>Steps taken</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response Bias</td>
<td>Different sources were used during the process of data collection. All items except those from the perceived behavioural control, desires and intention sections were randomly mixed up to reduce response bias (Podsakoff &amp; Todor, 1985). Questions #2 from Desires, #2, 4, 5, from Passion and #10 and 8 from Johnston and Finney’s (2010) basic needs scale were reversed. Introducing spatial separation and varying the scale types and anchor labels (when appropriate) between items in the online Qualtrics survey.</td>
</tr>
<tr>
<td>Lack of clarity and concision of the survey items</td>
<td>Having the scales reviewed by the chief investigator’s colleagues.</td>
</tr>
<tr>
<td>Common scale properties</td>
<td>This was eliminated where possible (Nunally &amp; Bernstein, 1994) as it is important to prioritise the content validity of the items – a lack of content validity poses an even bigger threat to construct validity than common method bias (MacKenzie, Podsakoff, &amp; Podsakoff, 2011).</td>
</tr>
<tr>
<td>Lack of experience in thinking about the topic</td>
<td>A criterion was set for the study such that only people who have previously attended live classical music concerts were sought: ‘Before you begin the survey, please ensure that you have attended a live classical music concert before (however long ago that was). You will find the survey to be not of relevance to you if you have not ever experienced attending a live classical music concert.’</td>
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This would result in the collection of responses from people who have had the necessary experience in thinking about issues related to classical music concert attendance having already engaged in such attendance.

The motivation of respondents to answer accurately was enhanced by an introductory blurb: ‘We would also like to mention that your participation in the Why do people attend classical music concerts? survey will help professional music organisations to better understand how the wider community perceives live classical music concerts and how they might be able to sustain an otherwise dwindling art form. Completing the survey will additionally give you personal insight into the role of classical music in your own life.’

This blurb explains why the survey is important and useful for the respondent and professional music organisations alike (MacKenzie & Podsakoff, 2012; Podsakoff et al., 2012), thereby increasing the likelihood of more accurate data reporting.

As the survey is anonymous (Podsakoff et al., 2003), respondents are assured of the confidentiality of their answers – unless they voluntarily state their email address to go in the running to win a concert ticket.

5.3.3 Consideration of scale validity, scale reliability and pilot testing

Validity
Validity assesses whether a variable measures what it is supposed to measure (Quintana, 2009; Malhotra, 2004; DiStefano & Hess, 2005). Generally, a scale or set of measures will achieve validity when the concept of interest is well represented by the scale or set of measures (Hair et al., 2006). Validity is definitely ensured in the present research as the scales used were sourced from empirically well-tested studies.

**Construct validity**

Since the aim of every study is to build and test theories, the subsequent assessment of construct validity – whether a measure accurately reflects its construct (Gallagher, Ting, & Palmer, 2008) – is vital (Kline, 2005; Gerbing & Anderson, 1988; Peter, 1981). Construct validity subsumes convergent validity and discriminant validity (Hair et al., 2006; Peter, 1981).

**Convergent validity**

Convergent validity examines the degree to which two measures of the same concept are correlated (Hair et al., 2006). Generally, a set of indicators designated to measure the same construct would achieve convergent validity if their inter-correlations were at least moderate in magnitude (Kline, 1998). Additionally, according to Anderson and Gerbing (1988), a scale’s convergent validity would also be revealed from the measurement model: 1) through the assessment of Average Variance Extracted (AVE), which has to reach 0.50 or higher in order to achieve an adequate level (Fornell &
Larcker, 1981; Hair et al., 2006; Vázquez-Carrasco & Foxall, 2006); or 2) by observing the measure reliability.

**Composite reliability**

Composite reliability is another indicator of construct validity. Reliable scales are defined as the extent to which two or more indicators ‘share’ in their measurement of a construct (Hair et al., 2006). The most common reliability coefficient used is the Coefficient alpha (Gerbing & Anderson, 1988; Quintana, 2009) as it is a good estimate of the coefficient of equivalence (Anderson & Gerbing, 1982). Coefficient alpha is also a good indicator for measuring composite reliability since it can be estimated from the administration of the scale at a single time (Gerbing & Anderson, 1988). High composite reliability is therefore important for a measured construct to be useful (Anderson & Gerbing, 1982). The rule of thumb for a good reliability estimate is 0.7 or higher, which implies that all items consistently represent the same latent construct. Hair et al. (2006) have additionally asserted that a reliability of between 0.6 and 0.7 may be acceptable as long as other indicators of construct validity (standardised factor loadings in the measurement model and AVE) are good – that is, above 0.50. In this study, Cronbach’s alpha will be used as a measure of scale cohesiveness.

**Discriminant validity**

Next, discriminant validity of the structural model was sought. This was achieved by testing whether the latent variables (exogenous variables only) highly correlate to each other. Exogenous variables should not highly correlate to each other in order to avoid
the issue of multicollinearity. Discriminant validity is ascertained if the average variances extracted by the correlated latent variables are greater than the square of the correlation between the latent variables (Fornell & Larcker, 1981; Netemeyer, Johnston, & Burton, 1990; Klein, 1998).

_Pilot testing_

Pilot testing is important to assess the clarity of items, as well as the length of, format of and instructions for the survey (Churchill & Iacobucci, 2002). Carrying out a pilot study thus accounted for face and content validity in this study, as academics and a professional editor were initially asked to clarify the perceived meaning of the measures and assess whether these items adequately represented a specific concept (Ghauri & Grohaug, 2005; Sekaran, 2003; Podsakoff et al., 2012). This ensured the validity of measures while also refining the survey wording.

Additionally, pilot study testing will further ensure that the data collection is not biased (Aaker et al., 2007; Fink, 2009) – which could stem from the questionnaire format, wording, participant comprehension, participant fatigue, question irrelevance or other unexpected issues – thereby increasing the likelihood of successful research outcomes.

As such, through the pilot study, the survey instrument is tested for reliability and content validity, as well as the comprehensibility of the survey (Hair, Bush, & Ortinau, 2006). Thereafter, modifications will be made based on the pilot study, with potential errant items removed.
5.4 Sampling procedure and data collection

Sampling involves choosing a small number of elements from a larger defined target group of elements, expecting that the information gathered from the small group will allow judgments to be made about the large group (Hair et al., 2006). It is important to ensure that the selection truly reflects the general population being surveyed (Hill & Alexander, 2006).

Unit of analysis

The unit of analysis of focus for this study is the consumer of live classical music. This pertains to clients of classical music organisations and people who have previously attended live classical music concerts. Information about such respondents is collected in order to examine the hypothesised relationships. The unit of analysis has to be considered since it influences the means of sampling, the conceptual framework and the data collection (Zikmund & Babin, 2007; Hair et al., 2006).

Sample selection

The sample group in this study is perceived as a convenience sample of the reality of the general population of those interested in attending live classical music concerts in Melbourne. As such, the main sample group of participants was gathered from the Arts Centre, Arts Victoria, Melbourne Recital Centre, Melbourne Symphony Orchestra, Adelaide Symphony Orchestra, Melbourne Chamber Orchestra, Australian Philharmonic Orchestra, Melbourne Orchestras, Musica Viva, Australian Music Examinations Board,
ABC Classics, Australian National Academy of Music, String Musicians Australia, Victorian Chorale and Melbourne Youth Music's databases, as well as from contacts known to the researcher through snowball sampling. Among these contacts were work colleagues, friends and other professional associates.

Sample size

In calculating sample size, selecting the recommended number of individuals is vital to ensure sufficient power to detect meaningful results at a certain level of statistical significance (Jack et al., 2010). The consideration of sample size is important as it influences many aspects of modelling, such as parameter estimation, model testing and evaluating the size and significance of specific parameters (Bentler & Yuan, 1999; MacCallum, Browne, & Sugawara, 1996; McQuitty, 2004). According to Gerbing and Anderson (1985), the standard error of model estimates also decreases with increasing sample size. However, the determination of correct sample size is debatable among some structural equation modellers using a covariance-base structured approach (McQuitty, 2004; MacCallum et al., 1996). In particular, conclusions about the correct sample size for Maximum Likelihood estimation for causal model estimation are varied (Hulland, Chow & Lam, 1996). Thus, as a practical recommendation, the use of a smaller sample size (<100) is not advisable (McQuitty, 2004; Quintana, 2009) – a sample size greater than 200 (or five to 10 times the number of variables or estimated parameters) is generally the rule of thumb (Kline, 2005; Boomsma & Hoogland, 2001; Guadagnoli & Velicer, 1988). McQuitty (2004) has also suggested that the minimum sample size required to achieve a specified statistical power could also depend on the degree of freedom of the model under analysis.
Locating participants

Participants were obtained through three possible means:

1) through a snowballing method, starting from the social and professional network of the main researcher and the first supervisor

2) by advertising via the databases of all of the classical music organisations listed in the section above, after communicating with their marketing staff about the possibility of their involvement in this research project through their assistance in data collection (see copy of the email template in Appendix A).

3) providing incentives: participants will receive a promotional code to an exclusive 20% discount on standard-priced tickets for *The King’s Singers Great American Songbook* at the Melbourne Recital Centre on 3 and 4 July upon survey completion, and also stand a chance to win one of two double passes to a concert from Melbourne Chamber Orchestra’s Friday night season at Deakin Edge.

The professional music organisations listed above will assist in the research by advertising the survey link in their weekly and fortnightly e-letters. In exchange, the aggregated result summaries from the study will be provided to them.

Table 5.3 shows the demographic profile of respondents with valid data.
Table 5.3

Demographic profile of respondents

<table>
<thead>
<tr>
<th>Total valid respondents</th>
<th>Gender</th>
<th>444 survey participants</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Gender</td>
<td>35.1% males, 64.9% females.</td>
</tr>
<tr>
<td>Age</td>
<td>Age</td>
<td>2.7% 19 years of age and below</td>
</tr>
<tr>
<td></td>
<td>Age</td>
<td>16.2% Between the ages of 20-30</td>
</tr>
<tr>
<td></td>
<td>Age</td>
<td>12.8% Between the ages of 31-40</td>
</tr>
<tr>
<td></td>
<td>Age</td>
<td>12.4% Between the ages of 41-50</td>
</tr>
<tr>
<td></td>
<td>Age</td>
<td>18.7% Between the ages of 51-60</td>
</tr>
<tr>
<td></td>
<td>Age</td>
<td>26.1% Between the ages of 61-70</td>
</tr>
<tr>
<td></td>
<td>Age</td>
<td>9.5% Between the ages of 71 and 80</td>
</tr>
<tr>
<td></td>
<td>Age</td>
<td>1.6% Ages 80 and above.</td>
</tr>
<tr>
<td>Highest level of education</td>
<td>Degree qualifications – 35.8%</td>
<td></td>
</tr>
<tr>
<td>Highest level of education</td>
<td>TAFE qualifications – 9.7%</td>
<td></td>
</tr>
<tr>
<td>Highest level of education</td>
<td>Secondary level qualifications – 9.5%</td>
<td></td>
</tr>
<tr>
<td>Occupation</td>
<td>39.6% were qualified professionals in the senior management group in a large business organisation, government administration or defence</td>
<td></td>
</tr>
<tr>
<td>Occupation</td>
<td>31.8% consisted of other business managers, arts/media/sportspersons and associate professionals</td>
<td></td>
</tr>
<tr>
<td>Occupation</td>
<td>14.6% were tradesmen/women, clerks and skilled office, sales and service</td>
<td></td>
</tr>
</tbody>
</table>
1.1% were machine operators, hospitality staff, assistants, labourers and related workers
10.4% were full-time students
2.5% were unemployed

Of the 417 who chose to answer:

- 16% earned under $20000
- 8.6% earned $20000–29000
- 7.2% earned $30000–39000
- 7.7% earned $40000–49000
- 8.1% earned $50000–59000
- 6.3% earned $60000–69000
- 10.6% earned $70000–79000
- 7.9% earned $80000–89000
- 21.6% earned $90000 or over.

5.5 Data analysis

In preparation for data analysis, SEM and the choice of the measurement orientation need to be considered.

5.5.1 SEM: the covariance-based structured model approach
SEM is used in this study given its ability to analyse complicated theoretical models involving whole systems of conceptual relationships, while simultaneously allowing the study of dependent relationships (Chin, Peterson, & Brown, 2008; Bentler & Yuan, 1999; La Du & Tanaka, 1989; Anderson & Gerbing, 1988; Marsh, Wen, & Hau, 2004; McQuitty, 2004). Using SEM is thus advantageous as it enables the analysis of relationships among latent constructs that are indicated by multiple measures (Lei & Wu, 2007). With SEM also able to take into account random and systematic measurement error (Hair et al., 2006) to statistically test a priori substantive/theoretical and measurement assumptions against empirical data (Quintana, 2009), researchers are increasingly using SEM to assess and modify theoretical models (Anderson & Gerbing, 1988).

In sum, SEM entails the specification of a hypothesised model and the evaluation of that model using cross-sectional data. Hence, post–model fitting, the hypothesised model is modified by adding or deleting paths until the ‘best’ model is identified (Chin et al., 2008). Thereafter, having evaluated the model, the measurement model has to be respecified (Anderson & Gerbing, 1988; Bentler, 1990; Chin et al., 2008) – in this regard, researchers are advised to base the respecification process on theory rather than on purely statistical considerations (Anderson & Gerbing, 1988; McQuitty, 2004; Chin et al., 2008; Lei & Wu, 2007). Still, achieving a theoretical and statistically correct measurement model is crucial in SEM as a good measurement model is prerequisite to identifying the causal relations proposed by the full structural equation model (Anderson & Gerbing, 1982). As such, SEM involves data cleaning (Kline, 2005; Quintana, 2009; Byrne, 2001, 2004, 2010) and the processes outlined in turn below.

Model modification
As the proposed model is rarely the best-fitting model, modification (respecification) is needed (Weston & Gore, 2006). This involves modifying an existing model with estimated parameters in order to either correct for inappropriate parameters encountered during the estimation process, or create an alternative model for comparison (Hair et al., 2006). This involves freeing parameters that were fixed or fixing those that were free (Suhr, 2006).

To this end, the analysis of residuals is deemed useful for locating the sources of model misspecification (Anderson & Gerbing, 1988; Byrne, 2001): The analysis of standardised residuals covariance (similar to z scores) enables an estimation of the number of standard deviations of the observed residuals from the zero residuals that would exist if the model fit were perfect: $\Sigma(\theta) - S = 0.0$ (where $\Sigma(\theta)$ is the restricted covariance matrix, implied by the MPGB and $S$ is the sample covariance matrix) (Byrne, 2001, 2010).

The application of the covariance-based SEM procedure minimises the difference between the sample covariance and those predicted by the theoretical model (Fornell & Bookstein, 1982). A review of the literature, however, shows a variety of recommendations for cut-off values concerning standardised residuals ranging from $|2.58|$ to as large as $|10|$ (Byrne, 2001; Garson, 2008; Paswan, 2009; Walker, 2010), which may indicate that a model’s covariance structure is different from the observed covariance structure, implying model misfit. During the examination of the measurement model’s standardised residual covariances, patterns of larger residuals (generally $\geqslant 4.0$) were sought (Paswan, 2009), although the ultimate aim of this research was to achieve residual values of below 2.58 (Byrne, 2010).
Model identification

As SEM seeks to find the most parsimonious summary of the interrelationships among variables that accurately reflects the associations observed in the data (Weston & Gore, 2006), model identification is ideal prior to data analysis (Chin et al., 2008).

Model identification essentially involves determining whether a model is over-identified, under-identified or just identified (Byrne, 2010). This is achieved by calculating the number of degrees of freedom within a model – that is, by subtracting the number of parameters to be estimated from the number of correlations in the correlation matrix (Weston & Gore, 2006).

Missing data

All ignorable missing data (Hair et al., 2006) will be removed from the data set.

Outliers

Identifying outliers in the data is essential as their presence could affect the model estimation, parameter estimation and standard error estimation (Gallagher et al., 2008). Although deleting outliers may result in a loss of observations, it is required to lower the multivariate skewness and kurtosis of the original raw data (Gao, Mokhtarian, & Johnston, 2008).
Multivariate outliers are assessed by their Mahalanobis distance ($D^2$), which is a measure of each observation's position compared with the median of all observations from the data set (Tabachnick & Fidell, 2001; Hair et al., 2006). Higher Mahalanobis values would represent observations further removed from the general distribution of observations. Typically, an outlier would also have a $D^2$ value that stands strikingly apart from other $D^2$ values (Byrne, 2010). In this study, outliers identified by calculating the $D^2/df$ value (which should be conservative i.e., .005 or .001, resulting in values of 2.5 for small samples versus 3 or 4 in larger samples) will be removed from the data set (Hair et al., 2006).

**Normality of observed variables**

A check for multivariate normality will then be carried out as a lack of normality could inflate the $\chi^2$ statistic, creating bias issues that would hinder the ability to obtain a reliable coefficient of significance (Gao, et al., 2008; Hair et al., 2006; Kline, 2005; Bentler & Dudgeon, 1996).

Multivariate normality (Hair et al., 2006, Kline, 1998, Byrne, 2001) specifically assumes that the univariate distribution of single variables is normally distributed, the joint distribution of any combination of the variables is also normal, and all bivariate scatter plots are linear and homoscedastic (Kline, 1998). In other words, satisfying the condition of data normality entails in having skewness values that fall within the range of -1 to +1 (Hair et al., 2006) and values of kurtosis that fall within the range of $-1.0$ and $+2.0$ (Schumaker & Lomax, 1996). In this regard, Quintana (2009) proposed that absolute values of the kurtosis index greater than 10.0 could suggest a problem, while
values greater than 20.0 potentially indicate a more serious one. For this study, Mardia’s (1970) coefficient of multivariate kurtosis was chosen as the index to measure multivariate normality in the data set (Gao et al., 2008; Byrne, 2010; Bentler & Chou, 1987).

In the event that the kurtosis statistics and skewed univariate distribution suggest existing issues with normality, additional precautionary analysis (bootstrapping) will be used to examine the measurement models (Zhu, 1997; Yung & Bentler, 1996; Byrne, 2010).

As a method to test for non-normal data, bootstrapping allows researchers to assess the stability of parameter estimates and report their values with greater accuracy (Byrne, 2010). Even though the bootstrap method can be limited by its dependence on consistent sampling behaviour when samples are drawn from the empirical distribution, such that its assumption that the distribution of observations is independent and identical could lead to misleading results (Byrne, 2001), bootstrapping also refines asymptotic theories so that the bootstrap technique can be applied even for samples with moderate but not extremely small sizes (Yung & Bentler, 1996; Byrne, 2010). On this point, the sample number of 444 participants in this study is moderate.

The bootstrap procedure first involves creating a sampling distribution to estimate standard errors and confidence intervals. After the desired parameters are obtained for each bootstrap sample, confidence intervals for the estimated parameters are constructed (Cheung & Lau, 2007). As it is possible that the confidence interval will not be centred on the true parameter value, the bias-corrected method is used to define
bootstrap confidence in order to correct for skewness in the population (Fritz & MacKinnon, 2007; Efron & Tibshirani, 1993; Manly, 1997).

**Multicollinearity**

Whether multicollinearity presents an issue in SEM is debatable. Some researchers avoid them while others deem the SEM as robust (Grewal, Cote, & Baumgartner, 2004; Verbeke & Bagozzi, 2000; Malhotra, Peterson, & Kleiser, 1999). Hair et al. (2006) defined multicollinearity as the extent to which a construct can be explained by other constructs in the analysis. The ability to specify and further define any variable’s effect will become more difficult as multicollinearity increases. According to Zainudin (2012), multicollinearity occurs when some exogenous variables are linearly dependent or strongly correlated (where bivariate correlation is > .85). However, the problem of multicollinearity should not be considered in isolation (Mason & Perreault, 1991). A high R² and large sample could offset multicollinearity issues (Grewal et al., 2004); furthermore, the ability of SEM to incorporate measurement error could make it difficult to assess multicollinearity in SEM (Bollen, 1989) as the removal of measurement and specification error from variables could result in high multicollinearity where it was previously nonexistent (Mason & Perreault, 1991). In this study, multicollinearity will be assessed from the correlations table (see Table 6.12).

**Assessment of model fit**

To examine model fit, the likelihood ratio test (χ²) will be used to test the hypothesis that the model holds perfectly or exactly for the population. Next, a variety set of model
fit statistics will be employed to assess how well the measurement model holds the sample data (MacCallum et al., 1996).

A general summary of the fit indices (Gallagher et al., 2008; Kline, 2005; Schreiber et al., 2006) is shown in Table 5.4. Fulfilment of the acceptable cut-off level of at least one commonly used index will be used to determine the model fit, although for SEM, multiple fit indices have to be used to assess a model’s goodness-of-fit and these should include the χ2 value and the associated degrees of freedom (df), one absolute fit index (such as RMSEA), one incremental fit index (such as CFI or TLI), one goodness-of-fit-index (such as CFI or TLI) and one badness-of-fit index (such as RMSEA).

Table 5.4

*Cut-off criteria for the applied fit indices (adapted from Gallagher et al., 2008; Kline, 2005)*

<table>
<thead>
<tr>
<th>No</th>
<th>Measure</th>
<th>Fit criteria</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chi-square (χ2)</td>
<td>Non-significant (χ2) at least p-value &gt;0.05</td>
<td><em>The fundamental measure used in SEM to quantify the differences between the observed and estimated covariance matrices.</em></td>
</tr>
<tr>
<td>2</td>
<td>Normed Fit Chi-Square (χ2 /df, or degree of freedom)</td>
<td>Ratio 2 to 1 or 3 to 1</td>
<td><em>A measure of absolute fit and parsimony.</em></td>
</tr>
<tr>
<td>3</td>
<td>RMSEA (Root Mean Square Error of Approximation)</td>
<td>Values &lt; 0.05 indicate adequate fit</td>
<td><em>A measure that attempts to correct for the tendency of the X 2 test statistic to reject models with large</em></td>
</tr>
</tbody>
</table>
samples or a large number of observed variables.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 4 | **CFI (Comparative Fit Index)** | Values > 0.95 indicate good fit and 0.90–0.95 adequate fit  
   |   |   | An incremental fit index that is an improved version of the normed fit index (NFI) |
| 5 | **TLI (Tucker-Lewis Index)** | Values > 0.95 indicate good fit and 0.90–0.95 adequate fit  
   |   |   | A comparative index between proposed and null models adjusted based on degrees of freedom |
| 6 | **NFI (Normed Fit Index)** | Values > 0.95 indicate good fit and 0.90–0.95 adequate fit  
   |   |   | One of the original incremental fit indices – it is a ratio of the differences in the $X^2$ value for the fitted model and a null model divided by the $X^2$ value for the null model. |
| 7 | **AIC (Akaike Information Criterion)** | Values closer to 0 show better fit  
   |   |   | A parsimonious measure used as a comparative index between alternative models. |

Since TLI and CFI are the most often used incremental indices and the RMSEA is best for confirmatory model strategy use, in addition to its ability to generate confidence levels (Hair et al., 2006), these three indexes and the Chi-square ($\chi^2$) fit will be applied for the present study, just as they were used by the MGB’s authors (Perugini & Bagozzi, 2001; Perugini & Conner, 2000).

5.5.2 Considerations of reflective versus formative measurement orientation
In SEM, the relationship between a manifest variable and a construct can be either formative or reflective. Specifying the orientation of measurement models is thus important as evidenced by the impact on internal consistency reliabilities of the inappropriate usage of procedures to assess the validity and reliability of the scales seen in previous studies (Coltman, Devinney, Midgley, & Venaik, 2008; Diamantopoulos & Siguaw, 2006; Diamantopoulos & Winklhofer, 2001; Jarvis, MacKenzie, & Podsakoff, 2003; Churchill, 1979). However, in spite of the tendencies seen in the previous research, any choice of a measurement perspective should be based on theoretical considerations of the direction of the links between the construct and its indicators (Diamantopoulos & Siguaw, 2006; Edwards & Bagozzi, 2000). The measurement model in this study was thus evaluated based on Jarvis et al.’s (2003) criteria for distinguishing between formative and reflective indicator models.

Given that the direction of causality is from construct to items with indicators as the manifestations of the construct, the reflective orientation is adopted in this study (Diamantopoulos & Winklhofer, 2001). The justification for this choice is that: 1) when there are changes in the construct, the indicators change; 2) the indicators generally covary, sharing the same content and a common theme so that dropping an indicator does not alter the conceptual domain of the construct; and 3) the indicators must have the same antecedents and consequences (Jarvis et al., 2003). In further support, Chin et al. (2008) differentiated a formative relationship from a reflective one in that the manifest variable is deemed to produce or cause the construct in the case of the former, while a construct is deemed to produce or cause the manifest variable in the latter.
The above conclusions affirm the adoption of a reflective orientation (Diamantopoulos & Winklhofer, 2001; Bollen & Lennox, 1991; Wilson, 2011). Hence, by considering these justifications, the measurement orientation in this study is treated as reflective.

In light of this, the use of measures such as factor loading and communality, Cronbach’s alpha, AVE and internal consistency to empirically assess the individual and composite reliabilities of the indicators is appropriate since reflective indicators have positive intercorrelations (Jarvis et al., 2003; Diamantopoulos & Winklhofer, 2001).

5.5.3 Testing alternative models

*Moderation: multigroup invariance*

Tests for moderation effects will also be performed via multi-group invariance testing in AMOS. Multigroup invariance SEM testing is applied to determine whether the parameters of structural equation models are equivalent across different groups (Millfont & Fischer, 2010; Chin, Mills, Steel, & Schwarz, 2012).

Prior to testing for factorial invariance, a baseline model has to be estimated for each group separately (Byrne, 2004). This multigroup model reflects the extent to which the structural model fits the data when no cross-group constraints are imposed. As the estimation of baseline models involves no between-group constraints, the data can be analysed separately for each group (Byrne, 2004).
Thereafter, a multi-group comparison test is applied using a two-step approach. Structural parameters are initially constrained as equal across the groups in order to derive both an estimated covariance matrix for each group and an overall $\chi^2$ value for the sets of sub-models (Suki, 2014). Following the removal of the parameter equality constraints, the data reveals a second $\chi^2$ value with lesser degrees of freedom. Moderator effects are then subsequently assessed by observing if significant differences exist between the two $\chi^2$ values. If the change in the $\chi^2$ value is statistically significant, the null hypothesis of parameter invariance is rejected, indicating an existing moderator effect (Brockman & Morgan, 2003).

5.6 Ethics approval

Ethics approval regarding the questionnaire and data collection procedure was sought and obtained from the RMIT University Human Research Ethics Committee, in accordance with the ethical guidelines of RMIT University.

Participants were subsequently provided with contact information should they require assistance in dealing with any issues or concerns arising from participating in the survey. A plain language statement was also prepared to obtain participants’ consent for their input to be used in the research. The main concerns related to ethical surveying, around issues of anonymity, confidentiality and avoiding the exploitation of participants, were thus addressed.
CHAPTER 6 MODEL REFINEMENT AND CONSTRUCT DEVELOPMENT

A pilot study was conducted in February 2014 through non-probability sampling. Participants are drawn from the population of interest, that will be used in the main study (i.e., people who have attended live classical music concerts) could either complete the questionnaire online or in the form of a hardcopy.

During the pilot study data collection process, the researcher also negotiated with professional music organisations e.g., the Arts Centre, Melbourne Recital Centre, Arts Victoria and the Melbourne Symphony Orchestra for permission and assistance to seek consumer data from their audience base for the main study.

Based on the results of the pilot study and comments from the participants, necessary corrections were made in the questionnaire before the researcher commenced the main data collection.

6.1 Pilot study

33 people participated in the pilot study with majority of constructs achieving satisfactory Cronbach's alpha scores.

General administrative improvements made here alluded to the:

- Decision to use the original items from the Desire and Passion scale for the main study rather than the reversed scales as used in the pilot study (Weijters, Geuens, & Schillewaert, 2009) in light of emerging correlational issues.
Re-wording of the first item from the Perceived Behavioural Control scale into: “It is mostly up to me to decide whether or not I attend a classical music concert from now on” and then positioning it between the fourth and fifth intention items to ensure similar “strongly disagree-strongly agree” rating scales.

However, the main issue arising from this pilot test was the lack of correlations between Negative Anticipated Emotions and Desire and Negative Anticipated Emotions and Passion. This led to the removal of Negative Anticipated Emotions from the MPGB justified by these three reasons:

- Participants in this study are people who desire to attend classical music concerts hence they are more likely to have positive anticipated emotions rather than negative ones towards attending live classical music concerts.
- The length of the questionnaire is a concern.
- Perugini and Bagozzi's (2001) study noted Negative Anticipated Emotions to be insignificant.

Figure 11 below shows the Model of Passion and Goal-directed Behaviour after the completion of the pilot test.
**Figure 11.** The Model of Passion and Goal-directed Behaviour without negative anticipated emotions. Green paths represent the additions to the MGB.

### 6.2 Construct development

The measurement model indicates the posited relations of the observed variables to the underlying constructs, with constructs allowed to correlate freely (Anderson & Gerbing, 1988). The constructs forming the measurement model would have to achieve conditions of unidimensionality, reliability and validity. In general, items will be removed if they present high standardised residual covariances (> 2.58), high correlations with another item, low factor loadings of under 0.3, large modification
indices, or if they decrease alpha reliability. Such decisions also depend on theoretical underpinnings.

*Attitude*

Table 6.1

**Attitude items (A)**

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>For me, attending a classical music concert would be: Foolish-Wise</td>
</tr>
<tr>
<td>A2</td>
<td>For me, attending a classical music concert would be: Harmful-Beneficial</td>
</tr>
<tr>
<td>A3</td>
<td>For me, attending a classical music concert would be: Pleasant-Unpleasant</td>
</tr>
<tr>
<td>A4</td>
<td>For me, attending a classical music concert would be: Enjoyable-Unenjoyable</td>
</tr>
</tbody>
</table>

An inspection of the correlation matrix indicated item A3 is highly correlated with A4 (.928). This suggests that A3 is redundant and should be eliminated (Clark & Watson, 1995). Accordingly, it is more desirable to retain items showing a broad range of distributions hence item A3 was removed. The fit statistics for attitude is shown in Table 6.1a below.

Table 6.1a

**Fit statistics for attitude**

<table>
<thead>
<tr>
<th>Construct</th>
<th>(\alpha) coefficient</th>
<th>Composite reliability (CR)</th>
<th>AV</th>
<th>NFI</th>
<th>TLI</th>
<th>CFI</th>
<th>RMSEA</th>
<th>(\chi^2)</th>
<th>DF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attitude</td>
<td>0.753</td>
<td>0.786</td>
<td>0.564</td>
<td>0.943</td>
<td>0.960</td>
<td>0.969</td>
<td>0.051</td>
<td>199.471</td>
<td>94</td>
</tr>
</tbody>
</table>

*Subjective norm*

Table 6.2

**Subjective norm items (SN)**

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>SN1</td>
<td>People who are important to me would want me to attend classical music concerts.</td>
</tr>
<tr>
<td>SN2</td>
<td>People who are important to me would approve of my attending classical music concerts.</td>
</tr>
<tr>
<td>SN3</td>
<td>People who are important to me think that I should attend classical music concerts.</td>
</tr>
</tbody>
</table>

The fit statistics for subjective norms is presented in Table 6.2a below. No changes were required.
Table 6.2a
*Fit statistics for subjective norms*

<table>
<thead>
<tr>
<th>Construct</th>
<th>Composite reliability (CR)</th>
<th>AVNFI TLI CFI RMSEA $\chi^2$</th>
<th>DF</th>
</tr>
</thead>
<tbody>
<tr>
<td>SN</td>
<td>.848 .850 .654 .943 .960 .969 .051</td>
<td>199.471</td>
<td>94</td>
</tr>
</tbody>
</table>

Positive Anticipated Emotions

Table 6.3
*Positive anticipated emotions items (PAE)*

| PAE1 | The thought of being able to attend a live classical music concert makes me feel excited. |
| PAE2 | The thought of being able to attend a live classical music concert makes me feel glad. |
| PAE3 | The thought of being able to attend a live classical music concert makes me feel satisfied. |
| PAE4 | The thought of being able to attend a live classical music concert makes me feel happy. |

The fit statistics for PAE is presented in Table 6.3a below. No changes were required.

Table 6.3a
*Fit statistics for PAE*

<table>
<thead>
<tr>
<th>Construct</th>
<th>Composite reliability (CR)</th>
<th>AVNFI TLI CFI RMSEA $\chi^2$</th>
<th>DF</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAE</td>
<td>.909 .913 .724 .943 .960 .969 .051</td>
<td>199.471</td>
<td>94</td>
</tr>
</tbody>
</table>

Perceived behavioural control

Table 6.4
*Perceived behavioural control items (PBC)*

| PBC1 | It is mostly up to me whether or not I attend a classical music concert from now on. (Strongly disagree/strongly agree) |
| PBC2 | How much control do you have over attending a classical music concert from now on? (Absolutely no control/completely control) |
| PBC3 | How much personal control do you feel you would have over whether or not you attend a classical music concert from now on? (No control/complete control) |
| PBC4 | How much control do you have over whether you do or do not attend a classical music concert from now on? (Very little control/complete control) |

As PBC 2, 3 and 4 highly correlated with each other, their mean was computed to form a new variable in order to prevent multicollinearity (Povey et al., 2000). PBC was thus parceled with its fit statistics presented in Table 6.4a below.
Table 6.4a
Fit statistics for PBC

<table>
<thead>
<tr>
<th>Construct</th>
<th>α coefficient</th>
<th>Composite reliability (CR)</th>
<th>AVE</th>
<th>NFI</th>
<th>TLI</th>
<th>CFI</th>
<th>RMSEA</th>
<th>$\chi^2$</th>
<th>DF</th>
</tr>
</thead>
<tbody>
<tr>
<td>PBC</td>
<td>.789</td>
<td>.819</td>
<td>.696</td>
<td>.943</td>
<td>.960</td>
<td>.969</td>
<td>.051</td>
<td>199.471</td>
<td>94</td>
</tr>
</tbody>
</table>

**Intention**

Table 6.5
Intention items (I)

<table>
<thead>
<tr>
<th>I1</th>
<th>I will try to buy a concert ticket for a classical music concert. (Very unlikely/very likely)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I2</td>
<td>I intend to buy a concert ticket for a classical music concert. (Completely disagree/completely agree)</td>
</tr>
<tr>
<td>I3</td>
<td>I will expend effort on buying a ticket for a classical music concert. (Completely disagree/completely agree)</td>
</tr>
</tbody>
</table>

The fit statistics for Intention is presented in Table 6.5a. No changes were required.

There are no chi-sq fit statistics because intention’s measurement model does not have enough indicators to generate a chi-sq value in AMOS.

Table 6.5a
Fit statistics for intention

<table>
<thead>
<tr>
<th>Construct</th>
<th>α coefficient</th>
<th>Composite reliability (CR)</th>
<th>AVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intention</td>
<td>.942</td>
<td>.944</td>
<td>.849</td>
</tr>
</tbody>
</table>

**Desires**

Table 6.6
Desire items (D)

<table>
<thead>
<tr>
<th>D1</th>
<th>My desire to attend classical music concerts can best be expressed as: (Weak 1/Strong 7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>D2</td>
<td>I want to attend classical music concerts: (Strongly disagree 1/Strongly agree 7)</td>
</tr>
<tr>
<td>D3</td>
<td>I feel an urge or need to attend classical music concerts: (No urge at all 1/Strong urge 7)</td>
</tr>
<tr>
<td>D4</td>
<td>My overall wish to attend classical music concerts can be summarised as follows: (No wish at all 1/Strong wish 7)</td>
</tr>
</tbody>
</table>

The fit statistics for Desire is presented in Table 6.6a. No changes were required.
Table 6.6a
*Fit statistics for desire*

<table>
<thead>
<tr>
<th>Construct</th>
<th>α coefficient</th>
<th>Composite reliability (CR)</th>
<th>AV</th>
<th>NFI</th>
<th>TLI</th>
<th>CFI</th>
<th>RMSEA</th>
<th>χ²</th>
<th>DF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desire</td>
<td>.915</td>
<td>.926</td>
<td>.757</td>
<td>.971</td>
<td>.918</td>
<td>.973</td>
<td>.211</td>
<td>41.264</td>
<td>2</td>
</tr>
</tbody>
</table>

*Harmonious Passion*

Table 6.7
*Passion items (P)*

<table>
<thead>
<tr>
<th>Parcel 1</th>
<th>Parcel 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1 Attending classical music concerts allows me to have a variety of experiences</td>
<td>P4 Attending classical music concerts reflects the qualities I like about myself.</td>
</tr>
<tr>
<td>P2 The new things that I discover from attending classical music concerts allow me to appreciate classical music concerts even more.</td>
<td>P5 Attending classical music concerts is in harmony with the other activities in my life.</td>
</tr>
<tr>
<td>P3 Attending classical music concerts allows me to have memorable experiences.</td>
<td>P6 For me attending classical music concerts is a passion that I manage to control.</td>
</tr>
<tr>
<td>P7 I am completely taken with attending classical music concerts.</td>
<td>P7 I am completely taken with attending classical music concerts.</td>
</tr>
</tbody>
</table>

Partial disaggregation was also carried out on Passion items to reduce model complexity. Given 160 parameters to analyse and the fact that parcelling is a common and valid process as applied by the creators of the MGB themselves (Perugini & Bagozzi, 2001), by testing the full model beforehand and ensuring that unidimensionality is present, the Passion construct was therefore reduced and parcelled into three and four combined indicators.

The benefits in utilising item parceling include: greater reliability than individual items (Kishton & Widaman, 1994), higher communality (i.e., a larger ratio of common-to-unique variance; e.g., Little, Cunningham, Shahar, & Widaman, 2002), distributions that more closely approximate normality and an interval scale (Bagozzi & Heatherton, 1994), a more optimal indicator to sample size ratio (Bagozzi & Edwards, 1998), less
item-idiosyncratic influence (Chapman & Tunmer, 1995), a greater likelihood of achieving a proper model solution (Marsh, Hau, Balla, & Grayson, 1998), and better model fit. Thus, as the latent variables not the measurement model are the focus of inquiry, and that the use of parceling results in the estimation of fewer model parameters to result in a more optimal variable to sample size ratio and more stable parameter estimates, parceling is justified (Bandalos & Finney, 2001; Little et al., 2002; Bandalos, 2002).

The full passion measurement model achieved an alpha score of .842, a composite reliability of .855. Its factor loadings are all above 0.5, ranging from .59 to .774. The Cronbach’s alpha score for the parcelled passion was .745. It achieved an AVE score of .668 and a composite reliability score of .800. Table 6.7a below shows the reliability and AVE scores for parcelled passion. There are no chi-sq fit statistics because passion’s measurement model does not have enough indicators to generate a chi-sq value in AMOS.

<table>
<thead>
<tr>
<th>Construct</th>
<th>α coefficient</th>
<th>Composite reliability (CR)</th>
<th>AVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>.745</td>
<td>.807</td>
<td>.677</td>
</tr>
</tbody>
</table>

Repurchase Behaviour

Table 6.8

<table>
<thead>
<tr>
<th>Repurchase behaviour items (RB)</th>
</tr>
</thead>
<tbody>
<tr>
<td>RB1 The likelihood for me attending a classical music concert has increased over time.</td>
</tr>
<tr>
<td>RB2 My willingness to attend a classical music concert in the future has increased.</td>
</tr>
<tr>
<td>RB3 I would consider attending a classical music concert in the future.</td>
</tr>
<tr>
<td>RB4 I would be more willing to attend a classical music concert in the future.</td>
</tr>
</tbody>
</table>
A reliability check showed that RB would increase in alpha reliability from .770 to .809 if RB3 were removed. Besides that, the fitness of this measurement model could be improved by deleting items without substantial factor loadings on the factors they were originally assigned to (e.g. a factor loading of < 0.3) and items that load on more than one factor as indicated by their large modification indices (Dabholkar, Shepherd, & Thorpes, 2000; Sin, Tse, & Yim, 2005; Martens, 2005; Byrne, 2010). These considerations relate to RB3, which had the lowest standardised regression weights estimates and the highest standardised residual covariances and RB4 which also presented large standardised residuals. Moreover, given that the factor loadings for both questions as used in Blackwell et al. (1999) were the lower two out of the four items, it thus confirms our decision to remove RB3 and RB4. Table 6.8a below shows the reliability and AVE scores for RB. There are no chi-sq fit statistics because RB's measurement model does not have enough indicators to generate a chi-sq value in AMOS.

<table>
<thead>
<tr>
<th>Construct</th>
<th>α coefficient</th>
<th>Composite reliability (CR)</th>
<th>AVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>RB</td>
<td>.857</td>
<td>.856</td>
<td>.748</td>
</tr>
</tbody>
</table>

Table 6.9

Word-of-mouth

<table>
<thead>
<tr>
<th>WOM1 I mention attending classical music concerts to others quite frequently.(^a)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOM2 I've told more people about attending a classical music concerts than I've told about most other entertainment events.(^a)</td>
</tr>
<tr>
<td>WOM3 I have only good things to say about attending classical music concerts.(^b)</td>
</tr>
<tr>
<td>WOM4 I am proud to tell others that I attend classical music concerts.(^b)</td>
</tr>
</tbody>
</table>

WOM Activity (\(^a\)) and WOM Praise (\(^b\)) scales
WOM3 and WOM4 were removed due to high standardised residual covariances and WOM3’s standardised regression weight being below 0.5 (Dabholkar et al., 2000; Sin et al., 2005; Byrne, 2010). A reliability check from SPSS also showed that WOM would improve in alpha reliability from .763 to .786 were WOM3 to be removed and to .813 were WOM4 removed (Hair et al., 2006). Furthermore, as Harrison-Walker (2001) findings also found lower reliabilities for WOM praise items compared to WOM activity items, it thus justified the removal of WOM3 and WOM4. Table 6.9a below shows the reliability and AVE scores for WOM. There are no chi-sq fit statistics because WOM’s measurement model does not have enough indicators to generate a chi-sq value in AMOS.

<table>
<thead>
<tr>
<th>Construct</th>
<th>α coefficient</th>
<th>Composite reliability (CR)</th>
<th>AVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOM</td>
<td>.813</td>
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<td>.679</td>
</tr>
</tbody>
</table>

**Customer Voluntary Participation**

Table 6.10  
**Customer voluntary participation items (CVP)**

<table>
<thead>
<tr>
<th>Item (CVP)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>CVP1 If I notice a problem at a classical music concert e.g., with the quality of the service or performance etc. that can be improved upon, I will inform an employee, or share my opinions with other customer even if it doesn’t affect me.</td>
<td></td>
</tr>
<tr>
<td>CVP2 I make constructive suggestions to the employees of venues that host classical music concerts on how to improve the service they provide.</td>
<td></td>
</tr>
<tr>
<td>CVP3 I let the employees of venues that host classical music concerts know of the possible ways that they can better serve my needs.</td>
<td></td>
</tr>
<tr>
<td>CVP4 I have shared useful ideas on how to improve the services provided by venues that host classical music concerts with the employees of these venues.</td>
<td></td>
</tr>
</tbody>
</table>

The fit statistics for CVP is presented below. No changes were required.
Table 6.10a
Fit statistics for CVP

<table>
<thead>
<tr>
<th>Construct</th>
<th>α coefficient</th>
<th>Composite reliability (CR)</th>
<th>AV E</th>
<th>NFI</th>
<th>TLI</th>
<th>CFI</th>
<th>RMSEA</th>
<th>χ²</th>
<th>DF</th>
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</thead>
<tbody>
<tr>
<td>CVP</td>
<td>.919</td>
<td>.922</td>
<td>.749</td>
<td>.998</td>
<td>.998</td>
<td>.999</td>
<td>.034</td>
<td>3.024</td>
<td>2</td>
</tr>
</tbody>
</table>

Identity

Table 6.11
Identity Items (Id)

| Id1 | Attending a classical music concert is something I rarely even think about. |
| Id2 | I would feel a loss if I were forced to give up attending classical music concerts. |
| Id3 | I really don't have any clear feelings about attending classical music concerts. |
| Id4 | Attending a classical music concerts is an important part of who I am. |

The fit statistics for identity is presented in Table 6.11a. No changes were required.

Table 6.11a
Fit statistics for identity

<table>
<thead>
<tr>
<th>Construct</th>
<th>α coefficient</th>
<th>Composite reliability (CR)</th>
<th>AV E</th>
<th>NFI</th>
<th>TLI</th>
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<tbody>
<tr>
<td>Id</td>
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</table>

Discriminant validity

Table 6.12 shows the Implied correlation matrix for the structural model with the AVE and composite reliability (CR) inputs. All constructs in the structural model achieved high composite reliability and satisfactory AVE scores.

Table 6.12
Implied Correlation matrix with AVE and CR

<table>
<thead>
<tr>
<th>PBC</th>
<th>Id</th>
<th>PAE</th>
<th>SN</th>
<th>A</th>
<th>Pb</th>
<th>D</th>
<th>P</th>
<th>I</th>
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</tr>
</tbody>
</table>

*The AVEs are on the diagonal whilst the composite reliability is in the lowest row

From Table 6.12, discriminant validity was demonstrated for all constructs. An alternative means to testing discriminant validity was carried out between passion and word-of-mouth as this relationship had only just made the discriminant validity criterion. Just like Perugini and Bagozzi (2001; Perugini & Conner, 2000), correlations between latent constructs have been corrected for attenuation hence they would be higher than the raw correlations between measures. Thereafter, tests of discriminant validity performed on factors sharing a common method would tend to inflate the correlations between measures across constructs and make it more difficult to demonstrate discriminant validity (Perugini & Bagozzi, 2001). Therefore, an alternative approach to test discriminant validity is to build a confidence interval around the correlation between the constructs and check whether the interval includes 1, in which case the two constructs would then not achieve discriminant validity (Perugini & Conner, 2000).

By comparing the confidence intervals between the correlations of the latent constructs of passion and word-of-mouth using this alternative method (see Table 6.13), discriminant validity is demonstrated.
Table 6.13

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Estimate</th>
<th>Lower</th>
<th>Upper</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>P &lt;- W</td>
<td>.833</td>
<td>.783</td>
<td>.886</td>
<td>.010</td>
</tr>
</tbody>
</table>

6.3 Structural model assessment

Common method bias

Common method bias (CMB) is the inflation of relationships between constructs by shared method variance (Conway & Lance, 2010; Podsakoff et al., 2003). Accounting for CMB is important as its existence could bias hypothesis tests by influencing item validities and reliabilities and the covariations between latent constructs (Podsakoff, MacKenzie & Podsakoff, 2012).

Amongst various statistical techniques applied to control for the effects of CMB (e.g., the direct measured latent factor technique (Podsakoff et al., 2003), CFA marker technique (Williams, Hartman, & Cavazotte, 2010), common method factor technique (Podsakoff et al., 2003) correlation-based marker-variable technique (Lindell & Whitney, 2001) etc.), none have been formally understood as the best method to detect and overcome CMB under all situations (Richardson, Simmering, & Sturman, 2009; Sharama, Yetton, & Crawford, 2007). For example, whilst the latent factor using directly measured scale items was useful in controlling for methods effect due to the commonality of a single type of method, a large number of potential method effects however remain unmodeled (Meade, Watson, & Kroustalis, 2007). Likewise, although the correlation-based marker
variable is easy to use, it fails to control for crucial CMB (e.g., implicit theories, social desirability) (Podsakoff et al., 2003) and is also limited by its assumption that the common method factor represented by the marker variable has identical impact on all of the observed variables for every type of method biases (Sharama et al., 2007). In this regard, its validity and efficacy need to be further assessed (Podsakoff et al., 2003).

Additionally, Meade et al., (2007) perceived that the presence of common assessment methods hardly necessitates large and problematic CMB given that in numerous cases, CMB may be so small such that it does not necessarily jeopardize the validity of study conclusions. Conway and Lance (2010) even stated that they would not recommend any post hoc statistical correction procedure until more research has evaluated the relative effectiveness of the statistical methods that have currently been proposed.

To this end, CMB was controlled in this study in accordance to Podsakoff et al’s (2003) recommendation with the statistical remedy customised to fit the research question (Podsakoff et al., 2012).

Podsakoff et al. (2003) therefore suggested using either the single-common-method-factor approach or the multiple-common-method-factors approach when the predictor and criterion variables cannot be obtained from different sources; but can be measured in another context although the source of the method bias cannot be identified and validly measured. For the present study, as the sources of probable method biases are unknown to the research, the multiple-common-method factors approach cannot be used. The single-method-factor approach was thus taken, ascertained by the fact that it has been most frequently used in studies (Chang, van Witteloostuijn, & Eden, 2010;
Specifically known as Harman's single-factor test, researchers applying this technique (Ertürk, 2012; Kiazad, 2010; Carr & Kaynak, 2007; Khatri & Ng, 2000; Podsakoff et al., 2003; Podsakoff & Organ, 1986) assume that were an outstanding amount of common-method variance to exist in the data, either a single factor will emerge from the factor analysis when all the variables are entered together, or a general factor that accounts for majority of the variance would result.

Table 6.14 shows the single-factor analysis on the structural model (Paulraj, Lado, & Chen, 2008; Scott & Bruce, 1994; Podsakoff, Todor, Grover, & Huber, 1984). In extracting 8 factors with Eigen values above 1 and disregarding those below 1, factor 1 accounts for 31.846% of the variance. As this was below 50%, it suggests that no general factor is apparent (Gaskin, 2011).

<table>
<thead>
<tr>
<th>Component</th>
<th>Initial Eigenvalues</th>
<th>Extraction Sums of Squared Loadings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total</td>
<td>% of Variance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cumulative %</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Total</td>
</tr>
<tr>
<td></td>
<td></td>
<td>% of Variance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cumulative %</td>
</tr>
<tr>
<td>1</td>
<td>12.102</td>
<td>31.846</td>
</tr>
<tr>
<td>2</td>
<td>3.401</td>
<td>8.946</td>
</tr>
<tr>
<td>3</td>
<td>3.020</td>
<td>7.947</td>
</tr>
<tr>
<td>4</td>
<td>2.310</td>
<td>6.078</td>
</tr>
<tr>
<td>5</td>
<td>2.296</td>
<td>6.041</td>
</tr>
<tr>
<td>6</td>
<td>1.859</td>
<td>4.891</td>
</tr>
<tr>
<td>7</td>
<td>1.432</td>
<td>3.768</td>
</tr>
<tr>
<td>8</td>
<td>1.343</td>
<td>3.533</td>
</tr>
</tbody>
</table>

Extraction Method: Principal Component Analysis.
As it is insufficient to simply base outcomes from Harman's single-factor test to show that CMB is not a pervasive issue (Chang et al., 2010; Malhotra et al., 2006), a more stringent single factor confirmatory factor analysis was also conducted to test the presence of common method bias (Ertürk, 2012; Karpen, 2011). The assumption herein is that, variables of the one-factor CFA model will fit the data well if CMB were to account for majority of the relationship between these variables (Ertürk, 2012). The CFA technique therefore enables researchers to estimate the true relationships between latent factors without method biases and random error (Malhotra et al., 2006).

The confirmatory factor analysis showed that the single-factor model did not fit the data well: \( \chi^2 = 7198.408, p=0.00, df=560; \chi^2/df=12.8543(>3); \text{CFI}=0.435, \text{NFI}=0.417, \text{TLI}=0.400, \text{RMSEA}=0.164 \). Thus, the results from Harman’s one-factor test and the single-factor CFA test show that CMB is not a major issue in this study.

In this chapter, we rectified issues revealed during the pilot study. We then purified each of the constructs on the basis of low factor loadings under 0.3, high standardised residual covariances, high modification indices and high correlations. After assessing the structural model for CMB and meeting the conditions of unidimensionality, reliability and validity, we can now confidently move on to address the hypotheses.
CHAPTER 7 RESULTS

The structural model was run, with its model fit statistics shown in Table 7.1. As the model fit statistics meet the goodness-of-fit requirements in Table 5.4, it reiterates the soundness of the MPGB hence there is no need for model modification.

Table 7.1

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Estimate</th>
<th>Lower</th>
<th>Upper</th>
<th>P</th>
<th>Hypotheses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desire</td>
<td>0.452</td>
<td>0.371</td>
<td>0.524</td>
<td>0.011</td>
<td>&lt;= Attitude</td>
</tr>
<tr>
<td>Desire</td>
<td>0.194</td>
<td>0.122</td>
<td>0.28</td>
<td>0.008</td>
<td>&lt;= Subjective Norms</td>
</tr>
<tr>
<td>Desire</td>
<td>0.135</td>
<td>0.039</td>
<td>0.211</td>
<td>0.02</td>
<td>&lt;= Positive Anticipated</td>
</tr>
</tbody>
</table>

The estimates for the paths between the constructs are presented in Table 7.2. Bootstrapping technique was used by default given the nonnormal data. However, as the bootstrap method is limited by its dependence on consistent sampling behaviour when samples are drawn from the empirical distribution and assumes that the distribution of observations are independent and identical, the bootstrap procedure can also lead to misleading results (Byrne, 2001). As such, the maximum likelihood (ML) estimates were also computed with no differences found between the bootstrap estimates and ML estimates. Where there are discrepancy in significance found between bootstrap samples and ML, these will be analysed in a case by case basis.
To ascertain whether the MPGB has better predictive ability than the MGB, the model with passion and identity removed was run. Table 7.3 shows the MGB model fit.

Table 7.3

**MGB model fit**

<table>
<thead>
<tr>
<th>NFI</th>
<th>TLI</th>
<th>CFI</th>
<th>RMSEA</th>
<th>$\chi^2$</th>
<th>DF</th>
<th>AIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>.912</td>
<td>.938</td>
<td>.946</td>
<td>.057</td>
<td>805.262</td>
<td>330</td>
<td>957.262</td>
</tr>
</tbody>
</table>

Table 7.4

**Standardised regression estimates and hypotheses**

<table>
<thead>
<tr>
<th>MGB Parameter</th>
<th>Estimate</th>
<th>Lower</th>
<th>Upper</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desires &lt;--- Subjective</td>
<td>0.198</td>
<td>0.134</td>
<td>0.281</td>
<td>0.004</td>
</tr>
</tbody>
</table>
The test of the MGB showed that both models fit the data well. Interestingly, in the MGB, intentions were significant predictors of positive behavioural responses. The variance predicted in CVP, RB and W was 9.2%, 20.1% and 30.2% respectively. In turn, the variance predicted by the same constructs in the MPGB was 14.7%, 43.4% and 66% respectively.

<table>
<thead>
<tr>
<th></th>
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<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>0.497</td>
<td>0.4</td>
<td>0.575</td>
<td>0.013</td>
<td>0.162</td>
<td>0.065</td>
<td>0.241</td>
<td>0.026</td>
<td>0.198</td>
<td>0.139</td>
<td>0.271</td>
<td>0.008</td>
<td>0.179</td>
<td>0.108</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0.785</td>
<td>0.699</td>
<td>0.829</td>
<td>0.021</td>
<td>0.489</td>
<td>0.39</td>
<td>0.562</td>
<td>0.008</td>
<td>0.399</td>
<td>0.295</td>
<td>0.497</td>
<td>0.008</td>
<td>0.22</td>
<td>0.132</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0.22</td>
<td>0.132</td>
<td>0.296</td>
<td>0.013</td>
<td>0.204</td>
<td>0.134</td>
<td>0.277</td>
<td>0.022</td>
<td>0.052</td>
<td>-0.02</td>
<td>0.115</td>
<td>0.205</td>
<td>0.177</td>
<td>0.094</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-0.088</td>
<td>-0.206</td>
<td>0.034</td>
<td>0.227</td>
<td>-0.011</td>
<td>0.224</td>
<td>0.14</td>
<td>0.14</td>
<td>0.002</td>
<td>-0.093</td>
<td>0.111</td>
<td>0.922</td>
<td>0.118</td>
<td>-0.011</td>
</tr>
</tbody>
</table>

Table 7.4

*Indirect effects*
Additionally, the significance of indirect effects was calculated using bootstrapping techniques (see Table 7.4), based on a nonparametric resampling procedure (MacKinnon, Lockwood, Hoffman, West, Sheets, 2002; MacKinnon, Lockwood, & Williams, 2004). It revealed significant indirect effects from SN, PBC, PAE, A etc. via desires to passion and intention and to W, CVP, RB. As the R² values were lower in the MGB compared to the MPGB, this affirms that H4 can be accepted.

**H4:** The MPGB will explain more variance in all behavioural responses than the MGB.

### 7.1 Moderators

The four moderators to be discussed are basic psychological needs, age, socioeconomic status and past behaviour. Cluster analysis is employed during the moderator tests for market segmentation purposes in order to better understand behaviours through the identification of homogeneous groups of people (Satish & Bharadhwaj, 2010; Tkaczynski, 2009; Ketchen & Shook, 1996; Punj & Stewart, 1983). As such, the main objective of cluster analysis is to classify a sample of individuals into a small number of...
mutually exclusive groups based on the similarities found amongst these individuals (Hair et al., 2006). Unlike other statistical methods for classification, such as discriminant analysis and automatic interaction detection, cluster analysis also makes no prior assumptions about important differences within a population. Although cluster analysis is influenced by the order of the records in the data set (Hair et al., 2006), it enables taxonomy description and data reduction by reducing meaningless observations from a large sample population into information on specific groups. Cluster analysis also helps examine previously formed research hypotheses, thereby contributing to relationship identification. The two-step cluster analysis is applied in this study as it allows for the production of clusters of a larger size range, which enhances face validity (Norusis, 2007; Horn & Huang, 2009). Additionally, it also provides guidance as to the optimal number of clusters via the Akaike’s Information Criterion, thus identifying the natural grouping of cases with ease (Horn & Huang, 2009; Schiopu, 2010).

When running the analysis, a negative error variance was found for age, past behaviour socio-economic status and the low basic needs group. As such, to prevent sampling variability leading to negative estimates, the error variance e14 in the structural model was constrained to zero to reduce the bias in the parameter estimates for these two moderators (Chen, Bollen, Paxton, Curran, & Kirby, 2001; Gignac, Palmer, Manocha, & Stough, 2005).

7.1.1 Basic needs as a moderator
Prior to analysing the moderating effects of the summated Basic Needs scale, appropriate terms were reverse coded so that high “scores” (7) on the item indicate high levels of the attribute being measured while low scores (1) indicate low levels of the attribute. The measurement models of Competence, Autonomy and Relatedness were then individually tested using covariance-based structural equation modelling (see Chapter 5) for unidimensionality, reliability, high standardised residual covariances, large modification indices, low factor loadings and high correlations and nonnormality before examining the total scale.

Overall, the moderators’ alpha reliability ranged from 0.65 to 0.804. As explained by the authors of the scale, autonomy’s low reliability of .65 can be attributed to the BPNS having no negatively worded autonomy items (Sheldon & Hilpert, 2012; Dysvik, Kuvaas, & Gagné, 2013; Shen, Liu, & Wang, 2013) and a lack of good internal consistency as the autonomy measure only had three items (Johnston & Finney, 2010; Schiffrin et al., 2014). After testing the competence measurement model, one competence item was removed due to high standardised residual covariances.

*Combined Basic Needs (BN) Scale*

The combined basic needs scale measurement model attained a Cronbach’s Alpha score of .755. Thereafter, the variables for each need were summed and the mean for all three needs added into cluster analysis, with two clusters specified. BN showed two groups with low means categorised into group 1 and high means categorised into group 2.

*Test for invariance*
The comparison between the constrained model ($\chi^2 = 1841.245$, df = 1042) and the unconstrained model ($\chi^2 = 1791.805$, df = 1002) shows no significant differences between the two models ($\Delta \chi^2 = 49.44$, df = 40, p>.2). Hence, H5a is not supported. There is no significant difference between groups of high and low levels of basic psychological needs.

The R² values for Customer Voluntary Participation, Repurchase Behaviour and Word-of-Mouth in the low basic needs group were .221, .432, .560 respectively. These were .126, .429 and .749 in the high basic needs group, thus implying that lower levels of basic needs explained more variance for customer voluntary participation and repurchase behaviour whilst higher levels of basic needs explained more variance for word-of-mouth behavioural responses. As such, H5b is partially supported. Higher levels of basic psychological needs did not always explain more variances in behavioural response variables compared to lower levels of basic psychological needs.

Table 7.5 shows the estimates and significance of the paths for both BN groups. In order to determine which paths differed significantly, z scores are computed and these are indicated in italics and labelled with an *.

<table>
<thead>
<tr>
<th>BASIC NEEDS Parameter</th>
<th>High Estimates (n=263)</th>
<th>P</th>
<th>Low Estimates (n=181)</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desires &lt;--- Attitudes</td>
<td>0.476</td>
<td><strong>0.008</strong></td>
<td>0.398</td>
<td><strong>0.008</strong></td>
</tr>
<tr>
<td>Desires &lt;--- Subjective Norms</td>
<td>0.206</td>
<td><strong>0.002</strong></td>
<td>0.124</td>
<td>0.103</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.137</td>
<td><strong>0.027</strong></td>
<td>0.17</td>
<td>0.126</td>
</tr>
<tr>
<td></td>
<td>Anticipated Emotions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td>----------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desires --- Perceived Behaviour Control</td>
<td>0.112 0.021 0.119 0.02</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desires --- Identity</td>
<td>0.241 0.008 0.187 0.005</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desires --- Past Behaviour</td>
<td>0.122 0.013 0.237 0.01</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intention --- Desires</td>
<td>0.783 0.009 0.765 0.015</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Passion --- Identity</td>
<td>0.229 0.025 0.303 0.022</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Passion --- Desires</td>
<td>0.708 0.01 0.54 0.008</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Word-of-Mouth --- Passion</td>
<td>0.963 0.006 0.642 0.006</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Repurchase Behaviour --- Passion</td>
<td>0.657 0.018 0.644 0.004</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Customer Voluntary Participation --- Passion</td>
<td>0.39 0.018 0.277 0.013</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Customer Voluntary Participation --- Past Behaviour</td>
<td>0.067 0.255 0.28 0.016</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Repurchase Behaviour --- Past Behaviour</td>
<td>0.042 0.345 -0.022 0.725</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Word-of-Mouth --- Past Behaviour</td>
<td>0.125 0.019 0.191 0.012</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Word-of-Mouth --- Intention</td>
<td>-0.196 0.012 0.098 0.299</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Repurchase Behaviour --- Intention</td>
<td>-0.01 0.999 0.03 0.748</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Customer Voluntary Participation --- Intention</td>
<td>-0.081 0.333 0.096 0.351</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

7.1.2 Socioeconomic index as a moderator (SES)

The SES variable was computed by adding and averaging participants’ education, occupation and income levels. The socioeconomic index showed two groups, with high means categorised as group 1 and low means categorised as group 2.

*Test for invariance*
The comparison between the constrained model \( (\chi^2 = 1805.673, \text{df} = 1040) \) and the unconstrained model \( (\chi^2 = 1673.584, \text{df} = 1000) \) shows significant differences between the two models \( (\Delta \chi^2 = 132.089, \text{df} = 40, p<.001) \). Hence, H6a is supported. There is a significant difference between groups of high and low levels of SES.

The R² values for Customer Voluntary Participation, Repurchase Behaviour and Word-of-Mouth in the low SES group were .131, .405, .657 respectively. These were .171, .499, .668 in the high SES group, thus implying that higher levels of SES explained more variance for Repurchase Behaviour, Customer Voluntary Participation and Word-of-Mouth compared to lower levels of SES. H6b is thus supported.

Table 7.6 shows the estimates and significance of the paths for both SES groups. In order to determine which paths differed significantly, z scores are computed and these are indicated in italics and labelled with an *.

<table>
<thead>
<tr>
<th>SOCIOECONOMIC STATUS Parameter</th>
<th>High Estimate (n=270) P</th>
<th>Low Estimate (n=174) P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desires &lt;--- Attitude</td>
<td>0.537</td>
<td>0.008</td>
</tr>
<tr>
<td>Desires &lt;--- Subjective Norms</td>
<td>0.255</td>
<td>0.006</td>
</tr>
<tr>
<td>Desires &lt;--- Positive Emotions</td>
<td>0.103</td>
<td>0.207</td>
</tr>
<tr>
<td>*Desires &lt;--- Perceived Control</td>
<td>0.043</td>
<td>0.583</td>
</tr>
<tr>
<td>*Desires &lt;--- Identity</td>
<td>0.111</td>
<td>0.122</td>
</tr>
<tr>
<td>Desires &lt;--- Past Behaviour</td>
<td>0.157</td>
<td>0.019</td>
</tr>
<tr>
<td>Intention &lt;--- Desires</td>
<td>0.761</td>
<td>0.021</td>
</tr>
<tr>
<td>Passion &lt;--- Identity</td>
<td>0.286</td>
<td>0.003</td>
</tr>
</tbody>
</table>
7.1.3 Age as a moderator

Two groups were formed out of the eight categories such that low age group consisted of participants of ages 50 and below and high age group were participants above 50 years of age. High means were categorised into group 2 and low means categorised as group 1. The median point of 50 was chosen to avoid issues with unequal sample sizes across groups which would decrease power (Rusticus & Lovato, 2004; Frazier, Tix, & Barron, 2004).

Test for invariance

The comparison between the constrained model ($\chi^2 = 1806.019$, df = 1042) and the unconstrained model ($\chi^2 = 1727.342$, df = 1002) shows significant differences between the two models ($\Delta\chi^2 = 78.677$, df = 40, $p<.001$). Hence, H7a is supported. There is a significant difference between groups of high and low levels of age.
The $R^2$ values for Customer Voluntary Participation, Repurchase Behaviour and Word-of-Mouth in the low age group were 7.7%, 46.7% and 67.9% respectively. These were 20.5%, 40.7% and 66.2% in the high age group, thus implying that higher levels of age explained more variance in terms of customer voluntary participation while lower levels of age explained slightly more variance for repurchase behaviour and word-of-mouth. As such, H7b is partially supported.

Table 7.7 shows the estimates and significance of the paths for both age groups. In order to determine which paths differed significantly, z scores are computed and these are indicated in italics and labelled with an *.

**Table 7.7**

*Estimates for high and low age groups showing the bootstrap adjusted $p$ values*

<table>
<thead>
<tr>
<th>AGE Parameter</th>
<th>High Estimates (n=248)</th>
<th>Low Estimates (n=196)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$P$</td>
<td>$P$</td>
</tr>
<tr>
<td>Desires &lt;--- Attitudes</td>
<td>0.381</td>
<td>0.006</td>
</tr>
<tr>
<td>Desires &lt;--- Subjective Norms</td>
<td>0.172</td>
<td>0.031</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
<td>Desires &lt;--- Positive</td>
<td>0.177</td>
<td>0.055</td>
</tr>
<tr>
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Participation

| Customer Voluntary Participation              | Past Behaviour | 0.177 | **0.017** | 0.044 | 0.572 |
| Repurchase Behaviour                         | Past Behaviour | 0.041 | 0.297     | -0.021 | 0.855 |
| "Word-of-Mouth"                             | Past Behaviour | 0.153 | **0.015** | 0.217 | **0.01** |
| Word-of-Mouth                               | Intention     | -0.048 | 0.413 | -0.042 | 0.511 |
| Repurchase Behaviour                         | Intention     | 0.01   | 0.927 | 0.032 | 0.808 |
| Customer Voluntary Participation             | Intention     | -0.009 | 0.969 | 0.03  | 0.935 |

7.1.4 Past behaviour as a moderator (Pb)

A median split was carried out for the past behaviour construct as PB is an open-ended question rather a seven-point scale and so it cannot generate equal groups using cluster analysis. Values below the median score of 8 were therefore categorised as group 1 while those above 8 were categorised as group 2. Past behaviour formed two groups, with high means categorised into group 1 and low means categorised into group 2. As past behaviour was used as a predictor and a predictor cannot be tested simultaneously as a moderator in the model, it was removed during the moderation test.

Test for invariance

The comparison between the constrained model ($\chi^2 = 1727.155$, df = 980) and the unconstrained model ($\chi^2 = 1658.910$, df = 942) show significant differences between the two models ($\Delta \chi^2 = 68.245$, df = 38, p<.002). Hence, H8a is supported. There is a significant difference between groups of high and low levels of past behaviour.
The $R^2$ values for Customer Voluntary Participation, Repurchase Behaviour and Word-of-mouth in the high past behaviour group were .195, .473 and .676 respectively. These were .115, .421 and .663 in the low past behaviour group, thus implying that high levels of past behaviour explained more variances than low levels of past behaviour. As such, H8b is supported. Higher levels of past behaviour explained more variances in the behavioural response variables compared to lower levels of past behaviour.

The estimates and significance of the paths for both past behaviour groups are indicated in bold in Table 7.8. In order to determine which paths differed significantly, $z$ scores are computed and these are indicated in italics and labelled with an *.

<table>
<thead>
<tr>
<th>PAST BEHAVIOUR Parameter</th>
<th>High Estimates (n=229)</th>
<th>P</th>
<th>Low Estimates (n=215)</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desires &lt;&lt;&lt; Attitudes</td>
<td>0.438</td>
<td>0.006</td>
<td>0.483</td>
<td>0.007</td>
</tr>
<tr>
<td>Desires &lt;&lt;&lt; Subjective Norms</td>
<td>0.189</td>
<td>0.01</td>
<td>0.198</td>
<td>0.003</td>
</tr>
<tr>
<td>Desires &lt;&lt;&lt; Positive Anticipated Emotions</td>
<td>0.074</td>
<td>0.269</td>
<td>0.188</td>
<td>0.082</td>
</tr>
<tr>
<td>Desires &lt;&lt;&lt; Perceived Behavioural Control</td>
<td>0.198</td>
<td>0.008</td>
<td>0.106</td>
<td>0.138</td>
</tr>
<tr>
<td>*Desires &lt;&lt;&lt; Identity</td>
<td>0.306</td>
<td>0.006</td>
<td>0.155</td>
<td>0.056</td>
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<tr>
<td>Intention &lt;&lt;&lt; Desires</td>
<td>0.796</td>
<td>0.007</td>
<td>0.794</td>
<td>0.011</td>
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<td>Passion &lt;&lt;&lt; Identity</td>
<td>0.175</td>
<td>0.037</td>
<td>0.335</td>
<td>0.013</td>
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<tr>
<td>Passion &lt;&lt;&lt; Desires</td>
<td>0.653</td>
<td>0.006</td>
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<tr>
<td>Word-of-Mouth &lt;&lt;&lt; Passion</td>
<td>0.776</td>
<td>0.005</td>
<td>0.909</td>
<td>0.013</td>
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<tr>
<td>Repurchase Behaviour &lt;&lt;&lt; Passion</td>
<td>0.676</td>
<td>0.001</td>
<td>0.655</td>
<td>0.008</td>
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<tr>
<td>Customer Voluntary Participation &lt;&lt;&lt; Passion</td>
<td>0.415</td>
<td>0.005</td>
<td>0.345</td>
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</table>
7.2 Review of Testing Hypotheses

The study’s proposed hypotheses are now reviewed.

**H1**: Desires will be a significant predictor of passion.

**H1 is supported.**

**H2**: Passion will be a significant predictor of all behavioural outcome variables.

**H2 is supported.**

**H3**: Identity will be a significant predictor of passion and desires.

**H3 is supported.**

**H4**: The MPGB will explain more variance in all behavioural responses than the MGB.

**H4 is supported.**

**H5a**: There will be significant differences in model fit between groups of high and low levels of basic psychological needs fulfillment.

**H5a is not supported.**

**H5b**: Higher levels of basic psychological needs fulfilment will be associated with higher explained variances in behavioural response variables compared to lower levels of basic psychological needs fulfilment.

**H5b is partially supported.**
H6a: There will be a significant difference in model fit between groups of high and low levels on the socioeconomic index.

H6a is supported.

H6b: Higher levels of socioeconomic scores will explain more variances in behavioural response variables compared to lower levels of socioeconomic scores.

H6b is supported.

H7a: There will be a significant difference in model fit between groups of high and low age scores.

H7a is supported

H7b: Higher levels of age will explain more variance in behavioural response variables compared to lower levels of age.

H7b is partially supported.

H8a: There will be a significant difference in model fit between groups of high and low levels of past behaviour.

H8a is supported.

H8b: Higher levels of past behaviour will explain more variance in behavioural response variables compared to lower levels of past behaviour.

H8b is supported.

To sum up, Chapters Six and Seven discussed the data analysis process that was undertaken in this research and the research findings. The process started with data cleaning, followed by descriptive analysis, reliability and validity analysis including CFA, hypothesis testing of the structural model and hypothesis testing of the influence of the moderators - basic needs, SES, age and past behaviour. The results of the hypothesis
tests were summarised, indicating whether each research hypothesis was validated. The next and final chapter reflects on the research results and discusses the research conclusions and implications.
CHAPTER 8 DISCUSSION

This thesis began with an overview of theoretical understandings of the motivations for human behaviour. Reviewing the literature related to moral values, physiological arousal, interactional relationships and motives, social capital and status, consumer culture consumption, needs, cognitive influences and self-regulatory approaches, researchers spanning philosophy, sociology and psychology have endeavoured to account for the drivers of human behaviour. It is evident from their findings that human behaviour is complex. As there is a combination of forces that initiate, direct and sustain goal-directed behaviour, and no consensus yet reached on a single model capable of fully accounting for human behaviour, a model that takes on social, physiological, cognitive, philosophical and psychological dimensions is thus sought.

To this end, this study recognises the Model of Goal-directed Behaviour (MGB) as a comprehensive foundational model, in light of its physiological (anticipated emotions), cognitive (attitudes, desire, perceived behavioural control [PBC]) and social (subjective norms) considerations.

The context of classical music concerts was chosen for study, as the global decline in the number of attendees and their aging profiles indicate a need for greater insight into the motivations of current classical music concert attendees in order to foster positive behavioural responses. In this regard, the MGB contributes to existing performing arts research by demonstrating the necessity of considering much more than a demographic, cultural capital, or marketing focus to enable a holistic interpretation of performing arts audiences' behaviour. The internal processes involved in decision-making behaviour
that lead to the will to enact the behaviour would subsequently determine the motivation of consumers themselves towards classical music concerts.

Since attending a classical music concert is a leisurely and hedonistic, rather than goal-directed, form of activity, the present study has enhanced the MGB by taking into account intrinsic desires and goal relevance, as demonstrated by its inclusion of passion and identity. Termed the Model of Passion and Goal-directed Behaviour (MPGB), the model applied in this study now more fully explains behavioural outcomes (WOM, repurchase behaviour and customer voluntary participation) as directly and indirectly predicted by intrinsic desire, identity and passion which emphasises the perceived value, importance and internalisation of an activity. In addition to that, the moderating effects of basic psychological needs, past behaviour, age and socioeconomic status are also evaluated.

This research therefore sought to address the following three main research objectives:

i) To determine whether the inclusion of passion and identity will provide a more robust alternative to the MGB in a classical music context.

ii) To identify moderators that deepen theoretical underpinnings of the development of goal-directed marketing behaviours.

iii) To enhance opportunities for marketing practitioners to foster positive behavioural responses by considering the factors that influence current classical music concert attendees.

The preceding Chapter 7 presented the results of the empirical analysis and concluded with the use of SEM to analyse the hypotheses. In this final chapter, the key issues and
main conclusions of the study relating to each of the objectives and hypotheses are discussed. The sections are organised such that for each hypothesis, its theoretical contributions will be presented first, followed by its practical implications. The chapter will then conclude with an acknowledgement of the limitations of the study and recommendations for future research.

8.1 Research objective 1

Addressing the first research objective: To determine whether the inclusion of passion and identity will provide a more robust alternative to the MGB in a classical music context, this study has shown that its first four hypotheses are supported.

H1: Desire will be a significant predictor of passion.

H2: Passion will be a significant predictor of all behavioural outcome variables.

H3: Identity will be a significant predictor of passion and desire.

H4: The MPGB will explain more variance in all behavioural responses than the MGB.

8.1.1 Hypothesis 1

Theoretical implications

H1: Desire will be a significant predictor of passion.

The findings for H1 are in line with previous studies examined in the literature review wherein passion is perceived as inseparable from desire, with passion itself deemed to be a more intensified form of desire (Cardon, et al., 2009; Linstead & Brewis, 2007;
Bataille, 1985). However, although existing studies often mention desire in relation to discussions of passion (Belk et al., 2003; Vallerand et al., 2003; Linstead & Brewis, 2007; Cardon et al., 2009; Swimbberg et al., 2014), none of these studies actually established a specific relationship between desire and passion. In this regard, our study’s demonstration of desire as a significant predictor of passion, rather than just a synonym, is unique.

Before addressing the relationship between desire and passion, it is important to understand the drivers of desire.

Our findings show that attitudes represent the strongest direct influence on desire ($\beta=0.45$), followed by identity, subjective norms, past behaviour, PBC and positive anticipated emotions.

To understand the impact of attitudes, studies applying the MGB and those that sought to extend the MGB using additional constructs were reviewed. A varied range of results pertaining to the depth of influence of the antecedents of desire was found.

Based on the MGB, only positive anticipated emotions ($\beta=0.47$) and PBC ($\beta=0.34$) predicted desire for weight regulation and studying (Perugini & Conner, 2000). In another study, Leone et al. (2004) found that attitude most strongly influenced the desire to study the SPSS handbook, followed by PBC, subjective norms, positive anticipated emotions and past behaviour. Perugini and Bagozzi (2001) also identified attitudes as the strongest predictor of desire to exercise, but this was followed by PBC, past behaviour and subjective norms. In contrast, Carrus et al.’s (2008) study on
household recycling and public transport showed past behaviour as having the greatest influence on desire ($\beta=0.41$) followed by subjective norms ($\beta=0.20$).

Based on studies that have sought to extend the MGB, Song et al.’s (2012) research on festival attendance found that positive anticipated emotion presented the strongest influence on desire ($\beta=0.49$), followed by subjective norms. Lee et al.’s (2012) study on travel intentions also had positive anticipated emotions as the strongest predictor of desire ($\beta=0.46$), followed by subjective norms. Although attitudes in Song et al.’s and Lee et al.’s (2012) studies were influential – i.e., ($\beta=0.16$) and ($\beta=0.21$) respectively – in both studies they did not present as strong an influence on desire as was found in the present study. Yet in another study, Song, Lee, Norman and Han (2011) noted that positive anticipated emotions ($\beta=0.38$) most strongly predicted the desire to gamble, followed by attitudes, with subjective norms being insignificant. Overall, these three studies found the influence of PBC to be non-significant. Additionally, although there was a slight influence of past behaviour on the desire to attend a festival ($\beta=0.11$) and to gamble ($\beta=0.10$), respectively, past behaviour did not influence the desire to travel.

Finally, when Perugini and Conner (2000) extended the MGB to a studying and weight loss context, they found that attitudes ($\beta=0.17$) did not predict desire as strongly as did positive anticipated emotions ($\beta=0.38$) and PBC ($\beta=0.28$).

Given the diverse contexts and lack of definite trends in predicting desire, an explanation of why positive anticipated emotions, and not attitudes, was found to be the main influence on desire in other studies is warranted. In this vein, the key influence of positive anticipated emotions in the contexts of gambling and flight travel plans during
the H1N1 influenza pandemic could be attributed to the tendency for human beings to associate forward-looking (anticipated) emotions with future behaviours, especially during uncertain situations (Lee et al., 2012; Song et al., 2011). Therefore, the ambiguous situational contexts of those two studies, unlike the context in this study, could account for the stronger impact of positive anticipated emotions compared to attitudes.

Another possibility could be that emotions are a part of affect, which might contribute to the formation of attitude (Eagly & Chaiken, 1993). In this regard, Sukoco (2011) advocated that positive anticipated emotions should be further processed by attitudes before they impact desire, with attitude and desire contributing equally to the formation of behavioural intention. Hence, as attitudes predicted positive anticipated emotions in their study, this could provide insight into the stronger effect of attitudes compared to positive anticipated emotions in our study. Moreover, there were no significant effects of anticipated emotions on desire in Sukoco’s (2011) study.

In this regard, as Sukoco's findings suggest that the influence of attitudes could be as strong as that of desire in forming intention, it provides support for our study's stronger influence of attitudes compared to positive anticipated emotions.

Additionally, even though positive anticipated emotions further affect desire by motivating the hedonic motive of promoting a positive situation and avoiding a negative situation (Song et al., 2012), the influence of identity in our study could have reduced the impact of positive anticipated emotions on desire. That is, as an internalisation of an identity represents a dimension of the self-defined by action (Callero, 1985), having an
identity in classical music is thus perceived as more stable compared to fleeting emotions. This leads to identity being more predictive of desire than positive anticipated emotions.

On this account, identity was found to be the second strongest antecedent that impacts on desire. This study’s discovery of identity as a key predictor of desire is thus unique as no other attempts have been made to apply the identity construct in the MGB or apply the same role identity measures to desire. Dholaki, Bagozzi and Pearo (2004) measured the influence of social identity on desire and provided support for Hogg and Abrams's (1988) findings that identification causes a person to maintain a positive self-defining relationship with other community members, and hence that person will be motivated to increase their desire to engage in behaviours that enhance their identity. In the context of our study, since one’s desire for a goal increases when the goal holds self-relevance and is valued for its meaningfulness and importance (Kopetz et al., 2012), the inclusion of identity as a predictor of desire has been shown without doubt to make a significant contribution to passion and the MGB.

Based on our results, PBC was found to significantly predict desire. Our findings therefore support those of Perugini and Conner’s (2000) study. However, PBC had a smaller effect in our study ($\beta=0.15$) than in theirs ($\beta=0.28$). Although our PBC results contrast with Lee et al.’s (2012; Song et al., 2011; Song et al., 2012) findings, their non-significant relationship between PBC and desire could be explained by their mixed measures of PBC – constituting not just items on control, but also items on confidence – which contradicts Ajzen’s (1991) original intentions.
To sum up the impact of the antecedents of desire, attitudes followed by identity were found to be the strongest predictor of desire. Our study contrasts with other studies in demonstrating that attitudes are a much stronger predictor of desire than positive anticipated emotions, although it also provides evidence of the influence of PBC on desire. Identity’s impact on the MPGB will be further discussed in the section below on hypothesis 3.

Turning now to consider hypothesis 1 – that desire strongly predicts passion – other antecedents of passion are examined. Brand self-expression (Swimbherghe et al., 2014) has been found to have a similar strength ($\beta=0.65$) of influence on harmonious passion as desire in the present study ($\beta=0.65$). However, Swimbherghe et al. (2014) did not report any $R^2$ values in their findings. Similarly, intrinsic gambling motivation (Lee, Back, Hodgins, & Lee, 2013) and identity were noted to predict harmonious passion (Murnieks et al., 2012) but once again no $R^2$ values were presented. In another research context, Vallerand et al. (2006) found that autonomy support and valuation together predicted passion. From their study on sports, these authors also identified that autonomous personality and sport valuation explained 58% of the variance in harmonious passion (Vallerand et al., 2006). In this regard, as our study demonstrated that desire alone explained 62% of the variance in harmonious passion, desire has clearly been shown to be a robust predictor of passion.

In further examining the indirect effects of other antecedents on passion through desire, attitudes showed the strongest effect (0.29), followed by identity, subjective norms, past behaviour, PBC and positive anticipated emotions.
Consequently, this study reveals that there are indeed two manifestations of desire. Supported by philosophical considerations of the functions of desire (Davis, 1984; Linstead & Brewis, 2007; Bataille, 1985), extrinsic desire serves to satisfy a lack by functioning as a motivational impetus to intention, while intrinsic desire exists as excessive amounts of energy available to drive the development of passion. As such, a key contribution of this study to the MGB is its discovery that intrinsic desire does exist apart from extrinsic desire. That is, as desire explained 62% of the variance for passion without the effects of identity and 61% of the variance for intention, our research demonstrated that desire accounts for just as much influence on passion as does intention. On this point, the existence of these two manifestations of desire is emphasised. For the first time, desire has been shown to be a strong and significant predictor of passion – thus affirming H1.

*Practical implications of hypothesis 1*

From our findings, the role of intrinsic desire is clearly important to driving deeper and more intense levels of passion. This means that marketing practitioners should seek to enhance the other antecedents of desire – attitudes, subjective norms, PBC, positive anticipated emotions and identity – so that consumers of classical music concerts would increase desire to attend these concerts (Perugini & Bagozzi, 2001).

As attitude presents the strongest influence, it should be emphasised in marketing strategies. Some suggestions for influencing attendees’ attitude towards classical music during the pre-transactional stage might include informing the public about the benefits and relevance of attending certain key performers’ classical music concerts to their
lives, emphasising the efficacy of live classical music concerts as a means of entertainment and the health benefits of classical music (Lois, Moriano, & Rondinella, 2015), or even associating such concerts with a modern, cultural lifestyle, so as to i) change performing arts consumers’ beliefs about the attributes of classical music concerts, ii) add new beliefs about classical music concerts to change attendees’ cognitive mindset, iii) change potential attendees’ perception of the ideal concert performance and iv) change their perception of importance of classical music concerts through the communication of other important attributes. In this regard, even young children’s attitudes towards classical music should also be influenced.

Of course, in order for attitudinal changes to occur, people first need to be aware of upcoming classical music concerts. In this regard, marketing practitioners have to increase the awareness of potential concert attendees of a particular classical music organisation by building brand awareness of the classical music organisation and creating ‘buzz’ in order to influence consumption behaviour. For example, in order to reach out to the target market of ‘happening’ people who may or may not have yet to be associated with classical music, but who are active and curious enough to attend events, keen to socialise and financially able to fund such activities, classical music organisations could be involved in major events such as the Food and Wine Festival, The Australian Open, Run for the Kids and White Night. The classical music organisation itself could also appear as banner ads or webisodes on internet web pages such as Time Out and Broadsheet, or health cover websites like Medibank. They could even advertise in prestigious financial magazines like Forbes and The Wall Street Journal, or form small chamber music groups to perform at childcare centres, so that classical music organisations are not set apart from the lifestyles of different demographics. Instead, in
this manner, classical music organisations could reach out to today’s younger consumers at the very heart of their lifestyles today via mediums familiar to them and, so that through integrated marketing communications and 360-degree branding of the classical music organisation (e.g., ’Beethoven’), upcoming classical music concert advertisements as well as their organisation’s brand name will gain greater exposure to the specific market segment of inner-directed consumers consisting of societally conscious, experientials and ‘I Am Me’s’ groups of typically young and self-engrossed people who tend to not consume live classical music.

Given that the ultimate aim of marketing communication is to achieve positive consumer behavioural outcomes, the association of a classical music organisation brand’s image with current and potential concert attendees is critical as classical music organisations need to attain the pinnacle of classical music organisation brand-name awareness – or top-of-mind status – in order to alter current attitudes towards classical music organisations. Hence, these music organisations’ brand identities first need to be improved to enhance their brand equity. By this, the personality dimensions of sincerity, excitement, competence and sophistication could be employed in differential advertising campaigns to forge favourable and unique associations with the classical music organisation brand for each of their target markets through having appropriate logo representations (Kuenzel & Halliday, 2010). In this regard, focusing on empowering the attitudes, significant others, positive anticipated emotions, the amount of PBC and identity among the inner-directed groups of people during the pre-transactional stage would be advantageous due to their potential as a market segment, and organisations could also reap research benefits by examining non-attendees, but
even more so because these factors could be manipulated to increase existing consumers’ desire towards classical music concert attendances.

Additionally, as the quality of a service is largely dependent on its employees, classical music organisations should ensure that their staff and top managers are highly trained and capable of representing themselves to external audiences in a likable and involving way (Aspara, Olkkonen, Tikkanen, Moisander, & Parvinen, 2008) and motivated to serve – in relation not only to service, but also to classical music. On this point, classical music organisations could use their staff in advertisements so that their staff will feel themselves to be an invaluable part of the organisation (Kazmi, 2010). For example, the resident conductor of the Melbourne Symphony Orchestra himself could feature in an advertisement that emphasises a high level of service quality and consistency in the classical music organisation's service. Not only would this enhance consumers’ perception of the classical music organisation’s brand image since they value convenient, caring and professional service (Kazmi, 2010), but in addition, having highly regarded advertisements would further influence the internal flow of marketing communications as employees would be motivated to work harder if they felt that their organisation were producing highly regarded advertisements. This would in turn decrease staff turnover and influence employees to become a source of effective public relations (Kazmi, 2010). Thus, convincing and persuasive marketing communications should be applied not only to consumers, but also to people within the classical music organisation as marketing communications can also influence an employee's attitudinal perceptions, morale and job performance.
To further effect attitudinal change, marketing practitioners could employ the speak-for-itself approach through forms of experiential marketing that allow customers to experience the adrenalin rush of listening to classical music – be it in cool venues, novelty experiences that generate buzz such as sunrise concerts, or via sampling – giving out free, attractive promotional materials like emotionally sad classical music CD compilations as a form of unique marketing initiative, or even lullaby compilations for babies at weekend markets where people are usually relaxed and willing to interact. Thereafter, by trialling these methods that enable consumers to experience hedonic appeals that inspire feelings, emotions, fun and fantasies as well as instrumental performances, consumers could autonomously gain knowledge of the quality and effects of classical music concerts. Subsequently, having thus established an expectation towards classical music, the desirability of live classical music will increase among potential attendees such that through the effects of positive anticipated emotions (Perugini & Bagozzi, 2001) they then come to find classical music suited to satisfying their consumption-related goals (for example, to feel calm or to experience pleasure). Marketing practitioners could also tap the power of lists like ‘Top ranking orchestras in Asia’ or ‘Top 20 orchestras of the world’, or position their classical music organisation through the organisation’s brand endorsement, which will in turn reinforce potential attendees’ positive attitudes and anticipated emotions towards classical music. In this manner, the brand image of classical music organisations will be more favourably interpreted (Stokburger-Sauer, Ratneshwar, & Sen, 2012).

Additionally, leveraging associations for classical music organisations could be made with other brands, people, things and places – for example, by associating famous Melbourne German, French and Italian restaurants with classical music organisations;
by having respectable, credible and renowned Melbourne public figures compatible with the different market segments (such as an educator, a sportsman, a scientist, a top year 12 student, or a popular cartoon character) endorse the influence of classical music in their lives; or by leveraging live classical music performances with German, Italian and French food culture festivals, or kids storytime sessions so that strong brand associations and identities relevant to musical history can be made. Moreover, such attempts will serve to promote compatibility and observability, build brand relationships, as well as meet consumers’ experiential and symbolic needs so that first-time ticket purchasers will hold positive anticipated emotions and be more willing to attend live classical music concerts. In this regard, marketing practitioners, by presenting innovative and high-quality live performances, could thus add value to their offerings, potentially reach out to the “I Am Me” types of independent and individualistic consumers (Blakeman, 2008), and even impact young children right from the start.

Following their greater exposure to consumers and in line with altering their attitudinal beliefs, classical music organisations should also focus on factors that impact the utility that customers receive in the exchange, while simultaneously heightening the experience for customers. This will ensure that classical music attendees develop positive feelings towards being loyal to the organisation (Taylor, Hunter, & Longfellow, 2006). In this regard, linking the purchase of concert tickets with triple Flybuys points or Qantas Frequent Flyer reward cards creates a loyalty program, which boosts customers’ perception of utility while simultaneously heightening their experience. Alternatively, tie-in promotions across different companies with classical music organisations – for example, between the ABC Shop and Melbourne Symphony...
Orchestra – could also promote attitudinal change by presenting utility benefits while enhancing the brand awareness of the classical music organisation. Such promotional incentives are more effective than sweepstakes as consumer responses to sweepstakes have been found to be very low (Shimp, 2010). Rewarding frequent attendees who make the effort to attend concerts with congruent rewards of concert tickets could also manifest in their’ repeat purchase behaviour (Kivetz, 2005).

As subjective norms present the next key influence on desire (identity will be discussed in Hypothesis 3), marketing practitioners should similarly consider how to win the support of attendees’ significant others as they will influence attendees’ decision to attend classical music concerts. With evidence that smokers strengthened their intention to quit smoking when the source of persuasion was the neighbourhood association, while their intention decreased when the source was the health institute (Invernizzi, Falomir-Pichastor, Muñtoz-Rojas, & Mugny, 2003), the impact of social influence from significant others is clear. Marketing communication could therefore strategise promoting the relative advantage of classical music concerts and positioning its product offerings by occasion and time during the pre-transactional stage so that different target markets can be impacted upon. For example, they could market classical music concerts to parents as an educational outreach for children since concert programs can be presented in a variety of ways, unlike Aquarium or Zoo creatures, for instance; as a romantic treat for young adult couples through marketing it as more classy than gold-class cinema as it reflects social standing and class; and even as a form of cause-oriented sponsorship whereby concert earnings will be donated towards nonprofit organisational causes. In this way, the application of benefit positioning by classical music organisations could meet consumers’ functional needs and be
specifically targeted towards societally conscious, status-oriented and action-oriented significant others who may not otherwise have perceived such benefits in concert attendance. This will further encourage the consumer socialisation process.

Additionally, by emphasising the advantages of attending live classical music concerts and creating a favourable attitude towards such activities, marketing communicators are also influencing the attitudes of significant others towards classical music concerts. This is because creating a favourable image of the community of attendees also has a direct effect on non-attendees’ desires to attend classical music concerts (Sukoco, 2011). For example, marketers could explicitly promote the wonderful communal feeling among orchestral musicians and the family of classical music lovers, so that this evokes social bases of feelings like belonging and acceptance. Thus, by encouraging their customers to form supportive relationships, classical music organisations could also achieve financial and service benefits (Rosenbaum & Massiah, 2007).

Subsequently, as positive anticipated emotions also influence the desire to attend classical music concerts, this knowledge benefits marketing practitioners during the pre-transactional, transactional and post-transactional stages. For example, they could create exciting, hedonic and affective expectations of the concert program through advertising (Hirschman & Holbrook, 1982; Kwortnik & Ross, 2007). This finding is supported by prior research findings that emotions are also impacted by peripheral services (Hume, 2008; Hume & Sullivan Mort, 2008). Thus, during the transaction, to increase the appeal of classical music concerts for potential and existing attendees, staff could be trained to speak of their interest in upcoming concerts so that customers are primed to anticipate positive feelings. Thereafter, organisations could maintain
communication with these customers post-transactionally by discussing with them their post-concert experience and what aspects of the concert and attendance they enjoyed. In this manner, customers’ positive anticipated emotional experiences at concerts will be reinforced and customers may be conditioned to develop positive anticipated emotions towards classical music concerts (Sukoco, 2011).

On this note, marketing strategies would also be more effective were they to appeal to consumers in a positive tone, emphasising the benefits of classical music, including its impact on people’s mental health and wellbeing, while inducing positive feelings like familiarity and respect (Sukoco, 2011). Marketing practitioners could even provide musical knowledge during the pre-transactional stage through storytelling about the context within which a musical composition was written in their advertisements, so that emotions, identification and interest towards the music can be elicited by both young and old alike.

Furthermore, as knowledge has been found to positively influence consumers’ PBC (Kim, Yun, & Lee, 2014), classical music organisations should provide more information about their musicians, solo artists and concert programs; even information about what an orchestral musician or concert soloist’s life is like during the pre-transactional stage rather than only during the concert itself. Potential attendees will thereby have a clear understanding of how a classical music organisation is run and the purpose it serves, generating greater interest and awareness. In this manner, the provision of such information can demonstrate the effectiveness of consumers' participation so that the public recognises its necessary and invaluable contributions to the lives of musicians and Melbourne’s classical music scene.
Marketing practitioners could also strengthen potential and current attendees’ level of PBC during the pre-transactional stage by ensuring that they are at ease about and in adequate control of their decision to attend concerts. In order to ease or eliminate any perceived disadvantages of attending classical music concerts, marketing practitioners should ensure that consumers experience no doubt or hindrances during both the pre-transactional and transactional stages by offering advice on which seats to choose and information on what to expect at the concert and ensuring that patrons are able to find parking effortlessly. Having the concert conclude in line with public transport timing frequencies could further increase consumers’ perceived control over their behaviour and their subsequent desire to attend concerts (Ajzen & Madden, 1986). Marketers could even host little groups of classical music performances at parks to target young families who might perceive difficulties in bringing children to concert halls, or alternatively, have classical music organisations consider having a crying room.

Next, marketers could simultaneously employ creative advertising strategies that incorporate consumers’ views through the use of exemplars (Uribe, Manzur, & Hidalgo, 2013) and testimonials that evoke consumer confidence (Kazmi, 2010), so that the effects of connected advertisements relevant to the target audience can be maximised. For instance, such advertisements could emphasise the importance of ‘doing activities with your significant others’ and direct this unique selling proposition towards these significant others in order to inspire them to attend classical music concerts. This would thus reiterate the importance of creating concert programs that produce enjoyable experiences, while expressing social identity (Sukoco, 2011), so that existing attitudes, subjective norms and identity can be transformed into a stronger desire to attend
classical music concerts. Alternatively, the promotional strategy of ‘buy a concert ticket, get another free’ as a free-with purchase premium rather than loyalty card membership (Walsh, Evanschitzky, & Wunderlich, 2008) would also be effective, as it provides the immediacy of the reward and attractive savings. The provision of such incentives to current concert subscribers to recruit others to attend classical music concerts will therefore further encourage the trial and adoption of live classical music concert attendance by resistant significant others.

Additionally, the physical characteristics, layout and atmosphere of the concert venue could be adjusted to promote positive emotions and increase attendees’ frequency of visit (Khodayari & Hanzaee, 2011). For instance, having quality restaurants; a niche store selling the classical music organisation’s memorabilia, classical music CDs, scores and books; as well as concert ticket booths within the venue itself could boost happy experiences for concert patrons and passersby. This would also provide opportunities for more unplanned, impulse and reminder purchases to occur. As such, taken altogether, the above suggested strategies would serve to influence consumers’ attitudes, subjective norms and positive anticipated emotions during both the pre-transactional and transactional stages.

No doubt, as there are no substitutes for high-quality and good-value product offerings (McQuitty, Finn, & Wiley, 2000), good-quality delivery of service and interactions between customers and employees will lead to desirable outcomes like satisfaction and profit (Chow, Lau, Lo, Sha, & Yun, 2007). Hence, service staff should be equipped with the competence to provide a high-quality service so that they will be able to meet the needs of consumers more effectively. In this regard, marketing practitioners should
develop supportive relationships within the classical music organisation itself so that staff are motivated to provide excellent service to customers and are rewarded for doing so. However, even though research suggests that the physical and social environment is important to satisfying consumers (Chow et al., 2007), satisfied customers are not necessarily loyal (de Matos & Carlos, 2008; Reichheld, 1994). Even the quality of the performance fails to determine repurchase intention (Hume & Sullivan Mort, 2010; de Rooij, 2013). Hence, other studies have perceived that service quality improvements provide few returns (Hellier, Geursen, Carr, & Rickard, 2003; Powpaka, 1996). In this vein, the perceived quality and importance of satisfaction with the performance should not be considered as the only predictors of consumers’ positive behavioural responses. Therefore, the value of the current study in harnessing the MPGB to encourage positive marketing behavioural outcomes in the context of classical music is reiterated.

During the post-transactional stage, marketing practitioners could gift ‘welcome packs’ to new customers, offer congratulatory messages on joining the ‘family’ of classical music lovers and make known after-sales service to reduce the cognitive dissonance for first-time ticket purchasers. Besides benefiting regular attendees, this would also promote a re-attendance at classical music concerts among first-time ticket purchasers. Subsequently, as the experience of an enjoyable concert in the past will strengthen consumers’ future desire to attend another concert, using a transformational advertisement that associates consumers’ experience of the advertisement with their previous peak experience of attending a classical music concert (Lamont, 2012; Gabrielsson & Wik, 2003) will make them feel that their past experience was richer and more enjoyable, thereby encouraging emotional bonding (Kazmi, 2010). Hence, every
marketing encounter counts – whether in the pre-transactional, transactional or post-transactional stage. It is thus timely (Kim et al., 2014) that this study considers consumer characteristics in terms of concert attendance frequency, which will be beneficial for future research.

Considering that, during the post-transactional stage, customers who experience a failed service report to at least 10 others about their unfortunate service experience, whereas satisfied customers only spread word to 5 people about their experience (Collier, 1995), negative word-of-mouth communication is evidently damaging to future attendees. Thus, classical music organisations ought to show customers that they are sensitive to their every need and responsive to any legitimate complaints by investing in and providing ongoing staff training to handle critical incidents and evaluate service recovery strategies (Tax, Brown, & Chandrashekaran, 1998; Walsh et al., 2008). This can be demonstrated through employees themselves possessing positive attitudes, being capable of reassuring customers in person and over the phone, and offering clear point-of-contact details of email address and toll-free phone numbers so that customers are aware of how they can speak to the music organisation’s customer service representative directly and conveniently. Additionally, communicating feedback via e-communications could work better with younger consumers born into the digital era. In so doing, positive WOM could even be created.

Managers also need to focus on ensuring the customer has enjoyable, exciting, delightful exchanges (Taylor et al., 2006) when repurchasing concert tickets as such exchanges would then highlight to the customer the benefits of increasing their loyalty to the classical music organisation and would influence their desire to attend concerts in
future. However, knowledge of how to delight their customers can only be obtained when classical music organisations get to know their customers very well (Grönroos, 1996). As true relationship marketing is promoted when marketing focuses on the relationship itself, marketers have to show customers that they are individually known so that a notion of trusting cooperation can be built up (Grönroos, 1996). This entails establishing a database of customer information files so that the classical music organisation knows the long-term needs and desires of their customers better and is able to provide additional value, beyond the product offering. Their provision of additional value also has to be demonstrated to be surpassing their competitors’ offering capacity. In this regard, having first-hand information about the client will enable such potential interactions to occur – enabling classical music organisations’ employees to generate the necessary relationship-oriented customer contact (Grönroos, 1996). Moreover, through this interaction, cross-sales and new product offerings can be promoted, with the databases allowing for market segmentation so that customised marketing profile types can be created. Ultimately, as customers seek value in the entire service offering, the whole chain of activities involved in the delivery of the product offering has to be coordinated and managed as one whole process (Grönroos, 1996). That is, through engaging their attitudes, commitment and performance pertaining to their jobs, all of the employees should work in partnership so that everybody in the organisation is motivated and oriented towards the customer to ensure complete relationship marketing success.

Furthermore, by building customer interactions via follow-up customer service phone calls and managing staff competency, marketers would be able to improve the effectiveness of their targeting activities when they ask consumers about their reasons
for attending classical music concerts. Such insight into consumers’ personal and social motives, hedonistic and utilitarian motives and cognitive and affective motives could inform future integrated marketing communication strategies so that they can be customised according to the needs of consumers from the various demographics. For example, marketing practitioners could explore avenues whereby consumers’ needs - to achieve self-actualisation by experiencing musical peaks, to feel esteemed through the higher cultural status activity of attending classical music concerts, and to belong to a reference group of people with similar interests in classical music (Escalas & Bettman, 2005) - could be implemented in marketing strategies so that consumers are reminded of their wants and desires during all three transactional stages. Post-transactionally, marketers could also encourage customers to opt into permission-based communications and then deliver tangible value to those who participate in relationship programs (Seiders, Voss, Grewal, & Godfrey, 2005). This channel would effectively present a means for creative segmentation differentiations.

The above discussion suggests that improving the antecedents of desire can enhance desire towards concert attendance. However, this will not affect behavioural outcomes directly. Instead, desire must be channelled through passion to ensure positive marketing behavioural outcomes. Thus, it is not surprising that, using spokespeople with similar social identities as consumers in advertising will not guarantee favourable responses from consumers, even if the depiction of the spokesperson is positive (Forehand, Deshpandé, & Reed, 2002). Forehand et al. (2002) found that in-group spokespeople impacted consumer responses to strategic advertising only insofar as that consumer’s identity is salient, with both social and contextual variables being also influential. Thus, this demonstrates the significance of passion, which in accounting for
the value and importance of an activity, is the key to understanding consumption behaviour.

To this end, as the MPGB has shown that fostering positive behavioural responses stems from both the social-psychological factors considered in the MGB and the significant sources of passion and identity, it is now time for the traditional marketing models of AIDA, hierarchy of effects model, innovation adoption model and the information processing model to be improved to incorporate the influence of passion and identity. These two key factors are discussed below in the discussion on hypotheses 2 and 3.

8.1.2 Hypothesis 2

Theoretical implications

H2: Passion will be a significant predictor of all behavioural outcome variables

Our findings show that passion is a key predictor of WOM, repurchase behaviour and customer voluntary participation. Of these, passion most strongly predicts WOM followed by repurchase behaviour and then customer voluntary participation – explaining 66%, 43% and 15% of the variance in passion, respectively. In examining the indirect effects of the antecedents of desire on behavioural responses, identity showed the strongest influence for all three responses, followed by attitudes, subjective norms, past behaviour, PBC and positive anticipated emotions.
The finding that passion predicts WOM is consistent with Swimberghe et al.’s (2014) study which found that harmonious passion promotes positive WOM behaviour. However, given that these authors did not provide an R² value, the present study should be considered the first to officially demonstrate a strong relationship between passion and WOM.

As such, passion’s subjective and intrinsic traits (Chen et al., 2009; Cardon et al., 2009) induce an autonomous enjoyment of the activity, leading one to incline towards and commit to this activity given its importance and identification to oneself (Vallerand et al., 2003, 2006, 2007). Thus, in relating to this intrinsic aspect of passion, harmoniously passionate consumers would have already incorporated the brand or product as an aspect of their identity, without the need for any ‘external contingencies’ (Swimbherg et al., 2014). Hence, they would engage in WOM behaviour as speaking positively about the concert experience to others provides the means for them to express their self-identity (Arnett, German, & Hunt, 2003; Barry et al., 2005). This would potentially explain the similar effects of brand passion on WOM, although passion is measured differently here (Albert et al., 2013; Bauer et al., 2007).

Consistent with Swimberghe et al.’s (2014) study, our research found passion to have a stronger influence on WOM compared to other measured behavioural responses. We attribute the substantial influence of passion on WOM to the vital indirect influences of desire (0.48), identity (0.32), attitudes (0.22), subjective norms (0.09), past behaviour (0.08), PBC (0.07) and positive anticipated emotions (0.06) through passion on WOM. Thus, consumers’ desire to attend classical music concerts, their identification with classical music, their positive attitudes towards classical music concerts and the
influence of significant others, serve to strengthen their internalisation, personal and social involvement with the organisation, as well as their intrinsic attachments and association with the goals and values of that organisation. Subsequently, this would influence their commitment to the organisation, so that consumers’ WOM behaviour could be strengthened internally, without requiring any other external, instrumental benefits (Harrison-Walker, 2001; Henning-Thurau, Gwinner, & Gremler, 2002; Lacey, Suh, & Morgan, 2007; Porter, Steers, Mowday, & Boulian, 1974; Buchanan, 1974).

To compare the role of passion as a more comprehensive antecedent of WOM, other studies were examined (e.g., Gremler, Gwinner, & Brown, 2001; Hennig-Thurau, Gwinner, & Gremler, 2002; Brown et al., 2005; Eisingerich et al., 2013). Many studies have not reported any $R^2$ values – some of the antecedents they considered were service quality (Zeithmal et al., 1996), social-emotional support (Rosenbaum & Massiah, 2007), perceived service value (McKee et al., 2006), received WOM product activity and affective commitment (Dumas, 2010), identity (Simpson & Siguaw, 2008), and relationship quality and commitment (Kim Han, & Lee, 2001). Of those studies that have reported $R^2$ values, the variance explained by WOM behaviour ranged from 17% to 75.5%. For specific examples, affective commitment explained 30% of the variance for WOM activity (Teo & Soutar, 2012), satisfaction and affective commitment together explained 54% of the variance for Given word-of-mouth product activity (Dumas, 2010), the direct effects of both customer satisfaction and loyalty explained 51.8% of the variance for positive WOM behaviour (Casaló, Flavián, & Guinalíu, 2008), while arousal, pleasure and satisfaction together explained 75.5% of the variance by positive WOM behaviour (Ladhari, 2007).
In this regard, as passion alone explained 66% of the variance in WOM behaviour in our findings, our understanding of passion in being able to predict WOM behaviour is clearly advanced. There is therefore no doubt of the relationship between passion and WOM, thus providing strong support for H2.

**Repurchase behaviour**

The positive relationship between passion and repurchase behaviour in this study is as expected based on the literature review on passion. Overall, the research on passion has demonstrated that passionate people will persist in meaningful behaviour, deriving positive outcomes such as promoting relationship quality with sports coaches’ (Jowett, Lafreniere, & Vallerand, 2013) and positive affect (Vallerand et al., 2003), rather than engaging in obsessive behaviour (Donahue et al., 2009; Wang & Chu, 2007). Being a relatively new area for research, few studies relating to passion have evaluated the effects of harmonious passion on specific behaviour. Most studies have either tended to focus on obsessive passion or did not provide $R^2$ values for direct comparison (Vallerand et al., 2003; Cardon et al., 2009; Vallerand et al., 2008; Mageau et al., 2009; Jowett et al., 2013). As such, this study, which has shown that passion explains 43% of the variance for repurchase behaviour, is deemed to be the first to examine the relationship between passion and repurchase behaviour.

Similarly, little research in other domains has studied the antecedents of repurchase behaviour. Blackwell et al. (1999), for example, found that the situation in which the evaluation occurs (Holbrook, 1994) and the value (the consumer’s perception of utility of a product or service based on what is received and given) both predicted repurchase behaviour (Howard & Sheth, 1969); while Kim et al. (2001) found that relationship
quality and commitment between consumers and service organisations also predicted repurchase behaviour. As these studies did not provide any $R^2$ values, we unfortunately cannot compare their predictive power. In another study, product involvement was found to explain 7% of the variance for repurchase behaviour (Troilo, Cito, & Soscia, 2014). The majority of studies, in fact, have tended to focus on intentions. For example, perceived unfairness (Jai, Burns, & King, 2013), the effects of affective commitment (Erciş, Ünal, Candan, & Yildirim, 2012), utilitarian shopping value, hedonic shopping value and customer satisfaction (Kim, Galliers, Shin, Ryoo, & Kim, 2012), perceived quality of the intrinsic and extrinsic attributes of the product as well as loyalty (Espejel-Blanco & Fandos-Herrera, 2008) (see Cheng, 2012; Chan, Zheng, Cheung, Lee, & Lee, 2014; Chou, Wang, Wang, & Tang, 2014 for other examples) were examined as predictors of repurchase intentions. Moreover, even existing performing arts literature has focused on repurchase intention, noting that individuals who have positive attitudes towards the arts and are most engaged by their arts experience are more likely to have repurchase intentions (Walmsley, 2013; de Rooij, 2013; Radbourne et al., 2009).

In this regard, the present study’s evaluation of the influence of passion on repurchase behaviour, rather than repurchase intention, represents more robust testing than measurements of intention (Madrigal, 2001).

Additionally, the strong influence of passion on repurchase behaviour can be explained by the indirect effects of other constructs on repurchase behaviour. Desire (0.42), identity (0.26) and attitudes (0.19) again were the three strongest influences on repurchase behaviour, followed by subjective norms (0.08), past behaviour (0.07), PBC (0.06) and positive anticipated emotions (0.06). As the indirect effects of these
mentioned factors were slightly higher for repurchase behaviour compared to WOM, this demonstrates strong support for the effectiveness of the MPGB.

Overall, in light of the significant effects of consumers’ desire, identity and attitudes through passion on repurchase behaviour, with passion explaining 43% of the variance for repurchase behaviour, strong support for hypothesis 2 is thus evidenced.

Customer voluntary participation (CVP)
This study found a positive relationship between passion and CVP. Hence, passion is vital, because when consumers autonomously perceive that the product offerings and services are worth their time and effort, they will be willing to offer CVP (Bettencourt, 1997; Maxham & Netemeyer, 2003). In this regard, passion’s personal and autonomous dimension and its motivation of consumers towards commitment and loyalty (Kyle et al., 2006; Stokmans, 2005) are found to promote CVP (Morales, 2005). This is also the first time that a relationship between passion and CVP has been established and for passion to be applied as an antecedent of CVP. This heeds Bettencourt’s (1997) call for more research into other possible antecedents of CVP. Our results show that passion explains 15% of the variance in CVP.

The indirect effects on CVP demonstrate once again that desire (0.21), identity (0.14) and attitudes (0.10) exert the top three strongest influences on CVP, followed by subjective norms (0.04), past behaviour (0.03), PBC (0.03) and positive anticipated emotions (0.03).
Other models that have used CVP applied a variety of predictors such as social-emotional support and instrumental support (Rosenbaum & Massiah, 2007); customer support and customer socialisation (Wu, 2010); perceived support (Woo & Xi, 2008); utilitarian value, hedonic value and satisfaction (Chiu, Wang, & Fang, 2009); customer satisfaction, commitment and perceived support for customers (Bettencourt, 1997); and expertise, satisfaction and controls (consisting of commitment, relationship length and gender) (Eisingerich et al., 2013). Models with reported $R^2$ values explained between 35% and 71% of the variance for CVP. As such, the results obtained from reviewing the literature on CVP suggest that these studies’ models explained more variance in CVP than the MPGB. This may be the result of their use of multiple predictors compared to our single predictor of passion.

Alternatively, this supports consideration that other antecedent constructs might be more significant than passion in predicting CVP. In this regard, while it is hard to establish the individual antecedents’ strength on CVP without an indication of every construct’s $R^2$ value, the impact of relationship marketing variables on CVP (such as socio-emotional support) is clearly more influential than passion (Woo & Xi, 2008; Rosenbaum & Massiah, 2007). As customers are more willing to provide CVP (such as volunteering information and exhibiting more affective responses) when the organisation is genuinely interested in their input (Bettencourt, 1997) and when their expectations have been exceeded (Berman, 2005), the role of relationship quality in encouraging CVP is therefore influential and worth further examination (Eisingerich et al., 2014).
In this regard, customer satisfaction is also perceived as a key antecedent of CVP. That is, the higher a consumer’s satisfaction with the organisation, the higher will be that customer’s degree of participation with the organisation (Blau, 1964; Bagozzi, 1995). Satisfied customers will also show greater interest in the organisation’s welfare and have a stronger desire to reciprocate favourable treatment from the organisation (Bhattacharya, Rao, & Glynn, 1995; Bettencourt, 1997; Ping, 1993). Therefore, as satisfied customers are more motivated to provide helpful feedback to the organisation, satisfaction is another important antecedent of CVP. It is not surprising then that satisfied customers will also be more likely to offer WOM (Hennig-Thurau, Gwinner, & Gremler, 2002; Brown et al., 2005; Eisingerich et al., 2014).

However, as satisfied customers are not necessarily loyal (de Matos & Carlos, 2008; Reichheld, 1994) and customer participation was found to be more important than WOM in order for satisfied customers to continue to repurchase, the impact of customer participation on marketing outcomes is greater than that of WOM (Eisingerich et al., 2014). To this end, we posit satisfaction with an organisation to have a closer association with CVP than does WOM, as customers can offer WOM for other reasons like justifying their purchase, or to appear well-informed, rather than because of a genuine satisfied response; whereas it takes positive experiences for customers to make a concerted effort to offer CVP to support the organisation (Bagozzi, 1995).

To sum up, having passion towards classical music concerts, together with the desire to attend such concerts, an identity in classical music and positive attitudes towards classical music concerts will lead to an increase in CVP. Passion is thus demonstrated to be a very useful marketing tool and should be cultivated simultaneously with relational
marketing strategies. In light of the significant influence of consumer satisfaction on both WOM and CVP, the necessity to satisfy consumers in their physical and social environments is confirmed (Chow et al., 2007). On this note, it would be interesting to examine how customer satisfaction relates to passion. The practical marketing implications of passion’s influence on WOM, repurchase behaviour and CVP are now addressed in the section below.

*Practical implications of hypothesis 2*

WOM is recognised as a powerful marketing tool and a key determinant of a consumer’s consumption behaviour. Accordingly, its influence is perceived as greater than that of advertising (Engel, Keggerris, & Blackwell, 1969; Feldman & Spencer, 1965) as consumers perceive unplanned messages to be more reliable than those coming from marketers or advertising (Blakeman, 2008). Thus, WOM communications are perceived influence not just consumers’ purchase decisions (Arndt, 1967), but also manage their expectations (Zeithaml & Bitner, 1996), attitudes before use (Herr, Kardes, & Kim, 1991), and even views on that product or service after experiencing it (Bone, 1995; Burzynski & Bayer, 1977) – thereby indicating its post-transactional impact as well. As such, based on our knowledge that passion results in the idealisation of the object (Belk et al., 2003) and potential loyalty to products (Fournier, 1998) so that greater passion motivates more positive WOM and increases the likelihood for consumers to become brand evangelists (Swimbberg et al., 2014) of the classical music organisation, it is therefore crucial for marketing practitioners to consider the means to develop passion.
Given that extravert consumers are recognised as the most valuable and effective brand advocates when they are passionate about a brand (Kautish, 2010), marketing practitioners could target their marketing strategies towards extraverts by seeking out opinion leaders among them. This would be beneficial since brand advocacy enhances credibility and increases the potential to build strong brand communities for performing arts organisations (Kautish, 2010). In this regard, marketing practitioners could provide information about upcoming concerts and social events to influence opinion leaders and early adopters who are passionate about classical music. To this end, identifying extraverts, opinion leaders and early adopters is required. This would require marketers to gain insight into first-hand information of their customers’ lifestyles and desires (Grönroos, 1996). Hence, setting up a database after analysing consumers on the passion scale and recording their concert program preferences, frequencies of attendance and reasons for attendance and inattendance would provide marketers with information on consumer trends. Therefore, through the provision of information and the use of brand advocates, marketers could essentially harness the indirect effects of attitudes on WOM.

Next, classical music organisations could also train employees serving at ticket counters and over-the-phone sales to tactfully engage in conversation with their clients, and make recommendations on forthcoming concerts of rarely performed works or recently commissioned works by local composers, for example, and thereby recognise enthusiastic early adopters. Extraverts and opinion leaders could similarly be sought out by, for example, casually asking if they belong to a group interested in classical music and have told their friends about upcoming classical music concerts. Tapping on the recognisable traits of opinion leaders and extraverts’ willingness to share
information, the music organisation could then join these people’s social network on Facebook by adding them as ‘Friends’ and subsequently build up a relationship that allows for the mutual feeding and spreading of information. Essentially, as clients will only volunteer information through a trusting relationship, marketing strategies should prioritise thoroughly understanding their consumers over gaining transactional exchanges. Marketers could even provide a value-added customer service – for example, entitling concert subscribers to join a special club membership, which invites them to dine with the musicians. Such marketing of public relations towards already passionate attendees will effectively spread greater WOM for the classical music organisation.

Moreover, with WOM more likely to occur when the message source appears to be independent of commercial influence, information technology should now be harnessed to handle the pervasiveness of WOM today (Litvin, Goldsmith, & Pan, 2006). Marketing practitioners of classical music organisations should therefore endeavour to stimulate good eWOM to increase audience attendance numbers. For example, eWOM can be created online by offering visitors to the organisation’s website the means to access the opinions of satisfied attendees. Not only will this reduce the risk for potential consumers so that they receive social reassurance, but it will remove the need to input much search and evaluation effort pre- and post-purchase (King, Racherla, & Bush, 2014).

Additionally, a forum on the classical music organisation’s performances could be created for frequent attendees so that users could begin threaded discussions – for example, on compositions, performers and experiences of mutual interest – so that a sense of community is created and users become familiar with each other (Hennig-
Thurau et al., 2004). On this note, while consumers will benefit from this social exchange (King et al., 2014), marketers have to ensure that such as online community is monitored to protect against social judgement (Eisingerich et al., 2015). Frequent attendees could also be economically rewarded (Wang, Teo, & Wei, 2009) when they upload pictures of themselves attending a concert on social media channels, featuring the organisation’s brand logo alongside URL links that direct viewers to the organisation’s website. This would consequently encourage sharing behaviour (Berger, 2014). Such self-enhancing opportunities will further encourage WOM referral in the organisation’s favour (Eisingerich et al., 2015).

According to Berger (2014), marketers should further consider how WOM interactions occur in the context of people’s everyday lives – by evaluating whether the context drives WOM and, if so, what is being discussed. Given that no two WOM communications are the same, marketing practitioners should therefore study the relational influence between conversational partners, as this will affect their frequency of interactions and WOM exchange, as well as the day of the week WOM on which could occur (Carl, 2006). According to Carl (2006), best friends have a relatively low number of interactions and WOM exchange but the highest percentage of their interactions contain a WOM exchange. Conversely, romantic partners and/or spouses have more interactions and WOM episodes on Fridays, Saturdays and Sundays compared to other days of the week. Carl’s (2006) study further found that if a WOM campaign wanted to target acquaintances, it should release its campaign on a Monday since the acquaintance interaction hits its peak on Tuesdays but is lowest on weekends. As such, knowledge of such information relating to a music organisation’s client base will be useful for marketing campaigns when deciding which relationship types to target and on which
day of the week to release a campaign, allowing for the differential customisation of marketing strategies.

Therefore, through such marketing input, valuable information could then be disseminated into the social network of both passionate and not-so-passionate concert attendees, and subsequently unveil possible differences between these two types of attendees, so that greater interest towards classical music could be stimulated for the not-so-passionate attendees. However, as passionate consumers could also become the most passionate antagonists when they are let down by the classical music organisation (Rozanski, Blumenthal, & Kaplan, 1999), marketers should pay special attention to building regular but tactful relationships with passionate consumers (Fournier, 1998). Thereafter, an enjoyable and authentic interaction cultivated during both the transactional and post-transactional stages with passionate attendees will generate a mutually beneficial relationship in the long run.

As Dumas (2010) has noted that people are more likely to offer WOM should they hear others talking a lot about a product, the indirect social influence of subjective norms on WOM is supported. That is, with subjective norms being the third strongest indirect predictor of passion, marketing strategies should be directed pre-transactionally towards promoting positive social connections. As WOM is consumer-generated, understanding of the conversational context of WOM exchanges – i.e., the relationship between the conversational parties (whether friends or family, for example), the conversational topics surrounding the exchange which will often relate to a specific classical music organisation or its product offering, the activities being done during the
exchange, and even the location of those episodes – is valuable when these informational pieces are put together (Carl, 2006). Therefore, marketing practitioners should pre-transactionally examine their clients’ conversational map so that they will be able to package their product offering in specific areas of social networks or locations where there is the greatest potential for their product offering to be discussed, and tap into their existing clients’ tendency to spread WOM to potential attendees in ways that will be more effective and more meaningful to their lives.

Finally, given that WOM is very active during the pre-release period for entertainment goods, such as movies (Liu, 2006), it is suggested that WOM communication about an upcoming concert need not be dependent on actual experience. Marketing managers of classical music organisations could therefore utilise the crucial time frame of pre-performance to create buzz that extends beyond the forthcoming concert so that larger volumes of WOM can be generated to their advantage. In this regard, opinion leaders could be invited to speculate online about how the performance might go. Featuring more interview clips of the musicians on TV channels at prime time in the weeks leading up to the concert could further increase consumer awareness.

As such, in consideration of the effects of subjective norms and that incentives are effective in getting satisfied customers to provide WOM (Wirtz & Chew, 2002), marketing practitioners could target passionate concert attendees’ family members and friends when designing incentive programs, for example, by having lower priced family or couple subscription plans to create a win-win situation for both passionate clients and their significant others. In this regard, as positive WOM is considered more evaluative and attitudinally based (de Matos & Carlos, 2008), a classical music
organisation’s brand image and identity would impact on consumers’ attitudinal perceptions towards the organisation and classical music, thereby explaining the indirect influence of attitudes on WOM.

Additionally, since the more closely a product offering reflects the self, the more likely one will favour the product (Swimbberg et al., 2014; Arnett et al., 2003), while when customers are committed through shared values and identification rather than switching costs, the positive effect of commitment on customer retention is evidenced (Fullerton, 2003), it therefore suggests the necessity for consumers to cultivate an identity towards classical music. In this regard, marketing practitioners could target the indirect effects of identity on WOM by seeking to improve the identification and values shared between customers and the organisation as an incentive for clients’ advocacy (de Matos & Carlos, 2008). In turn, this will increase desire and promote passion, which will subsequently contribute to positive marketing behavioural outcomes (Farmer & Dyne, 2010).

Taking another perspective, as social-emotional support strongly predicted a good relationship between gym members and the gym’s employees, and was the only predictor of their WOM/loyalty behaviour (CVP), the impact of relationship marketing on consumer behavioural responses is thus emphasised (Woo & Xi, 2008; Rosenbaum & Massiah, 2007). In support, relationship quality and commitment have been demonstrated to predict WOM (Kim et al., 2001). This implies that in order to create an environment where consumers are satisfied enough to voluntarily offer WOM, repurchase concert tickets and voluntarily care about the organisation, besides having a passion in classical music, relational marketing strategies have to be applied in the pre-
transactional, transactional and post-transactional stages in order to foster positive behavioural outcomes. Given that satisfying customers is beneficial to forming stronger customer–organisation relationships (Eisingerich et al., 2014), marketers should apply the indirect effects of desire.

To address this aspect, as classical music attendees do require developed social connections with other fellow attendees who can empathise, reassure and support them, marketing practitioners should consider building an authentic two-way marketing relationship between the consumer and the organisation. This will encourage good consumer rapport and engineer loyalty commitment from the consumers’ so as to promote WOM, repurchase behaviour and CVP. Thus, as consumers evaluate relationship quality based on satisfaction (with the organisation and its employees) and trust (convenience, trustworthiness, honesty and intention to have a continuous relationship), in addition to being committed (willingness to pay more and continue to purchase regardless of price increases) (Kim et al., 2001), these could be areas in which marketing practitioners might benefit from improvements.

To this end, marketing strategies should consider ways to inculcate relationship marketing by impacting consumers with well-trained staff who are passionate about serving and classical music right at the pre-transactional stage. This could also include having the classical music organisation getting involved in the local community by, for example, giving performances at schools, universities or at office social events, or by forging corporate alliances with local non-profit organisations so that the classical music organisation public image may be enhanced. This would increase potential attendees’ awareness of the organisation and emphasise to existing attendees that the
classical music organisation values them, shares their values and understands their perceived risks towards financial and time consumption at live classical music concerts, for example, thus conveying its support for them. Thus, having the right classical music organisation image will promote favourable attitudes, identification, and positive anticipated emotions of customers and their significant others to increase their desire to attend classical music concerts.

However, as satisfaction alone did not increase the likelihood of consumers to offer WOM (Wirtz & Chew, 2002) or engage in repurchase behaviour (Seiders et al., 2005; Chow et al., 2007; Eisingerich et al., 2014), evidently it takes much more intangible things like passion, significant social connections through membership and a developed identity (Homburg, Wieseke, & Hoyer, 2009, Aspara et al., 2008) towards classical music for consumers to autonomously identify with classical music and voluntarily enable positive marketing behavioural outcomes. As such, our research into passion and identity is relevant as it answers Eisingerich et al.’s (2014) call for greater insight into how consumers could be encouraged to voluntarily participate without needing organisations to ‘push’ them and contributes to the much needed research into the influence of identification on positive WOM (Barry et al., 2005).

This further demonstrates the effectiveness of the MPGB in predicting consumer behavioural responses. Subsequently, as the definition of customer satisfaction varies in intensity depending on contexts and timing (whether pre-purchase, after purchase but before consumption, during consumption or after consumption [Giese & Cote, 2002]), classical music organisations need to know how their consumers define satisfaction to be able to accurately target, respond to and strategise the means to increase their
satisfaction levels. Given that satisfaction focus and timing can be customised in accordance with customers’ subjective needs, marketing practitioners could conduct post-purchase segmentation research to understand their target consumers’ perception of the components that constitute satisfaction for them.

Overall, as intentions were found to have no influence on any behavioural response outcomes, this study demonstrates passion’s significant role in predicting WOM, repurchase behaviour and CVP. Additionally, as CVP more strongly determines an organisation’s sales performance compared to WOM, marketing practitioners should consider embracing customer participation as a valuable source of value creation and form of customer relationship management (Eisingerich et al., 2014). Therefore, to derive autonomous CVP from consumers, classical music organisations should endeavour to engage the antecedents of CVP, particularly the roles of passion, desire, identity and attitude, as well as simultaneously applying relationship marketing to satisfy their consumers.

As the means to enhance desire have been previously discussed in the section on hypothesis 1, the influential role of identity in fostering passion leading to positive behavioural responses will now be addressed below in relation to hypothesis 3.

**8.1.3 Hypothesis 3**

*Theoretical implications*

H3: *Identity will be a significant predictor of passion and desire*
Our results show that identity significantly predicts both desire and 52% of the variance in passion when the effects of desire are removed.

Identity’s relationship with passion is consistent with previous research findings (Murnieks, Mosakowski, & Cardon, 2014; Murnieks et al., 2012; Davidson & Burland, 2006; Waterman, 1990; Eccles & Barber, 1999) that identity promotes the development of passion. In this regard, Vallerand et al.’s (2003) criterion for the development of passion holds that should one’s choice to attend a classical music concert resonate with one’s identity and be perceived as preferred and important, the identity will be internalised, with one committed to valuing and persisting in attending classical music concerts. Therefore, forming an identity in classical music, in addition to increasing one's desire towards attending classical music concerts, will enable passion towards classical music to develop.

Identity’s slightly stronger influence on passion (β=0.26) compared to desire (β=0.21) can be attributed to its intimate association with the self and identity itself being defined by action (Callero, 1985). Thus, identity presents a closer association with passion, which holds intrinsic and subjective attributes and also has been proven to strongly action behavioural, not intentional, outcomes. With desire perceived as occurring without action content, reasoning, or involving any decision to enact a certain behaviour (Malle & Knobe, 2001), its commitment towards a behaviour therefore starkly contrasts with that of passion.

Therefore, just as having a smoker identity would explain smoking behaviour (Falomir & Invernizzi, 1999), having an identity as a classical music concert attendee could
potentially explain why identity has the strongest indirect effect on WOM compared to repurchase behaviour or CVP. That is, WOM functions as a more specific and direct appraisal of the product (a classical music concert or classical music performer) with which the consumer identifies. In this regard, WOM behaviour pertaining to a specific concert would be more closely associated to a concert attendee’s identity as compared to purchasing a ticket from the same organisation for another concert or giving feedback to the organisation, which has less direct association with the concert in question.

However, compared to Murnieks et al.’s (2012) finding on the direct influence of entrepreneur identity on an entrepreneur’s passion ($\beta=0.76$), the direct influence of identity on passion in our study ($\beta=0.26$) appears weaker. We attribute this to two reasons. First, as the self as a doer is expected to result in identity-related behaviours, it could be the manner in which this study operationalises identity – that is, towards attending classical music concerts rather than as the precise identity of a classical music attendee, which could have contributed to identity’s lesser influence on passion in this study. Second, given Farmer and Dyne’s (2010) analysis that an industrious work identity differs from a helping identity, wherein the former is more self-focused while the latter is context specific and more other-focused, an identity in classical music for a professional musician could therefore be perceived as different from the identity in classical music for an attendee who appreciates the performing arts in general – which would help to explain the difference in the strength of influence of identity on passion in this study.
Overall, our study demonstrates that identity has a direct influence on desire and passion, as well as a significant indirect effect via desire on passion. This vital influence of identity has also been suggested by studies that operationalise identity and harmonious passion (Murnieks et al., 2012; 2014; Cardon et al., 2009).

To sum up, our findings suggest the stronger influence of identity on arousing desire and passion compared to intention. They also reiterate the significance of identity in promoting WOM compared to repurchase behaviour or CVP. Further, as different types of salient identities are revealed to influence the strength and dimension of desires, and subsequent expression of desires experienced, new knowledge is thus added to existing work on identity and passion. In this regard, as no previous studies have examined the influence of desire on passion, while studies examining the influence of identity on passion have not clearly elucidated the relationship's strength, our study should be considered the first to demonstrate the key relationships among identity, desire and passion and also the importance of including identity in the MGB in light of its integral role. This provides strong evidence for H3.

Practical implications of hypothesis 3

Ultimately, the results on hypothesis 3 provide marketing practitioners in the performing arts industry with direct practical insight into the relationships among desire, passion and identity and their combined influence on behavioural responses. As passion, not intention, towards classical music must first be instilled in order for positive behavioural responses to occur, it is clearly essential that consumers view their
identity as a classical music concert attendee as self-important and having personal meaning (Reed, Forehand, Puntoni, & Warlop, 2012).

As consumers differ by both the subjective identities they attribute of themselves (Chernev, Hamilton, & Gal, 2011; Tombor et al., 2015), as well as according to the importance they attach to those identities and readiness to enact them (Bhattacharjee, Berger, & Menon, 2014) such differences will result in particular identities being made more or less prominent in people’s self-concepts (Bhattacharyya et al., 1995; Reed, 2004). In other words, at any moment in time, a consumer who perceives strong associations with the identity of a classical music concert attendee will more likely have that identity activated than another consumer who has a weak association with that identity (Reed, 2004). It would thus benefit marketing practitioners to increase current and potential consumers’ identity salience (the relative importance of the specific identity as a classical music concert attendee in an individual’s self-structure) (Laverie & Arnett, 2000; Callero, 1985) in relation to classical music, in order to strengthen their desire to attend classical music concerts.

As Ahearne, Bhattacharya and Gruen (2005) have shown, affiliation with organisations is a possible avenue of social identity fulfilment. Thus, affiliation with classical music organisations could help satisfy individuals’ self-definitional needs, even in the absence of formal membership.

In this regard, the more consumers’ identities relate to their social connections (wherein consumers are given opportunities to enact and receive feedback), the more salient will be their corresponding identity (Marin, Ruiz, & Rubio, 2008; Callero, 1985;
Morgan, 1986). This is because interactions with similar others associated with that identity can affect the types of people these consumers become, with strong social connections also promoting the stability of an identity's salience (Serpe, 1987). Therefore, reiterating Sen and Bhattacharya's (2001) suggestion that organisations can play a key role in developing the network of social relations, marketing practitioners could consider post-transactional strategies such as building a close-knit network base of current attendees so that these people would often meet each other as well as the musicians and employees of the arts organisations at concerts, and even at social events hosted by the arts organisations outside the concert halls (for example, through social functions like ‘mothers and bubs gathering’ or speaking engagements ‘for those learning a musical instrument’) to encourage their consumers to build social relationships. Thereafter, when attendees themselves receive self-affirming reflected appraisals from others in relation to their interest in classical music (Laverie, Kleine, & Kleine, 2002), their identity as a classical music concert attendee might carry more personal meaning. Classical music organisations could also initiate ‘friending’ customers on Facebook so that the organisation itself can become a part of their customers’ online social networks – which is especially relevant in today’s digital era – and also a noticeable part of their lives. Such activities would deepen concert attendees’ social ties with the organisation, so that both attendees and employees are more regularly a part of each other’s lives and deeply engaged in the work of the organisation (Eikenberry, 2009). On this note, classical music organisations could consider raising the salience of their organisation as a brand community – for example, by demonstrating favourable conditions for being a part of an in-group music organisation compared to an out-group music organisation (Homburg et al., 2009; Kuenzel & Halliday, 2010) so that current attendees of an in-group organisational brand will more strongly identify with that
organisation. The enhancement of group feeling and affiliation within a community of attendees therefore increases identity salience among concert attendees (Berger & Heath, 2007) to the extent that research suggests brand loyalty to be more strongly impacted by communal brand connection than by self–brand connection (Carlson, Suter, & Brown, 2008), with attachment to a fan community also impacting on attendance frequency at sports events (Yoshida, Heere, & Gordon, 2015). Thus, strengthening attendees’ affiliation with others could increase their desire to attend future concerts.

Additionally, rather than focus on efficiency and transactional-like strategies, classical music organisations should emphasise the distinctive value-driven dimensions of their programs to increase their clients’ identity salience (Eikenberry, 2009; Marin et al., 2008; Laverie & Arnett, 2000). Values can thus be harnessed as a valuable marketing tool for product differentiation, one that allows nonprofit organisations to distinguish their services from that of for-profit organisations (Frumkin & Andre-Clarke, 2000). Hence, using the potential of values and implementing a niche strategy that focuses on certain well-defined services aimed at targeted consumers who share the same values could lend classical music organisations competitive advantage. For example, classical music organisations’ boards of directors could be diversified so that they hire directors who are more representative of their attendees’ community (Guo, 2007). In turn, this would align the identity of the music organisation with specific values held by their target market. Alternatively, recognition of supporters who donated at “Conductor’s Circles” and “Appeal Donors” alongside the needs of the organisation could be promoted simultaneously so that individual attendees could pool their resources to support other people of mutual interest (Eikenberry, 2009), for example by awarding a scholarship to
tertiary music students. In this manner, through such social, yet educational opportunities, these attendee-sponsors could connect with others with whom they share similar identities and values within their community, with the organisation presenting itself as having a philosophy focused on education.

However, in order to create appropriate social networks and emphasise the distinctive value-driven dimensions of their programs, marketing practitioners must first understand what social identity is valued by their target market so that they can determine, in relation to classical music, the aspects that can be influenced to increase notions of self-importance associated with that identity (Reed, 2002). In this vein, marketers should seek to understand consumers' future aspirations (Markus, 1981) as a concert attendee so that the marketing of classical music could be made more personally meaningful to them (Kleine, Kleine, & Kernan, 1993). This should then be followed by communicative directions that provide their target customers with external feedback as to how consumers could respond to having a concert attendee identity (e.g., providing concert appreciation classes so that attendees learn about how an orchestra works and which instruments to pay attention to during a particular section of a piece), as this subsequent reinforcement helps validate the initial process of identity adoption (Marin et al., 2009) as a classical music concert attendee.

In addition, heightening the self-importance of consumers' identities as concert attendees will likely increase the significance these consumers hold towards any classical music-relevant information provided by the specific music organisation (Reed, 2004). As research shows that companies can develop strong relationships with customers through brand identification, such that customers are willing to pay higher
prices, thereby positively influencing the financial performance of companies (Kuenzel & Halliday, 2010), it is therefore necessary for classical music organisations to endeavour to frame their advertising message based on an accurate segmentisation of consumers’ valuation of classical music. In this manner, for consumers whose identities as concert attendees are more personally meaningful, upon receiving classical music-relevant information (e.g., advertisements on upcoming concerts by that organisation featuring musical compositions that they like), they will become more involved, thus activating their identity salience of their classical music identity and positively affect their reactions to concert offerings and increase consumer loyalty (Marin et al., 2009).

Alternatively, highlighting the prestige of a performer to regular attendees could increase the salience of consumers’ identity (as classical music concert attendees), as well as boost the chances that these consumers would promote the performer and concert to others post-transaction (Kuenzel & Halliday, 2010). This has been attributed to the fact that the more prestigious an artist, the better will be the opportunity for consumers to enhance their self-esteem through identification (Fink et al., 2009; Bhattacharya et al., 1995; Wann & Branscombe, 1990). Thus, classical music organisations could enhance their prestige by engaging world-renowned performers (Arnett et al., 2003; Mael & Ashforth, 1992). Attendees would then more positively identify with the classical music organisation, with their attendee identities taking on a more personal meaning, thereby increasing desire to attend concerts.

Interestingly, Arnett et al. (2003) pointed out that the degree to which people have internalised an identity actually influences how they respond to environmental cues. That is, Reed (2002) found that people who have newly adopted an identity rely more
heavily on feedback from others to validate that identity. This therefore presents an opportunity for performing arts marketing practitioners to customise marketing strategies during the transactional stage towards first-time subscribers or attendees by employing relationship marketing so that this segment of consumers feel connected. For example, first-time concert attendees could be assured of what to expect at concert performances, or staff could be trained to voluntarily offer expert advice on concert program choices to first-time attendees to guide and affirm their newly created identities. By contrast, as people whose identities are more deeply rooted in their self-concepts will rely more heavily on internal cues (such as feelings of satisfaction) (Reed, 2002), marketing practitioners could alter their pre-transactional marketing strategies towards long-term attendees and subscribers by focusing on providing them with high-quality services and enjoyable concert experiences to enhance their emotions and level of satisfaction. Marketers could also enhance identity salience in relation to classical music by using advertising that employs distinctiveness so that someone who appreciates classical music is perceived to be unique compared to their environment (Tombor et al., 2015; Oakes, 1987; McGuire, 1984).

By studying the stability of ‘not me’ (oppositional) identities of classical music concert attendees online, classical music organisations could also heighten their potential consumers’ identity salience (Reed et al., 2012). Should these groups’ opposition be well organised and coherent, classical music organisations could actually strategise their online activity on social media platforms advantageously, either to attract these groups by satisfying them or increase their classical music organisations’ attractiveness to the ‘not-not-me’ groups. Alternatively, classical music organisations could broadcast a live
concert online for those new to classical music to trial (Ibarra, 1999), allowing for marketing opportunities to target such minority.

Furthermore, research shows that the more identity-relevant possessions and media connections (such as books) consumers consume, the greater will be their identity salience since such resources teach them to enact the identity well and indicate the prominence of that identity to them (Ewen, 1988; Belk, 1988; Gergen, 1991). Thereafter, since owning such identity-related possessions could stimulate identity-related appraisals by others, the more extensive a person's cluster of identity-related possessions, the more favourable and self-enhancing will be the feedback they receive (Belk, 1988; Wicklund & Gollwitzer, 1982). Subsequently, this impacts on their identity-related esteem (Kleine et al., 1993; Laverie et al., 2002). In this regard, classical music organisations could consider post-transactional marketing strategies, such as promoting books on the history of their organisations, past concert recordings made by that organisation, or even consolidating past concert program booklets into collector's item editions for sale to concert patrons or attendees at social events in order to increase identity salience.

The present research therefore heeds the call for a more thorough understanding of the influence of identity on consumption (Michalski & Helmig, 2007; Bartels & Hoogendam, 2011) by recognising that marketing practitioners need to consider the role of identity salience (McCall & Simmons, 1978; Stryker, 1968; 1980) when seeking to foster consumers' desire to attend classical music concerts. Such identity-related behaviours (Callero, 1985) are more likely to be evoked when they are perceived to be more meaningful for the self.
However, given identity’s direct influence on desire and passion, in addition to research findings that identity centrality predicts passion (Centrality refers to the relative importance that one places on a focal identity compared to other identities while salience is an enactment readiness), there is clearly value in having current and potential attendees’ ascribe importance personally (Murnieks et al., 2014) to their identity as a classical music concert attendee.

Given that without self-importance associated with the identity of a classical music concert attendee, marketing efforts that try to create favourable attitudes towards classical music concerts will still be ineffective (Reed, 2004), it is therefore very clear that when an identity in classical music is perceived as important, it will also predict passion for classical music. Thus, a successful classical music concert identity holds self-importance (driven by both private and public self-motivations), salience to consumers’ self-concept, timely relevance, and requires effective marketing strategies that trigger that very identity in the domain of evaluation, allowing for that identity to become priority over other choices in consumption situations (Reed, 2002; Reed et al., 2012).

To sum up, while people are more likely to enact behaviours that they believe are consistent with a salient identity (that is, the readiness to act out an identity) (Burke, 2000; Laverie & Arnett, 2000), the impact of marketing strategies is further dependent on relevance and applicability of that identity in the domain where it is evaluated in (Reed et al., 2012), the level of certainty of that identity which varies among attendees (Bhattacharjee et al., 2014; Gao, Wheeler, & Shiv, 2009; Swann, 1983), and the need for self-made choice when deciding among hedonic alternatives (Botti & McGill, 2011).
Therefore, segmentising performing arts attendees in terms of their held importance towards the identity as concert attendees, evaluating the factors that led to their differences, and applying the self-identifying and liking elements of passion as tools, are the follow up steps post-creating awareness to derive successful marketing outcomes.

Furthermore, as de Rooij’s (2013) conclusion was that a lack of time is not often the real barrier, but that a lack of attendance is likely to be a consequence of priorities consumers adopt in spending their leisure time based on intrinsic motivation and involvement, classical music organisations should aim to increase the salience of their patrons’ attendee identity by first making classical music relevant to them. Thereafter, when that concert attendee identity becomes personally acknowledged as important regardless of other competing self expression means, so that attending concerts is autonomously enjoyed and perceived as meaningful, intrinsic desire to attend concerts will manifest itself into their development of passion for classical music.

8.1.4 Hypothesis 4

Theoretical implications

H4: The MPGB will explain more variance in all behavioural responses than the MGB.

In light of the inclusion of passion and identity into the MGB as demonstrated in this classical music context, while there was little difference in the fit statistics between the two models, with both models showing good data-to-model fit, there was considerable difference in the amount of variance explained. The MPGB clearly outperformed the MGB.
On this point, in terms of variance explained, the MPGB ($\chi^2=1092.623$, df=500, CFI=0.943, NFI=0.901, TLI=0.936) provided a more robust alternative to the MGB ($\chi^2=805.26$, df=330; CFI=0.946, NFI=0.912, TLI=0.938). The variance explained in the behavioural response variables of CVP, repurchase behaviour and WOM by the MGB was 9.2%, 20.1% and 30.2% respectively, whereas the variance predicted by the same constructs in the MPGB was 14.7%, 43.4% and 66% respectively. As the MPGB explained more variance for all three behavioural responses, this supports H4 – that the MPGB holds superior predictive power over the MGB.

However, despite intentions being a significant predictor of outcome variables in the MGB, it was no longer significant when passion was included in the model. This is an important finding of this study – that the inclusion of passion reduces the impact of intention on all dependent variables. In other words, consumers will only execute positive behavioural responses if they have passion towards classical music concerts.

Using our conceptual model to explain this outcome, we examined various possibilities. First, issues of model specification were considered. Model specification refers to the determination of which independent variables should be included in or excluded from a structural model. As our model is theory based, with its constructs meeting the prerequisites of a reflective orientation (Jarvis et al., 2003) and CFA testing indicates satisfactory Chi square fit statistics, it is clear that the MPGB has been specified correctly. Additionally, constructs and their relationships were based on a solid review of relevant theories.
Next, issues pertaining to multicollinearity were examined. The AVE scores (Table 6.12) do not suggest multicollinearity between the passion and intention variables. Although passion correlates with intention (.61), this correlation value is implied and thus inflates. The actual correlation between passion and intention is only .45. Therefore, it is clear that multicollinearity can be ruled out.

Finally, we considered the possibility of omitted variable bias. Omitted variable bias is posited to occur when a created model incorrectly leaves out one or more important causal factors (Clarke, 2005; Barreto & Howland, 2005). The ‘bias’ is thus evidenced when the model compensates for the missing factor by over- or underestimating the effect of one of the other factors (Wooldridge, 2009). The inclusion of passion could thus be likened to a control variable, which fulfils the conditions for omitted variable bias to exist. In other words, as the omitted variable (passion) has an effect on the dependent variable (behavioural outcomes) and the omitted variable (passion) is related to another variable in the model (intention), we can conclude that an omitted variable bias has occurred when passion is omitted. Therefore, in line with the definition of omitted variable bias, the larger (significant effect) estimate for intention in the MGB compared to the MPGB implies that the MGB is compensating for the missing factor of passion by overestimating. Thus, in the MGB, the impact of intention on behavioural responses incorporates elements of intrinsic desire. And when passion was added, these elements of intrinsic desire were removed from intention into passion, making intentions an insignificant predictor.

Furthermore, our finding that intention failed to predict behavioural outcomes when passion was controlled for parallels the results of Ryan et al.’s (1999) study, whereby
the attainment of extrinsic goals was no longer a significant predictor of wellbeing when controlling for intrinsic goals. On this point, Ryan et al. (1999) demonstrated that intrinsic and extrinsic goals are distinct and have to be simultaneously considered, and the influences of passion and intention are separate, with intention alone being an incomplete predictor of behavioural responses. In this regard, our research indicates that passion, rather than intention, functions as the critical component to predict classical music consumers’ behavioural responses. Therefore, given its sensitivity to incorporate the concept of intrinsic worth in predicting behaviour, the MPGB is demonstrated to be a superior model to the MGB.

On this account, our study has challenged the longstanding significance of intention in predicting behavioural outcomes. As the inclusion of passion as a control variable removed the effects of intrinsic desire from intention, in this context of classical music, intention became a purely extrinsic construct – which alone was not a significant predictor of behavioural outcomes. In revealing passion as surpassing the variable of intention in predicting behaviour, this study reiterates the inherent value of passion. Passion is therefore necessary. The MGB is thus incomplete without its account for passion.

Practical implications of hypothesis 4

The result that the MPGB is a more robust model than the MGB suggests that the latter can be improved to account for both goal relevance and intrinsic value. Reflecting goal relevance, the constructs of passion and identity together explain how a particular behaviour could be selected over another (Perugini & Conner, 2000; Bagozzi &
Dholakia, 1999). That is, passion and identity emphasise the subjective and inherent aspects of intrinsic desire so that only a preferred behaviour, which reflects value and importance to oneself, would lead to its enactment (Vallerand et al., 2003). It is thus necessary for the MGB to incorporate the role of goal relevance during consumers’ decision-making process in order to predict the conditions under which a specific behaviour would occur.

Additionally, accounting for intrinsic value, this study’s results demonstrate the necessity for the MGB to incorporate the role of intrinsic desire, wherein an activity becomes worth doing for its own sake (Csikszentmihalyi & Rathunde, 1992; Nakamura & Csikszentmihalyi, 2002) and desired as an end in itself (Davis, 1984). Thus, classical music concert attendees attend concerts not because it is useful, pleasant or aids a goal accomplishment (Perugini & Conner, 2000; Liberman & Trope, 1998), but rather, out of passion – that is, based on its innate worth and importance to them (Vallerand, 2008), which itself is strongly influenced by identity.

This reiterates that two dimensions of desire exist – thus deepening the understanding of the motivation behind the appreciation of hedonistic leisure activities such as classical music concerts. Unlike exercising or studying, classical music concert attendance is more experiential and eudaimonic than goal- or achievement-oriented. Furthermore, although in the past arts organisations sought to convert single ticket buyers into subscribers through subscription-based discounts, they found that continued subscription actually hinges less on financial benefits than psychological ones (Gwinner, Gremler, & Bitner, 1998). As such, there is necessity to consider the influence of identity on the way consumers perceive their association with a classical music
organisation (Bhattcharya, Rao, & Glynn, 1995). In this regard, the current study provides a timely contribution to work on the MGB by applying it in an entirely unconventional context, while demonstrating the vital roles of intrinsic desire, identity and passion.

Therefore, to gain insight into the identities of consumers of classical music, employees could be encouraged to obtain information directly from customers (Harris, Harris, & Baron, 2001; Homburg et al., 2009) through casual questioning, to help sell concerts and services. Of course, this customer–employee interaction would begin during the pre-transactional stage where the employee has to be credible, knowledgeable, approachable and familiar to the customer so that a comfortable rapport is already created and through humour customers can be encouraged to participate and interact at every opportunity (Harris et al., 2001). As such, effective staff strategies are necessary for a relational identity to be developed between classical music concert consumers and the classical music organisation. Marketing practitioners could screen employees for their social abilities and tendencies to facilitate personal relationships as some employees do make better befrienders than others, possibly because of the degree to which they hold a collectivist value orientation. With customers recognised as co-creators of value, marketing practitioners could also pair customers with specific employees (Chan, Yim, & Lam, 2010; Yi, Natarajan, & Gong, 2011). For example, classical music organisations could segment their customer base according to the preferences of employees, or have call centre requests handled by employees from the same residential or cultural area as the customer. In this manner, customer–employee teamwork would be more productive and enjoyable, when the relationship maintenance is not in itself effortful. Organisations could also have specific key
personnel to handle certain requests and assist in services that fall outside an employee’s standard operating procedures. This would ensure more effective customer service, alleviate disruptions of employees’ regular jobs, and thereby reduce job stress (Hsieh, Yen, & Chin, 2004). Moreover, as customers who perceive a relationship as long-lasting will be more motivated to co-create (Chan et al., 2010) and since identity with the organisation promotes WOM (Simpson & Siguaw, 2008), the quality of the customer experience strengthened by social bonds is thus influential in increasing consumers’ desire to re-interact with the classical music organisation.

Given the key finding of passion as a necessary predictor of explicit behavioural responses, classical music organisations should consider administering the adapted passion scale to existing clients and new patrons in order to more fully understand these people’s inclinations towards classical music and more effectively implement marketing strategies to develop their passion for classical music.

To this end, performing arts marketing practitioners should consider applying the MPGB in their marketing strategies during the pre-transactional, transactional and post-transactional stages.

8.2 Research Objective 2

*Identification of key moderators to deepen theoretical understanding of the development of goal-directed marketing behaviours*
To address the second research objective, a number of moderators were identified from the literature review. These were basic psychological needs, the socioeconomic index, age and past behaviour.

The following discussion addresses the hypotheses relating to research objective 2.

8.2.1 Basic psychological needs

H5a: There will be significant differences in model fit between groups of high and low levels of basic psychological needs fulfilment.

H5b: Higher levels of basic psychological needs fulfilment will be associated with higher explained variance in behavioural responses compared to lower levels of basic psychological needs fulfilment.

Theoretical implications

Having a high level of basic psychological needs fulfilment is associated with greater autonomous and intrinsic motivation, as well as stronger emotional wellbeing. As such, it is expected to lead to greater positive outcomes in creativity (Koestner et al., 1984), persistence in behaviour (Vallerand et al., 1997), healthier lifestyles and eating behaviour (Pelletier et al., 2004), greater life satisfaction and exercise behaviour (Edmunds et al., 2006, 2007; Vlachopoulos & Neikou, 2007). With harmonious passion also predictive of competence and relatedness-fulfilment, a healthy motivational approach towards one’s favourite leisure activity (such as attending a classical music
concert) therefore satisfies one’s basic psychological needs (Stenseng, Rise, & Kraft, 2011). In this regard, and further supported by the available evidence from prior research on the impact of the performing arts on people’s wellbeing such that attendance at artistic events improves mental health, we anticipated that through the enhancement of self-determination, social connectedness and optimal adjustment (Vichealth, 2009; Niemiec, Ryan, & Deci, 2009; Meyer et al., 2007; Kelaher et al., 2013; Secker et al., 2008, 2009; McQueen-Thomson & Ziguras, 2002; Jermyn, 2001), different levels of need fulfilment would be associated with different outcomes relating to classical music concert consumers’ behaviour. However, contrary to these previous studies, our results found that there was no significant difference between groups of high and low levels of basic psychological needs fulfilment. Hypothesis 5a is thus not supported.

A possible explanation for the insignificance of basic psychological needs in this study is that needs fulfilment becomes an outcome in the context of enjoyable leisure consumption, whereas it functions as a predictive variable for task-related and negative forms of behaviours, such as dieting, academic achievement and suicide (Harris & Hagger, 2007; Leversen, Danielsen, Birkeland, & Samdal, 2012; Rowe, Walker, Britton, & Hirsch, 2013). Therefore, it is not so much that different levels of needs fulfilment influence behavioural outcomes in the context of live classical music, but that needs fulfilment becomes a natural outcome when classical music is leisurely and enjoyably consumed. This supports previous research that psychological needs can function as instigating motives as well as experiential outcomes (Sheldon & Gunz, 2009; Forest et al., 2011).
Alternatively, another reason could be related to the different levels of specificity of needs fulfilment being applied across previous studies on basic needs, as well as these studies’ differing aims. Essentially, it is inevitable that less variance will be explained at the general basic needs fulfilment level since our measure of needs fulfilment was intended to address the fulfilment of deeper and more constant basic needs. In this regard, as Milyavskaya, Philippe and Koestner (2013) argued for a distinction in psychological needs fulfilment operating at the three levels of experience – episodic, domain-related and general – that contribute independently to general wellbeing, potential significant differences between the groups could have been found were we to measure either the episodic or domain-related needs fulfilment levels. Therefore, a general level of measurement of whether people’s needs have been fulfilled or thwarted might have been inadequate.

Overall, our study is unique insofar as previous studies, in focusing on sports and science, have neither applied the moderating effects of general basic needs to leisure behaviour nor examined the moderating effect of basic needs on a sample’s behavioural outcomes rather than intentions (Harris & Hagger, 2007).

Hypothesis 5b is partially supported. Contrary to research expectations (Leversen et al., 2012), higher levels of basic needs fulfilment were only associated with higher explained variances for WOM (74.9% compared to 56%) rather than all three behavioural responses. Lower levels of basic needs fulfilment instead explained more variance for CVP (22.1% compared to 12.6%) and slightly more variance for repurchase behaviour (43.2% compared to 42.9%). Our findings attribute the larger variance for CVP by the group with lower levels of needs fulfilment to the strong influence of past
behaviour on CVP for this group (0.28 compared to 0.07). That is, for these attendees who have less self-initiated behaviour, who feel that their needs are being met less and thus may not feel very competent or socially included, they are more likely to offer CVP after every concert experience to seek means to fulfil their basic needs. This supports previous findings whereby when a need is strong, people would value the means of satisfying that need (Lewin, 1935). In contrast, for people with high needs fulfilment, who are socially well connected and thus able to relate to many people, their level of wellbeing enables them to speak voluntarily of their experience at classical music concerts to others and to perceive their own competence in offering opinions. Thus, it could possibly be out of their desire to signal to themselves and others that they are culturally competent (Mochon, Norton, & Ariely, 2012) that explains the greater likelihood of WOM behavioural responses for the group with highly fulfilled needs. In this regard, as their needs are already met, they do not have to rely on improvements from the classical music organisation to fulfil their needs and thus, having some previous experience of classical music concert attendance is not influential to their offering of CVP.

Our results also show that for attendees whose needs are fulfilled to a significant degree, intention to attend future classical music concerts was negatively associated with WOM (-0.20). For the low basic needs fulfilment group, the intention–WOM relationship was not significant. This can be explained by Ryan et al.’s (1999) findings in two ways.

First, in accordance with Ryan et al.’s (1999) distinction between intrinsic and extrinsic goals, whereby intrinsic goals fulfil basic human needs directly and are thus conducive
to optimal development and wellbeing while extrinsic goals are negatively associated with the fulfilment of basic needs, this study differentiates intrinsic desire (passion) that are congruent with basic psychological needs from extrinsic desire (intention) which hinge on fulfilling motives for temporary pleasure or an ego boost (Deci & Ryan, 1991; Ryan et al., 1999). Therefore, as intention negatively predicted WOM responses from highly fulfilled attendees and did not significantly predict WOM responses for those with less fulfilled needs, the close association of passion rather than intention with WOM loyalty behaviour is evidenced. Hence, people with more intrinsic desire (passion) compared to extrinsic desire (intention) towards classical music will more likely engage in WOM behaviour.

Second, just as Ryan et al. (1999; Ryan, Huta, & Deci, 2008) affirmed that the more people value extrinsic goals, the less wellbeing they will experience since their pursuit of extrinsic goals (such as image and fame) can only provide indirect fulfilment of basic needs rather than a true sense of ‘eudaimonia’ – i.e., happiness (Kraut, 2014) when one’s goals are driven by intrinsic pursuits (such as growth or community service) (Deci & Ryan, 1995; Ryan et al., 2008), we therefore associate people whose needs are highly fulfilled with more intrinsic desire (passion). Moreover, passion has been demonstrated to promote wellbeing (Vallerand et al., 2007). In support, our results suggest passion to more strongly predict WOM, repurchase behaviour and CVP for people whose needs are highly fulfilled.

Finally, desire is found to be a stronger predictor of passion for people with higher levels of needs fulfilment (β=0.71) compared to those with a lower level of needs fulfilment (β=0.54). This can be attributed to the expected consequence of passion given
that harmonious passion predicts positive wellbeing (Stenseng et al., 2011). Thus, attendees’ enjoyment of classical music and their desire to attend more concerts enhance their passion towards classical music, which in turn leads to higher levels of needs fulfilment. As desire also positively predicted passion for the group with lower levels of needs fulfilment, our finding that basic psychological needs function as a consequential outcome rather than a predictive variable when the context is related to leisure activities is supported.

**Practical implications**

As previous attendees with lower levels of needs fulfilment are revealed to be more willing to offer CVP than those whose needs are already highly satisfied, marketing strategies can be directed towards segmenting previous concert attendees in terms of their needs fulfilment so that necessary and valuable customer feedback to the organisation can be gained with greater ease. Additionally, marketing practitioners could seek to strengthen the desire of attendees during the pre-transaction stage as this will naturally promote their passion towards classical music, particularly among those with highly fulfilled needs. For example, loyal and new subscribers could be rewarded with double concert passes (Kivetz, 2005) to enhance positive attitude and strengthen their desire to attend future concerts. Thus, evaluating the influence of the antecedents of desire, as discussed earlier, to increase the desire experienced will not only benefit classical music organisations but also increase attendees’ sense of wellbeing.

To sum up, although the moderating impact of basic psychological needs on classical music concert attendees was not sufficiently apparent, this study is the first to date to
test needs fulfilment as a moderator of explicit marketing behavioural responses in the context of classical music concert attendance. Further consideration could be given to applying both domain-related and episodic needs satisfaction scales to more vigorous testing and the explanation of variance since the general level of needs satisfaction may not provide complete results. The contributions of our findings include the discovery that CVP is best sought from previous attendees with a lower level of needs fulfilment, that needs fulfilment is more aptly perceived as an outcome rather than a moderator with predictive capacities when applied in a context involving leisurely activities, and support for passion’s association with wellbeing.

### 8.2.2 Socioeconomic status

H6a: *There will be a significant difference in model fit between groups with high and low levels of the socioeconomic index.*

H6b: *Higher levels on the socioeconomic index will explain more variance in behavioural response variables compared to lower levels on the socioeconomic index.*

*Theoretical implications*

Our results are consistent with previous research outcomes that attendees of arts events tend to be of high educational, financial and occupational statuses (Kawashima, 1998; Lohse et al., 2000; Caldwell & Woodside, 2003; Virtanen, 2005; Quantum, 2008; North, 2006). As there was a significant difference on moderating effects between models of high and low socioeconomic levels, hypothesis 6a is thus supported.
In particular, a significant finding from our study was the strong influence of PBC on desires ($\beta=0.21$) exclusively for the low SES group, compared to ($\beta=0.04$) for the high SES group. That is, for the low SES group, perceiving that they have personal control to reduce any forms of difficulty over their decision to attend classical music concerts is important for them to increase the strength of their desire to attend such concerts. As PBC did not significantly influence the desires towards classical music concerts in the high SES group at all, it suggests that as people from a high SES background already have the social, cultural and economic capital, attending live classical music concerts is of no difficulty to them. Furthermore, with identity and positive anticipated emotions being non-significant predictors of desires for them, what instead matters more importantly to the high SES segment in order for their desires towards concert attendance to increase, are their attitudes towards classical music ($\beta=1.50$ compared to 1.04), as well as subjective norms - to have people important to them also endorse classical music ($\beta=0.18$ compared to 0.10). As such, to a large extent, people of a higher SES status desire to attend classical music concerts for reasons more associated with their beliefs of classical music and having the support of their significant others. Another finding from our study relates to the significant influence of identity on desires exclusively for the low SES group.

Hypothesis 6b is fully supported. Low levels of SES were associated with lower explained variance in Customer Voluntary Participation (13.1% compared to 17.1%), Repurchase Behaviour (40.5% compared to 49.9%) and WOM (65.7% compared to 66.8%).
As expected from reviewed literature, having higher education promotes greater emotional and moral development and civic values, with rates of volunteering in a civic or community organisation increasing with educational attainment (Perna, 2005). Highly educated people will also have acquired more functional resources e.g., verbal and written communication skills, which in turn boost their self-confidence and social network opportunities to offer voluntary behaviour (Wilson, 2000; Jirovec & Hyduk, 1998; Fisher & Schaffer, 1993). Furthermore, highly educated people were found to be more interested in leisure activities (Australia Council for the Arts, 2010; Perna, 2005). As such, education promotes the capability of consumers’ cognitive and social learning and broadens their interest towards classical music to increase their voluntary behaviour towards classical music organisations (Tang, 2008). Conversely, people from a lower level of socioeconomic status could be limited by their lack of financial security, social connections, as well as perceived social/career benefits from volunteering (Fisher & Schaffer, 1993) so that they will be less inclined to offer voluntary behaviour. Results further indicated that those with higher income levels unlike the lower income group were more likely to have volunteered in the past hence income influences customer voluntary participation (Jirovec & Hyduk, 1998). On this note, those with lower income would also possibly be less likely to repurchase concert tickets because of their limited resources that consequently limit their expenditure and disposable income (National Endowment for the Arts, 2015). As such, it is not surprising that the group with the higher level of SES explained more variance in repurchase behaviour. Lastly, high SES levels will promote WOM possibly because the higher standard of living for these people provides them with greater opportunities for social interactions and attendance at classical music concerts so that they are likely to engage in WOM behaviour compared to those with lower SES.
Practical implications

Having revealed that PBC clearly influences the desire to attend classical music concerts for those in the lower SES group, it implies the importance for these people to perceive little difficulty towards getting to and attending concerts (Trafimov et al., 2002). Marketing practitioners should aim at promoting a sense of control for them during the transactional stage by employing marketing strategies like holding out preferable prices to the seats these consumers are considering for this segment. They could also promote benefits of concert attendance to the lower SES group such as an educational outreach or as the means to gain a renewal of mind so that these people would perceive existing benefits and desire to attend concerts, with potential consumers developing more positive attitudes towards classical music organisations and their concerts, and increase in their effort to offer customer voluntary participation, repurchase and engage in WOM behaviour.

Next, as identity, followed by positive anticipated emotions were the subsequent strongest influence on desire for the low SES segment, this knowledge benefits classical music organisations as they could customise pre-transactional marketing strategies (Holbrook & Hirschman, 1982; Kwortnik & Ross, 2007) particularly towards this segment, to increase identity salience (Reed et al., 2012). For example, marketing managers could apply symbolic relevance in their message to appeal to the low SES group to ‘be just like the others’, while inducing their excitement as well as hedonic and affective expectations of the forthcoming concert program during advertising so that their desire to attend concerts will increase. Essentially, to gain marketing success and
increase desire towards concert attendances, marketing practitioners have to first
realise what social identity is valued by subsets of the low SES segment to be able to
know which identity to leverage in order to strategically position their image and
product offerings (Cito, 2015), demonstrate relevance in their campaigns and message,
and increase this segment’s perceptions of self-importance associated with having an
identity as a classical music concert attendee.

As PBC did not significantly influence the desires towards classical music concerts in the
higher SES group at all, it indicates that people of a higher SES status have their
fundamental survival need already met and hence they will require much higher forms
of needs in order for their desires towards classical music to increase. In this regard,
having revealed that attitude and subjective norms have a stronger influence on the
desires to attend classical music concerts for people in the high SES group compared to
the low SES group, this could mean that for the highly educated and wealthy working
professionals, their perceived perspectives on classical music concert attendances and
social pressure exerted by their significant others to perform or not perform a
behaviour are crucial factors that impact on their desire to attend classical music
concerts. Thus, as maintaining the approval of significant others and keeping up with
social expectations is important to people of a higher SES, should their significant others
desire to attend classical music concerts, it will likely also enhance their desire to attend
classical music concerts. In this regard, classical music organisations should consider
winning the support of attendees’ significant others as discussed earlier since these
people contribute to attendees’ decisions to attend classical music concerts. In so doing
and equipped with a classical music organisation brand image that creates awareness of
the benefits of attending live classical music concerts, marketing practitioners will be able to effectively increase the desires of the high SES group for live classical music.

To sum up, our results demonstrate that SES moderates live classical music consumption such that the external situation of consumers’ education, income and occupational status are inevitably influential factors that cannot be ignored. However, there are distinctive differences in cognitive and emotional processes between the SES groups which marketing practitioners can employ to succeed in their marketing strategies. In particular, increasing the perception of PBC and promoting identification were found to increase the desires for the low SES segment while for the high SES segment, attitudes and subjective norms are influential factors that strengthen their desires to attend classical music concerts.

The sections below will now focus on the significant moderating effects of age and past behaviour.

### 8.2.3 Age

**H7a:** There is a significant difference in model fit between groups of older and younger ages.

**H7b:** Older age explained more variance in CVP while lower age explained slightly more variance in repurchase behaviour and WOM.

In this study, the low age group consisted of participants aged 50 and below, while the high age group consisted of participants aged above 50.
Theoretical implications

H7a is supported. Our results found a significant difference in moderating effects between the two age groups.

The results from this study reflect previous findings that differences in age influence consumers' information search, information-processing abilities, willingness to take risks and identification with the performing arts (Gilly & Zeithaml, 1985; Morris & Venkatesh, 2000; Evanschitzky & Wunderlich, 2006; Allday, 2012). As such, it is not surprising that for people in the high age group, identity is a key predictor of their passion towards classical music.

Next, our study revealed that PBC significantly predicted desire for the low age group. This suggests that for younger people, being reassured in their beliefs of having vital resources or opportunities needed to be able to control their actions (Ajzen & Fishbein, 1980) will increase their desire to attend classical music concerts.

As past behaviour is noted as a significant influence on desire for both age groups, this finding emphasises once again that people who have previously attended a concert will be more likely to desire attendance at another concert in future. Interestingly, our results show that past behaviour's influence on desire was stronger in the low age group (β=0.21 compared to β=0.19). Similarly, although desire significantly influenced intention for both age groups, its influence was slightly higher for the younger group (β=0.82 compared to β=0.70). Likewise, past behaviour significantly predicted WOM
behaviour for both age groups but was slightly more influential for the younger group ($\beta=0.22$ compared to $\beta=0.15$). These findings together provide insight into the characteristics of the lower age consumer segment. That is, as their motivation to attend classical music concerts is driven significantly by PBC, with attitudes and subjective norms and their previous experiences of concerts being a greater influence for them compared to the higher age segment, and in addition to that, the influence positive anticipated emotions being only significant for the low age group, it would appear that people in the low age group are not as intrinsically driven towards classical music as people in the high age group.

H7b is partially supported. The model of the older group explained more variance only for CVP (20.5% compared to 7.7%) while the model of the younger group explained slightly more variance for repurchase behaviour (46.7% compared to 40.7%). There was only a slight difference for WOM responses between the two groups (67.9% for the younger group compared to 66.2% for the older group).

The finding that the model of the high age group in this study explained more variance in CVP supports the evident influence of identity on passion for this segment. That is, since older people perceive their identity in classical music as important, they will be more passionate towards classical music. In so doing, their passion for classical music motivates them to offer more CVP as they genuinely seek to improve the classical music organisation out of love and a valuing of classical music.

However, the moderating effects of higher age levels did not translate into increases in repurchase behaviour or WOM responses. That the low age group explained slightly
more variance for repurchase behaviour contrasts with the findings of other studies (Lambert-Pandraud, Laurent, & Lapersonne, 2005; Moskovitch, 1982; Evanschitzky & Wunderlich, 2006; Swanson & Davis, 2006). Accordingly, older audience members were perceived as more accepting, to view themselves as more complimentary (Fails & Francis, 1996) and were more likely to identify with performing arts organisations. Classical music concert attendees also tended to be over the age of 55 (Allday, 2012; North, 2006).

In this regard, the low age group’s account for slightly higher WOM variance can be explained by the ending or diminishing of social contacts with retirement (greater WOM corresponds with employment), which are not replaced by other new associations, as well as the possibility for deaths to take away friends and relatives at an increasing rate with age (East & Lomax, 2010), which would further reduce their social contacts and is reflected in the lower WOM variance among the older group. Moreover, East and Lomax (2010) found that people tend to give and receive less WOM as their age progresses beyond 55 years. However, as people’s susceptibility to the opinions of one family or friends also increases with age (Seweryn, 2013), this could shed insight into the slight contrast in WOM variances between the two groups.

An explanation for the lack of higher repurchase behaviour among the older group might be found in this study’s context of classical music concerts. That is, although existing demographic research suggests that older car buyers will focus on their previous car brand, have a reduced consideration set and prefer well-known, long-established brands (Lambert-Pandraud et al., 2005), so that the smaller consideration set of older consumers should increase the probability of their repeat purchase if the
previous brand is included in the set (Cole & Balasubramanian, 1993; Uncles & Ehrenberg, 1990), the context of classical music concert programs is unlike typical product purchase contexts since such programs are intended to offer variety rather than the same composition each time. Hence, some time may pass before older consumers find a similar program or the same piece of work that they have enjoyed previously, in terms of motivating their repurchase behaviour.

This consideration of program influence is thus particularly relevant for older consumers as they tend to have a smaller choice set (Lambert-Pandraud et al., 2005) than younger consumers, who are more likely to search for information (Gilly & Zeithaml, 1985; Moskovitch, 1982) and whose information processing capacities encourage them to seek and try a new alternatives even though they may be quite satisfied with a service (Evanschitzky & Wunderlich, 2006).

Therefore, in the context of classical music where concert programs are presented through the pairing of different works, younger consumers are anticipated to be more willing to take risks and more likely to repurchase (Ahn, Han, & Ryu, 2007) in order to hear new combinations of works or the same work being performed by different musicians. By contrast, older customers will be less likely to take such risks in attending unfamiliar classical programs (Homburg & Giering, 2001).

Practical implications

In light of the evidence that increasing desire towards classical music concerts is an important marketing strategy for younger attendees, our findings are of direct practical
relevance to marketing practitioners in the performing arts. As the antecedents of desire accounted for more variance in desire among the low age group, promoting these antecedents during the pre-transactional and transactional stages is essential. In particular with regards to the significant influence of PBC on desire, its influence on desire for the low age group reveals the importance of providing easy transactional means for people in this age group so that they feel that they possess a sufficient amount of PBC. As such, it is important that younger attendees perceive little difficulty in getting to and attending concerts (Trafimov et al., 2002; Doll & Ajzen, 1992).

One suggestion for marketing practitioners could be enhancing the convenience to both induce recurring desires to attend classical music concerts and increase the frequency of repurchase behaviour for people in the low age group (Seiders et al., 2005). In this vein, marketing practitioners could pre-transactionally develop marketing strategies that promote convenience and reduce uncertainty so that customers’ time and effort are conserved (Seiders et al., 2005). Subsequently, marketing practitioners could examine the specific factors that promote control to increase PBC for their client base, such as concert times, number of concert repeats during the week, or even linking up with child-minding services so that parents could entrust their children to available babysitters while they attend concerts. Alternatively, organisations could provide consumers with greater flexibility in choosing the concerts they want to attend or hold out lower-priced tickets for the seats these consumers are considering over a longer period of time. Ultimately, enabling people in the low age group to feel that they are in control of their decision to attend concerts will strengthen their desire towards attending classical music concerts and increase the likelihood of their repurchase behaviour.
Our finding of a stronger relationship between desire and intention for the low age group reiterates the significance of encouraging desire towards classical music concerts for younger people. As such, this presents opportunities for marketing practitioners to increase their chances of recruiting potential and current concert attendees at the pre-transactional stage by positively influencing their attitudes towards classical music and gaining the support from their significant others such that these others will be more likely to endorse and encourage classical music concert attendance. At the post-transactional stage, marketing practitioners could also seek to identify the program types to which younger attendees are attracted, so as to strengthen their identification with the concert programs, which would subsequently increase their desire to attend such concerts and influence their intention to purchase concert tickets. In this regard, as some consumers obtain utility from variety-seeking (McQuitty et al., 2000), marketing practitioners could consider having a range of different concert programs within each season to cater to these consumers’ consumption of classical music concerts and increase their desire. As our results also suggest that positive anticipated emotions significantly influence desires for the low age group but not for the high age group, marketing practitioners should consider enhancing younger consumers’ hedonic anticipation towards classical music concert by seeking out what they look forward to when they attend concerts, providing them with quality services and improving the servicescape so that positive anticipated emotions towards upcoming concerts are felt. As organisations could arouse positive emotions through their core service (Troilo et al., 2014), ensuring that products are consistently delivered beyond customers’ expectations will increase their level of satisfaction (Kazmi, 2010).
Next, as the relationship between past behaviour and desire is significant for both age groups, it would therefore benefit marketing practitioners to maintain their contact and communication, post-transactionally, with the people who have attended their concerts. That is, by identifying concert choices, insight could be gained into the type/s of concerts that attract these attendees and fuel their desire to attend more similar concerts. Marketing practitioners could also engage in relationship marketing, provide good service quality and maintain communication, particularly with attendees in the low age group, during both the transactional and post-transactional stages, as this will increase customers’ WOM behaviour and desire to attend more concerts.

In addition, given the significant relationship between identity and passion for the high age group, marketing practitioners in the performing arts now have greater insight into the motivation behind this older group’s attendance at classical music concerts. That is, for this group, their identity in relation to classical music is found to channel through intrinsic desire into the development of their passion for classical music. Therefore, besides possibly suggesting that identification processes are influenced by time (Reed et al., 2012) so that age and maturity are needed before an identity towards classical music becomes relevant to oneself – another factor that marketers might wish to consider – is to develop a strong classical music organisation brand image or personality that is consistent with people in the high age group by aligning itself with social causes (such as Daffodil Day or Pink Ribbon Day) specifically relevant to members of this group and hosting fundraising concerts for these causes. In this manner, the matched values and transfer of positive affect from one’s self-concept when one reacts positively to this new pairing of stimuli between social causes and classical music (Greenwald, Pickrell, & Farnham, 2002) increases one’s valuing of the attendee.
identity, while in-group influence cultivated by the organisation and a sense of affiliation with fellow attendees further strengthen self-esteem (Jones, Pelham, Carvallo, & Mirenberg, 2004). Thus, associating such dimensions with the self will increase this segment’s identification with the classical music organisation, with the outreach also enhancing the organisation’s prestige locally (Madrigal, 2001).

To further leverage the high identity salience of older consumers and increase perceptions of self-importance associated with their identity as classical music concert attendees, the classical music organisation might seek to find out what these consumers’ ideal selves are, as this will increase their desires to accurately express their identifications personally and to others (Tombor et al., 2015). Thereafter, while marketers should follow up with marketing strategies that cast doubt on whether these people are living out their identities since research shows that casting doubts on consumers’ perception of themselves can reinforce the challenged attributes (Reed et al., 2012). By mailing out monthly newsletters to their client base at the pre-transactional stage to entice these highly salient customers with details of the upcoming concert program and key performers featured, and challenging them as avid concert attendees to participate in the full program (e.g., attend the complete nine Beethoven symphonies), classical music organisations will be able to induce the verification of consumers’ identity as concert attendees through relevant marketing strategies.

Furthermore, marketers could also compare the ideal selves differences between older and younger consumers to generate deeper consumer insight. By gaining an understanding of the kind/s of identity that people in the older age group hold and comparing this with that of younger attendees, the segmentisation of marketing
techniques in this manner would shed deeper insight into what internal and external factors will influence older and younger attendees’ identity salience towards classical music, which contribute to their subsequent responses to marketing strategies (Reed et al., 2012; Forehand et al., 2002). In this regard, encouraging both age groups to articulate what their concert attendee identities mean to them could provide insight into their differential underlying identity motives (Vignoles, 2011), which would assist marketing practitioners in better personalising marketing strategies.

Considering the object and symbolic relevance in advertising strategies could likewise help future attendees to connect more deeply with classical music. For example, having classical music organisations ‘fit’ with a particular identity (e.g., the curious and intellectual) so that by appealing to these kinds of people through emphasising the stimulation that attending concerts provide, the evaluation of product of a classical music concert helps define that identity (Kleine et al., 1993). Marketers could also apply symbolic relevance to increase identity salience in teenagers by portraying that teenagers who want to stand out and be different attend classical music concerts. They could also influence the identity of adults through social comparisons (e.g., being more cultural than others). Utilising symbolic relevance such as being seen to be non-conforming in the eyes of others, serves to reinforce potential attendees’ identities when making consumption decisions, thereby assisting them in deliberatively processing identity information (Reed et al., 2012). Marketers could further build up identification through scheduling a concert program theme that older consumers enjoy so that by directly increasing action relevance (when these consumers participate in the pre-concert talks and collect programme notes which deepen their knowledge of the
music), these already salient consumers’ identification towards classical music can be strengthened, leading to subsequent passion.

Additionally, as older consumers could be limited in their repurchase behaviour by their smaller choice set, performing arts marketers could seek to identify the favourite programs of these consumers, with which they identify during the post-transactional stage, in order to shape future programs accordingly. Classical music organisations could also specifically target older attendees whose identity influences their passion by offering initiatives like experiential events – e.g., soiree in the park, high tea with the classics, chamber music in twilight, or even charitable campaigns – to increase their valuing of the organisation. This will benefit the fostering of mutual long-term relationships with the organisation and even strengthen affiliation with members of this group of older attendees. Subsequently, their attendee identity will enhance their passion for classical music, increasing positive behavioural responses. Therefore, to succeed in having customers identify with them, classical music organisations have to ensure that their consumer–company interactions are not mediated through a product, but are deep and nurtured so that customers feel like they belong to a community (Bhattacharya & Sen, 2003).

The finding that older consumers are more inclined to offer CVP benefits marketing practitioners as they can now gain useful knowledge about customers’ value-in-use contexts by involving these older consumers in the initial phases of their concert program development process. Moreover, customers are willing to actively participate in an organisation’s development to the extent that they believe that their contributions matter and are valued by the organisation (Hirschman, 1970). Hence, classical music
organisations should reassure their clients that their input is valued; state exactly how they intend to adopt their suggestions and communicate examples of active customer participation improving the organisation’s efforts to serve them better (Eisengerich et al., 2014) so as to build consumer confidence. As customers are the most familiar with their own lives and are therefore the most appropriate people to pre-evaluate the value-in-use of products and services, classical music organisations should seek out and appreciate their consumers’ ideas. Therefore, through consultation with consumers, marketers will be able to uncover their experiential understanding of the classical music organisation, to better promote the organisation (Schembri, Merrilees, & Kristiansen, 2010). In this respect, employees need to be trained to handle consumer feedback; while most organisations state that they welcome feedback, frontline employees often fail to take CVP seriously.

The co-creational role of consumers therefore further contributes to the innovation phase such that, through their provision of input regarding the service production through money, time, effort and skills, customers are essentially creating a value proposition that will enhance value-in-context for other attendees – thereby co-creating for others (Witell, Kristensson, Gustafsson, & Löfgren, 2011). As such, encouraging consumer participation will facilitate the development of optimum quality programs, so that through the classical music organisation’s customisation of its product offerings (Prahalad & Ramaswamy, 2000), value is created with enhanced customer satisfaction. In this regard, involving customers also helps cement social relationships between the organisation and its clients. Mutual benefit is further demonstrated insofar as increasing the responsibility assumed by customers makes their relationships more resistant to intermittent failure (Eisengerich et al., 2014).
Consequently, as older consumers’ strong identity in classical music induces passion for classical music, this could explain their greater willingness to offer CVP, as well as their motivation to engage in helpful and supportive behaviours towards in-group members (Scott & Lane, 2000). In other words, identity in classical music herein becomes not just a means of self-expression, but holds self-importance, and therefore does not become satiated (Chernev et al., 2011). This emphasises the significance of having passion for classical music in contributing to positive behavioural outcomes. In this vein, given older consumers’ strong identification with classical music, marketing practitioners could harness their social network and leverage on the indirect impact of subjective norms to have them promote the classical music organisation to significant others (Bhattacharya & Sen, 2003). Therefore, by evaluating customer participation in the context of classical music and passion as an antecedent to customer participation, the present study’s findings contribute to existing customer participation research (Wu, 2011) and reiterate the role of identity as a promising avenue for future research (Eisengerich et al., 2014).

Finally, the significant relationship found between past behaviour and WOM for both age groups reiterates the importance of maintaining communications with clients who have previously attended concerts. The high potential for WOM output following an experience at a concert regardless of age emphasises how feedback retained after the concert (during the post-transactional stage) can be more purposefully directed towards the specific groups that marketing practitioners wish to target. For example, arts organisations could invite clients to leave their feedback at popular websites such
as Trip advisor or Facebook so that these comments, whether online or offline, could be picked up by the appropriate readers.

To sum up, our results demonstrate the moderating effects of age. Specifically, promoting PBC is essential to those in the low age group. With previous experiences at classical music concerts, favourable attitudes, and influence of subjective norms being stronger motivational factors of the low age group’s desire to attend classical music concerts, and that positive anticipated emotions significantly influenced desires only for the low age group, people in the low age group are possibly not as intrinsically motivated towards classical music concert attendance as people in the high age group. Hence, marketers should seek to promote the antecedents of desire, especially their sense of personal control. As perceiving an identity in relation to classical music to be important is influential to the development of passion for people in the high age group, our findings suggest that a strong identity with and personal valuing of an activity motivates older people to offer CVP. In this regard, customising relevant marketing strategies and concert programs with which people in the high age group can identify with will enhance both their desire towards attending future concerts and passion for classical music. Overall, as having previous experiences with attendance at classical music concerts is positively associated with desire and WOM behaviour for both age groups, this highlights the importance of maintaining post-transactional communications in marketing strategies.

8.2.4 Past behaviour (Pb)
H8a: There is a significant difference in model fit between groups of high and low levels of past behaviour.

H8b: Higher levels of past behaviour explained more variance in behavioural response variables compared to lower levels of past behaviour.

Theoretical implications

H8a is supported. Our results affirm the findings of previous studies that the same means and choices proven to be instrumental in the past are highly valued in the present and thus tend to be repeated (Perugini & Bagozzi, 2001). Our results therefore found a significant difference in moderating effects between the high and low past behaviour groups.

In this study, past behaviour was found to significantly moderate the effects of identity and desire such that people in the high past behaviour group identify more with classical music and therefore have a greater desire to attend classical music concerts. This emphasises the role of identity for people in the high past behaviour group so that the internalisation of their identities as classical music attendees likely contributes to their more frequent concert attendances.

Additionally, our results showed a significant relationship between PBC and desires for people in the high past behaviour group. This supports the impact of having past experiences and PBC such that frequent performance in similar situations in the past and greater experiences of personal control making concert attendances manageable
and convenient, will result in mental representations and important information about control being provided, with the resulting action becoming automatically activated by environmental cues.

H8b is fully supported. The results showed that our model explained more variance for WOM (67.6%), repurchase behaviour (47.3%) and CVP (19.5%) in the high past behaviour group compared to the low past behaviour group (66.3%, 42.1% and 11.5%, respectively). In this regard, our findings of the significant moderating effects of past behaviour are consistent with the literature on performing arts consumption (de Rooij, 2013; Davis & Swanson, 2009; Quantum, 2008; Caldwell & Woodside, 2003). That is, people who have attended many concerts in the past are more passionate about classical music. Further, they will engage in more WOM responses, repurchase behaviour and CVP than those with less previous exposure, who are less passionate towards classical music.

Practical implications

Our findings offer direct practical relevance to marketing practitioners in the performing arts, given the specific difference between high and low levels of past behaviour with respect to the influence of identity on desire. The significant influence of identity on desire only for the high past behaviour group highlights the importance of considering the extent to which attendees in these two groups value their identity as classical music concert attendees in order to strengthen their identification with classical music and the organisation to increase their desire towards classical music concerts (Burke, 2000; Laverie & Arnett, 2000).
As the more important a concert attendee role is to one’s self-identity, the more likely that one will engage in behaviours associated with this identity (van den Putte, Yzer, Willemsen, & de Bruijn, 2009), marketing strategies could be directed during the pre-transactional stage at attracting frequent attendees by offering concert programs which consumers whose identity in classical music is highly salient thoroughly enjoy and best express their self-concept, as well as building meaningful associations that reference their identity as attendees, so that the experience will lead to them valuing their identity as classical music attendees and prioritise classical music concerts over other entertainment options in future.

However, as consumers could have many identities such that it is impossible to predict the impact of specific identity cues on marketing persuasion (Reed, 2004; Tombor et al., 2015), marketing strategies need to consider the degree to which the concert attendee identity is valued when the concert attendee identity is momentarily activated, and even the applicability of the attendee identity in the domain it is applied in so that relevant strategies that emphasise to consumers their self-importance associated with this identity as concert attendees may be implemented (Reed et al., 2012; Guimaraes, 2015) for the desire towards concert attendance to increase. In this regard, to increase attendances of infrequent attendees, marketing practitioners might apply goal relevance in advertisement wordings, so that focusing on an outcome important and desired by these people (e.g., to take ownership of Melbourne and be a part of its arts, or even experience something one has not tried before) demonstrates the relevance needed when advertising the attendee identity, to facilitate consumption decisions between entertainment options and increase desire for classical music to the benefit of
the classical music organisation. Marketers could also help verify the concert attendee identity for less frequent attendees by inviting them to participate in online communities which the classical music organisation hosts, so that through discussions such as rating the top three favourite piano concertos for easy listening, or listing suggestions on which concert performances one must definitely not miss, such social contact will help affirm and verify these consumers of their identity as classical music concert attendees. To target those who are already frequent attendees, having the chance to influence their identity expression via the self-design of concert choices packages would heighten their autonomous identity expression (Moller, Ryan, & Deci, 2006). In this regard, as research has shown that self-made decisions are linked to higher satisfaction with the outcome and positive affect (Botti & McGill, 2006) when compared to externally-influenced decision, marketing initiatives directed towards those with already salient identities should not be too identity-defining (Chernev et al., 2011) since results suggest that explicit messages are unlikely to work with increasing identity centrality (Bhattacharjee et al., 2014) – when the identity as a concert attendee is already a person’s priority.

Additionally, as a concert attendee identity does not exist by itself, but rather one’s overall self-concept involves the integration of numerous identities, consumption can lead to identity conflict (Reed et al., 2012; Tombor et al., 2015). In this regard, marketing practitioners might consider contrasting a concert attendee identity with another identity reflective of that target segment (e.g., as a friend socialising on night outs when targeting consumers between the ages of 25 and 35) and then emphasising the harmony of these two identities together in their identity-referencing advertisements so as to remind consumers to maintain consistent norms between their
various identities and resolve their identity conflict (Amiot, de la Sablonnière, Terry, & Smith, 2007).

As much as taking into account the connections between people’s identities and their internal and external surroundings do enhance identity salience, consumers’ need for self-expression can still be satiated by other product categories and across consumption situations (Chernev et al., 2011) so they may not choose to self-express by attending classical music concerts. Hence, marketing practitioners have to consider the influence of identity saturation when engaging the role of identity to strengthen desire.

As such, while events marketing could further align an organisation’s values relevantly with consumers’ by inviting them to meet behind the scenes brand managers and learn about the classical music organisation’s brand values and heritage in an informal yet exciting gathering (Wohlfeil & Whelan, 2006), compared to a person who strongly associates with the concert attendee identity, a person with a weaker concert attendee identity may not value this opportunity to experience the classical music organisation brand personally and first hand just as much or perceive it just as important. Therefore, although increasing identity salience for both high and low past behaviour groups of attendees will strengthen their desires towards concert attendance, such marketing initiatives will only truly lead to successful behavioural outcomes when consumers themselves also value and place importance on their identity as concert attendees and have formed a connection with that specific classical music organisation and its community, so that the value they derive from attending classical music concerts does not decrease from repeated consumption to allow other entertainment alternatives to become more attractive (Chernev et al., 2011). In this regard, the administration of the
passion scale to both groups could further provide critical insight into the defining elements of passion that distinguish frequent attendees from infrequent others.

Next, as PBC significantly influenced desire for the high past behaviour group, increasing a sense of perceived control for these attendees will strengthen their desire to attend future concerts. In this regard, as the relationship between perceived behavioural control and desires was not significant for less frequent attendees, it suggests that infrequent attendees possibly perceived difficulties which they are unable to overcome and thus they did not desire to attend classical music concerts. In support, consumers’ decrease in PBC influenced their decision to cancel a fitness membership (MacIntosh & Law, 2015). Therefore, as our study suggests that giving more personal control to people in the high past behaviour group will likely increase their desire to attend concerts, classical music organisations could offer frequent attendees more convenient services and easier purchase options (Seiders et al., 2005), for example by saving their booking details in the organisation’s data system and even allowing for change of mind situations, to increase this segment’s sense of perceived behavioural control.

With attitudes noted as the strongest indirect predictors of passion for both past behaviour groups, additional marketing strategies could be directed towards influencing consumers’ cognitive beliefs to increase their passion for classical music concerts. Marketing practitioners could thus attract consumers during the pre-transactional stage by marketing the benefits of classical music to their lives and the importance of their role as a concert audience. Furthermore, favourable attitudes can be created through brand leverage, tie-in promotions and relational interactions with
competent staff who not only provide quality services but also strongly identify with the classical music organisation. In light of the indirect influence of positive anticipated emotions on passion particularly for those in the low past behaviour group, marketing practitioners could also consider leveraging their core product offering, peripheral services, communication and post-consumption services to elicit stronger positive emotional responses from infrequent concert attendees (Troilo et al., 2014).

To sum up, the moderating effects of past behaviour demonstrate that people who have more previous experiences at classical music concerts are likely to have developed an internalised identity towards classical music and perceive a personal importance in being identified as classical music attendees. As such, they are more likely to desire future attendance at classical music concerts and have a deeper passion for classical music – thus explaining their greater propensity to offer CVP, engage in repurchase behaviour and provide WOM responses. Given that perceived behavioural control strengthens the desires to attend concerts for highly frequent attendees, marketers should strategise promoting convenience and reducing hassle so that equipping attendees with a sense of personal control will generate marketing advantage.

The major recommendations for marketing managers are thus highlighted in the following. As attitude appears to be the strongest antecedent of desire, it should be emphasised in marketing strategies. Marketing practitioners should incorporate into their strategies reasons for consumers to form and maintain positive attitudes towards classical music concerts. However, people will first need to be made aware of the classical music organisations and their upcoming classical music concerts. Therefore, in order to increase consumption behaviour and positive attitudes, marketing
practitioners have to associate their classical music organisation’s brand image with current and potential concert attendees’ consumption patterns and preferences. In this manner, improving the organisation’s brand identity will increase brand awareness about the organisation and enhance brand equity.

Marketing practitioners also need to increase identity salience in their marketing strategies as when current and potential attendees’ ascribe importance to their identity as a classical music concert attendee, that identity is given priority over other consumption-related choices. Thus, when consumers perceive classical music concerts as meaningful and important for themselves, this will foster their desire to attend classical music concerts and increase among them the perceived significance of any classical music–related information provided by that music organisation. Marketing managers should therefore align the distinctive value-driven dimensions of their programs with consumers and help them feel affiliated to the organisation to encourage the stability of an audience identity. This is paramount as, without an association between one’s self-importance and one’s identity as a classical music concert attendee, marketing efforts aimed at inducing favourable attitudes towards classical music concerts will remain ineffective.

Next, as subjective norms strongly predict desire to attend classical music concerts, marketing managers should consider how to win the support of attendees’ significant others. Marketing communication could therefore promote the relative advantage of classical music concerts and position its product offerings by occasion and time during the pre-transactional stage so that these significant others could be targeted simultaneously.
Finally, in light of the critical role of passion, rather than intention, in predicting WOM, repurchase behaviour and CVP, marketing managers should administer the adapted passion scale to existing clients and new patrons to be better positioned to understand their target market's needs so as to implement more effective marketing strategies that develop consumers’ passion for classical music. Monitoring consumers’ levels of passion will further provide insight into WOM inclinations and levels of wellbeing.

Given our findings on group differences, marketing managers would benefit from consulting with people in the low basic needs group as they are more willing to offer CVP. Overall, strengthening the antecedents of desire to attend classical music concerts in turn will increase passion to provide basic needs fulfilment. Marketing strategies should also be tailored to the SES groups accordingly by instilling a sense of personal control and identity among those in the low SES group, while creating favourable attitudes and win-win incentives for those with high SES. Marketing managers could then offer ease and a greater sense of control for those aged 50 and below in terms of ticket purchase processes, performance timings and venue accessibility, while involving those aged above 50 in their program development process as their identities as classical music concert attendees promote their passion for classical music such that they are more willing to offer CVP. Furthermore, sense of identity and perceived behavioural control were also the key factors that predict highly frequent attendance. Lastly, marketers will benefit from maintaining communication with both age groups post-transactionally as their desire to attend future concerts and offer WOM is dependent on their previous experiences.
Ultimately, the uniqueness of this study lies in its application of a psychological model in a usually qualitative-based context to confirm the following: a positive relationship between desire and passion, that attitudes are a stronger predictor of desire than positive anticipated emotions, a strong relationship between passion and WOM, and that attitudes are the strongest indirect predictor of passion. These findings therefore contribute to contemporary research on passion and attitudinal models.

Furthermore, this work extends the debates on attitudinal models by incorporating identity into the MGB and testing identity’s association with desire, so that the former’s stronger influence on passion compared to desire, and its strongest indirect influence on all three behavioural responses, especially WOM, are shown. Notably, as intention becomes non-significant when passion is added to the model, this study not only raised the possibility that the MGB could be biased in its overestimation of intention, but also revealed two distinct dimensions of desire and its manifestations. In highlighting the inadequate explanatory power of extrinsic desire (intention) without intrinsic desire (passion), the study thus advocates passion, not intention, as the critical component predicting classical music consumers’ behavioural responses.

In addition, this study extends the debate on the role of basic needs fulfilment by providing support for examining needs fulfilment as an outcome within the context of leisure consumption. In this regard, new associations between WOM and CVP and levels of needs fulfilment, and a linkage between desires, passion and needs satisfaction, are drawn. Additionally, this work further contributes to current debates on SES, age and past behaviour in relation to arts consumption by offering the following conclusions: having a positive attitude towards classical music concerts and being encouraged to do
so by significant others, rather than personal control, increases the desire to attend concerts for those with higher levels of SES; people in the low age group need to experience a greater sense of personal control and develop positive anticipated emotions in order to attend more concerts; and although those in the high age group hold an identity in relation to classical music and thus were passionate about it, this does not necessarily mean that they will repurchase. Finally, the inclusion of passion in this study points towards possibilities for future passion-based marketing research.

8.3 Conclusion

In the early stages, this research was driven by a need to understand the underlying motivations of attendees of live classical music concerts, given the global trends in aging and the strong competition posed by alternative entertainment options, leading to declining audience numbers at live classical music concerts. Further, a literature review revealed little marketing research being carried out on classical music alone.

In this regard, as attitudinal and psychological models have rarely been applied in arts marketing, applying a social-psychological model was perceived as beneficial to enriching current arts marketing research. The choice of the Model of Goal-directed Behaviour (MGB) as the foundational model was made since it was developed from the well-tested attitudinal model of the Theory of Planned Behaviour (TPB) and is therefore a reliable model. Moreover, this introduced the MGB into the marketing domain. On this note, as the MGB does not account for goal relevance and intrinsic desire, we sought to improve it by incorporating the constructs of passion and identity.
With passion understood as a more intense form of desire; associated intrinsically with self-defining activities that represent central features of a person's identity; and as a predictor of cognition, affect, performance of behaviour, relationships, and even wellbeing rather than its consequence, passion was thus selected over other motivational constructs. Identity was incorporated into the MGB in light of its contributions to the TPB, and its influence on the formation of self-concept (Callero, 1985) and the development of passion through the process of self-verification and affirming positive emotions.

Therefore, by building on existing work on passion and identity within the MGB to form the Model of Passion and Goal-directed Behaviour (MPGB), our research set out to deepen insight into the social-psychological factors that influence the formation of the desire to attend classical music concerts and to better predict people's positive behavioural responses towards classical music performances. In order to achieve the research aim we sought to address the following three specific objectives:

i) To determine whether the inclusion of passion and identity will provide a more robust alternative to the MGB in a classical music context.

ii) To identify moderators that deepen theoretical underpinnings of the development of goal-directed marketing behaviours.

iii) To enhance opportunities for marketing practitioners to foster positive behavioural responses by considering the factors that influence current classical music concert attendees.
Successfully addressing the first research objective, our findings demonstrated that the inclusion of passion and identity did provide a more robust alternative to the MGB in a classical music context. The significance of incorporating passion and identity is evident from the support provided for our first four hypotheses, as outlined below.

1. Desire is found to be a strong predictor of passion, with desire accounting for just as much influence on passion as is provided by intention. This therefore defined the relationship between desire and passion, which has not been elucidated before. With attitudes found to be the strongest antecedent of desire, our study contrasts with others in identifying attitudes to be a much stronger predictor of desire than positive anticipated emotions. As attitudes have the strongest influence on desire, this factor should be emphasised in marketing strategies.

2. Passion is an important predictor of consumer behavioural responses, most strongly predicting WOM, followed by repurchase behaviour and then CVP.

Our inclusion of passion offered several theoretical contributions. First, this is the first study to officially demonstrate a strong relationship between passion and WOM while rigorously validating the relationship between passion and repurchase behaviour and that between passion and CVP. In this vein, people who are passionate about classical music will persist in attending classical music concerts because of its perceived meaningfulness and importance to them. Passion for classical music will also instil in audiences commitment and loyalty, thus motivating them to provide CVP. Passion is therefore beneficial to marketing outcomes.
Our provision of $R^2$ values and study of the antecedents that indirectly affect passion further contributes to existing research on harmonious passion. On this note, as attitude was revealed to have the strongest indirect effect through desire on passion, followed by identity and then subjective norms, marketing strategies should therefore be tailored to focus on these top three influences.

3. Identity directly influences desire and passion, as well as indirectly affects passion through desire.

Our inclusion of identity entails several theoretical contributions. First, it reveals that identity has a stronger influence on passion compared to desire. Therefore, identity, defined as an intimate association with the self and by action (Callero, 1985), with personal meaning clearly established within that identity, is perceived to be more closely associated with passion since the latter holds intrinsic and subjective attributes and has been proven to strongly action behavioural, not intentional, outcomes for an activity perceived to be important, which one likes and values.

Next, identity was found to be the second strongest antecedent of desire and also displayed the strongest indirect influence through desire for all three behavioural responses. Interestingly, among the three behavioural responses under investigation, our research found identity to have the strongest indirect association with WOM. In this regard, as speaking positively about the particular concert experience to others provides the means for consumers to express their self-identity, the findings imply that harmoniously passionate consumers must have already incorporated classical music concerts as part of their identity before they engage in WOM behaviour without the
need for any 'external contingencies’. Helping consumers’ perceive value in their identity as concert attendees is therefore essential for passion in classical music to develop.

Finally, as no other attempts have been made to apply the identity construct in the MGB or to evaluate it as a predictor of desire, our research is unique in this regard. Our results affirm the key role of identity in impacting not only both passion and desire, but also the MPGB as a whole. The significance of identity as well as the new knowledge of the key relationship between identity and WOM behaviour should therefore be applied in future marketing strategies.

4. The MPGB explains more variance for all three behavioural responses, thus better predicting people’s positive behavioural responses towards classical music performances compared to the MGB. In explaining 25.8%, 23.3% and 5.5% more variances for WOM, repurchase behaviour and CVP, respectively, the MPGB clearly outperforms the MGB.

More important, however, was our discovery that intention becomes non-significant when passion is added to the model, which leads to the following three valuable conclusions.

First, we perceive the intention–behavioural outcome relationship in the MGB to be biased. An omitted-variable bias has occurred when passion is omitted from the MGB. Therefore, in line with the definition of omitted-variable bias and supported by the
larger estimate for intention in the MGB compared to the MPGB, we suggest that the MGB is compensating for the missing factor of passion by overestimating.

Second, we validate that intrinsic desire exists apart from extrinsic desire, so that in the MPGB, desire consists of both intrinsic and extrinsic dimensions which lead to the two manifestations of desire: passion from intrinsic desire, and extrinsic desire from intention. This supports existing philosophical considerations of the two functions of desire (Davis, 1984; Linstead & Brewis, 2007; Bataille, 1985) wherein extrinsic desire serves to satisfy a lack by functioning as a motivational impetus to intention, while intrinsic desire exists as excessive energy available to drive the development of passion. The two functions of desire also support the psychological outcome distinctions between extrinsic and intrinsic goals (Ryan et al., 2008).

Third, passion is emphasised as an indispensable construct. With intention becoming non-significant when passion is included in the model, it would appear that passion, not intention, is the critical component predicting classical music consumers’ behavioural responses. In the context of classical music, extrinsic desires (intention) alone do not predict any behavioural outcomes. Our research findings therefore advocate the inadequate explanatory power of extrinsic desire (intention) without intrinsic desire (passion). Furthermore, although improving the antecedents of desire can enhance desire for concert attendance, behavioural outcomes are not affected directly. Instead, intrinsic desire has to be channelled through passion in order for actual positive marketing behavioural outcomes to occur. Having passion for classical music is therefore essential. On this note, given its sensitivity to incorporating an intrinsic component to behavioural prediction, the MPGB is a superior model to the MGB.
We addressed our second research objective by identifying the key moderators that deepen theoretical understanding of the development of goal-directed marketing behaviours. Our results suggest that needs fulfilment becomes an outcome in the context of enjoyable leisure consumption while it functions as a moderating variable for task-related and negative forms of behaviour, thus explaining its non-significance in this study.

Based on our results, attendees with higher level of needs fulfilment are more willing to offer WOM while CVP is best sought from attendees with lower levels of needs fulfilment. We attribute these findings to the possibility that people with low needs fulfilment offer CVP to seek the means to fulfil their basic needs. Conversely, as the needs of people with high needs fulfilment have already been met, they are less inclined to rely on improvements from the classical music organisation to fulfil their needs and thus tend not to actively offer CVP. On this note, people with high needs fulfilment are also socially well connected and able to relate to many people; hence, their wellbeing and perceived competence enable them to voluntarily share their experience of classical music concerts with others. As such, they are more inclined to offer WOM.

Additionally, intention to attend future classical music concerts was negatively associated with WOM for attendees whose needs are highly fulfilled. This could be explained by the distinct manifestations of intrinsic and extrinsic desires and the association between a lack of needs fulfillment and extrinsic goals (Ryan et al., 1999). That is, people whose attendances at classical music concerts are motivated by extrinsic desires instead of intrinsic desires will not display the behavioural loyalty response of
WOM, while those motivated by intrinsic desires manifested in passion will provide WOM responses. In this regard, the group with a high fulfillment of basic needs will likely be associated with having intrinsic goals as extrinsic goals was no longer a significant predictor of wellbeing when controlling for intrinsic goals. As such, intention to attend future classical music concerts was negatively associated with WOM for attendees whose needs are highly fulfilled, with these people instead being associated with having intrinsic goals - in this sense, intrinsic desires and passion.

Finally, as explained by findings that harmonious passion predicts positive wellbeing, our results demonstrate that desire more strongly predicted passion for people with higher levels of needs fulfilment compared to those with a lower level of needs fulfilment. As such, attendees’ enjoyment of classical music and their desire to attend more concerts enhance their passion for classical music, which in turn leads to their higher levels of needs fulfilment.

Socioeconomic status moderated live classical music consumption, demonstrating that consumers’ education, wealth and job scope do account for their consumption of classical music concerts. A significant finding pertaining to the moderating effect of socioeconomic status was the strong influence of perceived behavioural control and identity on desires for the low SES group. This implies that for the highly educated and wealthy working professionals, having control over the decision to attend classical music concerts does not impact on their decision-making. Unfortunately, for people with lower SES status, their social standings contribute to their lifestyle opportunities and thus limit their exposure to and appreciation of live classical music. In this regard, people in the low SES group were less likely to repurchase concert tickets, possibly
because of their limited income. Hence, marketing practitioners could aim to provide hassle-free purchase situations for these people and strengthen their affiliations socially and with the organisation itself to develop greater a desire towards classical music concerts. Additionally, with attitude noted as their strongest predictor of desires, marketing practitioners could therefore communicate tangible benefits to strengthen their valuing of classical music to motivate them to attend classical music concerts and thereafter, appreciate and promote classical music organisations.

Our findings further revealed that the held beliefs and influence of significant others in relation to live classical music for those in the high SES group had impacted their desires to attend classical music concerts to a great extent. Thus, considering these factors will enhance opportunities for marketing practitioners to foster positive behavioural responses from the high SES group.

Age had moderating effects on classical music consumers, such that having more PBC will encourage people in the low age group to desire attending more concerts, while valuing an identity in relation to classical music was found to be influential for the development of passion for people in the high age group. With previous experiences at such concerts, favourable attitudes, and influence of subjective norms being stronger motivational factors of the low age group's attendance at classical music concerts, and that positive anticipated emotions significantly influenced desires only for the low age group, people in the low age group are seemingly not as intrinsically motivated towards classical music concert attendance as people in the high age group. Overall, having previous experiences at classical music concerts were important for both age groups as those experiences increased their desire and WOM behaviour.
We also noted that the high age group accounted for more variance in CVP, suggesting that to older people, their identity as a concert attendee holds personal meaning and self-importance thus they are perceived to be passionate towards classical music concerts. In this vein, their passion for classical music will motivate them to offer more CVP as they genuinely seek to improve the classical music organisation out of their love and valuing of classical music. However, the high age group did not account for more variance in repurchase behaviour, suggesting that the effect of older people’s smaller choice set on repurchase behaviour (Lambert-Pandraud et al., 2005) must be reconsidered in the development of marketing strategies for classical music. In this regard, classical music organisations could consider offering more frequent performances of the favourite programs of older consumers, so that their inclination to purchase tickets will increase. Further, it is possible that members of the high age group do not offer more WOM because their social contacts are increasingly being diminished through retirement and death (East & Lomax, 2010).

Finally, past behaviour was found to moderate classical music concert attendance, such that people who attend many concerts in the past were more passionate about classical music and likely to engage in more WOM responses, repurchase behaviour and CVP compared to those with less previous exposure, who are less passionate about classical music. More specifically, people in the high past behaviour group were found to have an internalised identity connected to classical music and to perceive self-importance in having an identity as a classical music attendee. As such, they attended more concerts, were more likely to desire attending concerts in future, and have a stronger passion for classical music – thus explaining their greater propensity to offer CVP, or to engage in
repurchase behaviour and WOM responses. As PBC significantly influenced desires for these highly frequent attendees, it is therefore evident that reassuring attendees by offering them a high level of personal control will facilitate their attendances at concerts.

In response to the third research objective, our study effectively provided classical music marketing practitioners with new insights into their audience profiles. In this regard, as our sample population characteristics are reflective of those examined in professional research (Quantum, 2008), our findings are clearly relevant.

As the role of intrinsic desire is clearly important in driving deeper and more intense levels of passion, marketing practitioners should seek to enhance the other antecedents of desire – attitudes, subjective norms, PBC, positive anticipated emotions and identity – so that consumers of classical music concerts increase desire to attend these concerts (Perugini & Bagozzi, 2001). For example, consumers’ level of PBC can be enhanced through marketing strategies that promote convenience and reduce uncertainty as it is important for people to perceive little difficulty in getting to and attending concerts, as well as during the ticket purchase transactional experience (Ajzen & Fishbein, 1980). However, people first need to be aware of the classical music organisation as well as upcoming classical music concerts before marketing strategies can have any impact. On this note, establishing the right classical music organisation image and identity will increase potential attendees’ awareness of the organisation (Sukoco, 2011; Kuenzel & Halliday, 2010), and positively influence the attitudes and positive anticipated emotions of customers and their significant others to increase their desire for classical music.
Given that consumers differ in terms of their self-concept and the importance they attach to the identity of classical music audiences (Murnieks et al., 2012; 2014), which in turn affect the passion they experience towards classical music, marketers should aim to increase the salience of their patrons’ identity as concert attendees, as well as develop such identities among potential patrons (Bhattacharya et al., 1995). Moreover, research has shown that strong relationships can be developed with customers through brand identification (Arnett et al., 2003) and meaningful connections (Reed, 2004; Reed et al., 2012) with the classical music organisation. Thus, developing a personal identity in classical music and affiliation with both community of attendees and the organisation will promote passion for classical music such that customers are willing to pay higher prices, will be more likely to attend future concerts (Yoshida et al., 2015) and more likely to offer WOM (Simpson & Siguaw, 2008; Barry et al., 2005).

In this regard, as consumers’ identities relate to their social connections, which when promoted will enhance group feeling (Homburg et al., 2009; Ahearne et al., 2005), classical music organisations could initiate relational contact among their musicians, employees and current concert attendees to establish a strong social network and induce personal meaning through identity association. Classical music organisations could also increase identity relevance by aligning their values with consumers’ values and engage in relational marketing rather than focus on efficiency and transactional-like strategies. In valuing their consumers, this will convey to attendees that the organisation understands their time and monetary sacrifices, as well as their needs and desires and is thus able to support them (Eikenberry, 2009).
Ultimately, as explicit identity-defining marketing strategies could backfire depending on consumers’ levels of identification with classical music (Bhattacharjee et al., 2014), marketing practitioners need to segmentise target markets according to their identity salience in classical music. Thus, effective marketing strategies that will increase perceptions of self-importance associated with the identity of a classical music concert attendee (Reed, 2002; Reed et al., 2012) require customisation, targeting identity-defining messages towards consumers uncertain about their identity in classical music, and applying identity-referencing messages to those who already strongly identify themselves as concert attendees and are passionate about classical music (Bhattacharjee et al., 2014). In this vein, it is only when identity-based information is relevantly communicated across and verified, and that the identity itself holds personal value and importance to a consumer that the positive influences of identity salience can be maintained. Therefore, as insight can be gained into how consumers perceive their identity in classical music, as well as into factors that contribute to the strength of this identity when a customer interacts with an employee, effective staff strategies that build up a comfortable rapport with customers are therefore necessary (Harris et al., 2001). As the quality of a service is largely dependent on its employees, classical music organisations should ensure that their staff are capable of presenting themselves as approachable to external audiences and motivated to serve customers and promote classical music. Given that emotions are also impacted by peripheral services (Hume, 2008), staff should tell customers of their interest in the upcoming concert so that customers are primed to anticipate positive feelings. The role of competent service staff in meeting the needs of consumers therefore should not be neglected.
Additionally, this study has shown that the impact of relationship marketing variables on CVP (such as socio-emotional support) is greater than the influence of passion. Therefore, given that research reveals that customers are more willing to volunteer information and exhibit more affective responses when the organisation is genuinely interested in their input (Bettencourt, 1997) and when their expectations have been exceeded (Berman, 2005), and also that CVP more strongly determines an organisation’s sales performance compared to WOM (Eisingerich et al., 2014), marketing practitioners should seek to derive autonomous CVP from consumers by focusing on building relationship quality so that in experiencing a connection with the organisation, a sense of personal meaning with the organisation can be derived. This can be achieved by satisfying consumers with high quality and good value product offerings (Blakeman, 2008; McQuitty et al., 2000; Chow et al., 2007), applying relationship marketing (Kim et al., 2001; Rosenbaum & Massiah, 2007; Jowett et al., 2013), and simultaneously promoting the antecedents of CVP – that is, the roles of passion, desire, identity and attitude – so that greater marketing impact can be achieved.

Finally, to address the underlying question of the motivation of attendees towards classical music concerts, we affirm that identity and passion significantly impact on consumers’ behavioural responses, which influence their priorities in relation to how they spend their leisure time (de Rooij, 2013). This conclusion signals the necessity for marketing practitioners to develop intrinsic desire within consumers in order to strengthen their perceived valuing of a concert attendee identity and develop their passion towards classical music concerts, which will in turn enhance marketing
outcomes. Classical music organisations might now benefit from deeper evaluations of the levels of passion and identity within their marketing strategies.

In summary, the MPGB has emerged as an instrumental model that predicts the behavioural responses of live classical music audiences. Our research broadened the MGB to incorporate the constructs of passion and identity and measures of consumer WOM behaviour, repurchase behaviour and CVP to develop the MPGB which accounts for the intrinsic aspect of desire and the significance of goal relevance in influencing intention and behavioural responses, as well as the impact of attitude, subjective norms, anticipated emotions and PBC on behavioural loyalty. Consequently, our model identified the relationships between the determinants of consumers’ intrinsic and extrinsic desire and their subsequent behavioural responses – WOM behaviour, repurchase behaviour and CVP. As our study further deepened the MGB by testing the moderating effects of basic psychological needs, age, socioeconomic status and past behaviour, we have clearly enriched understanding of the factors that predict people’s positive behavioural responses towards live classical music concerts and contributed knowledge in relation to how consumers’ desire to attend such performances could be enhanced. With the evident impact passion has on positive consumer responses, our study has therefore paved the way for passion-based marketing, so that future marketing strategies would generate within consumers an autonomous liking, valuing, and held self-importance towards classical music.

Limitations of this research
A limitation of our study is its focus on one specific country, Australia. As such, certain idiosyncrasies based on varying regional perspectives on influencing adoption behaviour and differences pertaining to culture, ethnicity and nation could affect the findings (Kim et al., 2014). Future research could therefore investigate the research question and the MPGB in an international, cross-sectional classical music context to consider the influence of culture and how it relates to passion.

Additionally, this study used quantitative analysis only. Therefore, experimental and qualitative research designs could be employed to provide a deeper understanding of the dynamics between passion, identity and behavioural outcomes. By focusing on the internal cognitive decision-making processes of attendees, other motivational factors like values and personality could not be simultaneously addressed.

Next, although past behaviour has been measured in terms of both frequency and recency of behaviour, the literature on which we based our study has only measured past behaviour in terms of frequency. As such, this evaluation of past behaviour could be limiting.

Another limitation pertains to the fact that SEM can only imply causality.

Further, several questions remain to be resolved – in particular, how might extrinsic desire be reduced or intrinsic desire increased so that marketers can successfully manipulate positive behavioural outcomes? Since the indirect effects of the antecedents
of desire influence passion and intention similarly, greater antecedent differentiation for intention and passion should be established.

*Recommendations for future research*

As relationship marketing was found to be more influential in predicting CVP than passion, the impact of relationship quality (Eisingerich et al., 2014) could be explored in depth to understand how its influence differed from passion.

Similarly, the significant influence of customer satisfaction on both WOM and CVP presents an opportunity for more research into the effects of passion on customer satisfaction.

It would also be valuable to compare people with no passion for live classical music concerts with those who are passionate about classical music so that our understanding of the impact and potential of passion as proposed in this research could be enhanced.

Further consideration could be given to applying both domain-related and episodic needs satisfaction scales to more vigorous testing and explanation of variance since the general level of needs satisfaction may not reveal complete results.

The low price sensitivity of arts attendees provides an interesting avenue for further research on the role of price in the marketing mix. Given that marketing theories are
commonly based on price, it would be interesting to evaluate the role of price sensitivity in the MPGB.

I also recommend that future work look at using experimental designs to confirm what has been presented here.

Finally, the MPGB could be tested in different domains such as sports and museums or galleries, to examine whether the same findings hold in other contexts. In this regard, employing cross-sectional, longitudinal studies will provide deeper insights.

In sum, while limitations exist in our study, they do not detract from the significance of the findings but instead provide platforms for future research. Above all, the strengths of our research remain and contribute to the body of knowledge on live classical music consumption.

*Closing thoughts*

The inclusion of passion and identity in the MGB has led to some inspiring realisations. This dissertation, grounded in quantitative research, demonstrates that empirical truth can be gleaned by building on existing and established research. More importantly, this dissertation's implementation of philosophical, psychological and marketing knowledge combined informs marketing practitioners of the limitations of consumerism. With consumerism shaped by the continuous exposure of consumers to desire-creating advertisements that rely on insecurities to engineer a sense of need, our findings on the contributions of passion and identity reveal that consumerism as a marketing strategy
is by itself futile since the impact of consumerism depends on personal relevance. On this note, given the manifestation of intrinsic desire into passion, which directly influences positive marketing behavioural outcomes, this research evidenced the need for marketing practitioners to consider more deeply the intrinsic aspects of consumer desire, and to perceive the attainment of goals as not simply conclusive of human motivation. In this sense, explaining what motivates consumer behaviour could essentially reflect Aristotle's quest for the highest good - that which is 'desirable for itself, not desirable for the sake of some other good, with all other goods being desirable for its sake.' Therefore, in light of the significance of passion, just as Aristotle himself had perceived human motivation in attaining a true sense of eudaimonia, we now have strong reason to consider the motivation behind classical music concert attendees as beyond just the satisfaction of extrinsic desires, and instead towards what intrinsically constitutes 'living well'.
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Appendix A: Email template to professional music organisations

Dear Megan,

Raelene said to contact you regarding a possible PhD research project with the MSO so I have forwarded you the previous email:

I am writing to kindly request your assistance in my RMIT University PhD research project.

My research is aimed at understanding why people attend classical music concerts and how the number of attendees, particularly younger people between the ages of 18-35, could be increased. Classical music has always been my passion, having formerly trained as a classical pianist, violinist, and conductor; and taught music as a profession. These experiences altogether made me realise the necessity of sustaining classical music as an art form. In order to complete the study I need to obtain information from classical music participants. I have a 25-minute online/hard copy survey prepared and I need around 400 responses and I am wondering whether you could provide some insights or assistance as to how I can collect the data.

I would appreciate anything you can offer to help me with this project and I am available to meet with you in person or talk over the phone at your convenience to provide more details. Keeping confidentiality in mind and in line with the PhD University ethics approval, no names or email contact details of participating individuals are required for the survey, thus protecting the privacy of individuals. I also anticipate the time frame for data collection to be from March 2014 till June 2014. Thereafter, I will be delighted to make available the findings of the survey to you, which may be useful for your own market research purposes.

Thank you for taking the time to read this letter and I look forward to your response.

Yours Sincerely,

Eudora Tong
(PhD candidate RMIT University)
21st March 2014
Appendix B: Full Questionnaire

Introduction

Before you begin the survey, please ensure that have attended a live classical music concert before (however long ago that was). You will find the survey to be not of relevance to you if you have not ever experienced attending a live classical music concert.

We would also like to mention that your participation in the Why do people attend classical music concerts? survey will help professional music organisations to better understand how the wider community perceives live classical music concerts, and how they might be able to sustain an otherwise dwindling art form. Completing the survey will additionally give you personal insight into the role of classical music in your own life.

Upon completion, you will receive a promotional code to an exclusive 20% discount on standard-priced tickets for The King's Singers Great American Songbook at Melbourne Recital Centre on 3 & 4 July - Paying tribute to the most enduring and influential American popular songs of the 20th century, The King's Singers perform the best of Cole Porter, Irving Berlin, Gershwin and more in a swinging evening of hits and classics.

By leaving your contact email address at the end, you will also stand a chance to win one of two double passes to a remaining concert from Melbourne Chamber Orchestra's Friday night season at Deakin Edge.

We hope you will enjoy doing the survey.
INVITATION TO PARTICIPATE IN A RESEARCH PROJECT

PARTICIPANT INFORMATION

*Project Title:* Why do people attend classical music concerts?

*Investigators:*

Eudora Tong (PhD candidate RMIT University) – eudora.tong@rmit.edu.au

Dr. Christopher White (Chief Investigator) – +61 3 9925 5907, christopher.white@rmit.edu.au

Professor Tim Fry (Second supervisor) – +61 3 9925 5860, tim.fry@rmit.edu.au

Dear Sir or Madam,

You are invited to participate in a research project being conducted by Eudora Tong and Dr. Christopher White at RMIT University. Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate. If you have any questions about the project, please ask one of the investigators.

*Who is involved in this research project? Why is it being conducted?*

The PhD candidate and Chief Investigator for this project are Eudora Tong and Dr. Christopher White respectively. In being conducted as part of a Doctor of Philosophy degree, the project has been approved by the RMIT Human Research Ethics Committee.

*Why have you been approached?*

You have been invited to participate in this survey in light of your experience at live classical music concerts.

*What is the project about? What are the questions being addressed?*

The present study seeks to understand what draws people to attend classical music concerts, as decreasing audience numbers and aging audience data bases threaten the future of classical music. The objective of this dissertation is therefore to make a theoretical and practical contribution to the Arts by enhancing understandings of psychological factors that
influence classical music concert attendance, and add knowledge to how attendance numbers, particularly that of younger people, can be increased. Ideally, there will be a total of 400 people’s responses to the survey.

If I agree to participate, what will I be required to do?

Should you agree to participate, you will be required to complete a 25-minute survey (either online or in hard copy) that asks about your feelings and behaviour towards attending classical music concerts, your universal needs, and includes five brief demographic questions.

Three example questions found in the questionnaire are given below. You are most welcome to examine these test materials before deciding whether to participate:

1. “From the scales below, please choose a number to indicate your attitudes towards attending classical music concerts.”
   For me, attending a classical music concert would be:
   
   Foolish | 1 | 2 | 3 | 4 | 5 | 6 | Wise | 7

2. “From the scales below, please choose a number to indicate how much control you have over the decision to attend classical music concerts.”
   2a) How much personal control do you feel you would have over whether or not you attend a classical music concert from now on?
   No control | Complete control
   | 1 | 2 | 3 | 4 | 5 | 6 | 7

   2b) How much control do you have over whether you do or do not attend a classical music concert from now on?
   Very little control | Complete control
   | 1 | 2 | 3 | 4 | 5 | 6 | 7

By participating in this survey, you are likely to come across questions that seemingly ask the same questions but are worded differently. In so doing, answering these questions might appear unnecessary to you. However, kindly be assured that these questions are actually measuring separate and valuable components.
What are the possible risks or disadvantages?

There are definitely no perceived risks or disadvantaged associated with participating in the study. If you are unduly concerned about your responses to any of the questionnaire items or if you find participation in the project distressing, you should contact Dr. Christopher White at 99255907 as soon as convenient. Dr. Christopher White will be available to discuss your concerns with you confidentially and suggest appropriate follow-up, if necessary.

What are the benefits associated with participation?

There are no direct benefits to participants, although if you choose, you can enter a draw to win a ticket to a classical music concert. As relatively little academic research has been done in terms of a psychological study of consumers of classical music, by participating in this survey, you will be making an invaluable and indelible contribution to the sustenance of a declining art form.

What will happen to the information I provide?

All the information will be treated anonymously. You are not required to provide any identifying information.

Furthermore, any information that you provide can be disclosed only if (1) it is to protect you or others from harm, (2) if specifically required or allowed by law, or (3) you provide the researchers with written permission. Thereafter, when the research is completed, the results of the findings will be published as a thesis in the RMIT Repository - which is a publicly accessible online library of research papers. The data will also be aggregated, and no individuals or intuitions will be identifiable in published results. Following which, the research data (i.e., the raw information) will be kept securely at RMIT for five years after publication before being destroyed, although the final research paper will remain online.

Because of the nature of data collection, we are not obtaining written informed consent from you. Instead, we assume that you have given consent by your completion and return of the materials (i.e., online survey or hard copy questionnaire).

What are my rights as a participant?

As a participant, you have these rights:

- The right to withdraw from participation at any time, and you will not be disadvantaged in any way should you decide to do so.
- The right to have any questions answered at any time - before, during and after completing the questionnaire.
• The right to have any unprocessed data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.

**Whom should I contact if I have any questions?**

Should you have any questions, please contact the chief investigator, Dr. Christopher White, whose details can be found above.

**What other issues should I be aware of before deciding whether to participate?**

There are no further or other ethical issues that you need to be aware of.

Yours Sincerely,

_______________

Eudora Tong

PhD candidate RMIT University

_______________

Dr. Christopher White

Chief Investigator

_______________

Professor Tim Fry

Second supervisor

If you have any concerns about your participation in this project, which you do not wish to discuss with the researchers, then you can contact the Ethics Officer, Research Integrity, Governance and Systems, RMIT University, GPO Box 2476V VIC 3001. Tel: (03) 9925 2251 or email human.ethics@rmit.edu.au
Security of the website

Users should be aware that the World Wide Web is an insecure public network that gives rise to the potential risk that a user’s transactions are being viewed, intercepted or modified by third parties or that data which the user downloads may contain computer viruses or other defects.

Security of the data

This project will use an external site to create, collect and analyse data collected in a survey format. The site we are using is Qualtrics. If you agree to participate in this survey, the responses you provide to the survey will be stored on a host server that is used by Qualtrics. No personal information will be collected in the survey so none will be stored as data. Once we have completed our data collection and analysis, we will import the data we collect to the RMIT server where it will be stored securely for five (5) years. The data on the Qualtrics host server will then be deleted and expunged.
In these sections, please indicate your views by circling a number for every statement. Please be aware that some statements may seem like a repetition of the previous one.

Section I

1. From the scales below, please choose a number to indicate your attitudes towards attending classical music concerts.
For me, attending a classical music concert would be:

1. Foolish
   1 2 3 4 5 6 7
   Wise

2. Harmful
   1 2 3 4 5 6 7
   Beneficial

3. Pleasant
   1 2 3 4 5 6 7
   Unpleasant

4. Enjoyable
   1 2 3 4 5 6 7
   Unenjoyable

2. From the scales below, please choose a number to indicate whether you anticipate experiencing these positive emotions prior to attending classical music concerts.
The thought of being able to attend a classical music concert makes me feel...

1. Excited:  Strongly disagree
   1 2 3 4 5 6 7
   Strongly agree

2. Glad:  Strongly disagree
   1 2 3 4 5 6 7
   Strongly agree

3. Satisfied:  Strongly disagree
   1 2 3 4 5 6 7
   Strongly agree

4. Happy:  Strongly disagree
   1 2 3 4 5 6 7
   Strongly agree
3. From the scales below, please choose a number to indicate how much control you have over the decision to attend classical music concerts.

PBC2. How much control do you have over attending a classical music concert from now on?
Absolutely no control
1 2 3 4 5 6 7

PBC3. How much personal control do you feel you would have over whether or not you attend a classical music concert from now on?
No control
1 2 3 4 5 6 7

PBC4. How much control do you have over whether you do or do not attend a classical music concert from now on?
Very little control
1 2 3 4 5 6 7

4. From the scales below, please choose a number to indicate your level of ease in performing the behaviours listed below.

F1. If I wanted to, I could easily attend a classical music concert.
Extremely unlikely
1 2 3 4 5 6 7

F2. For me, attending a classical music concert would be...
Difficult
1 2 3 4 5 6 7

F3. What is the likelihood that, if you tried, you would be able to attend a classical music concert?
Unlikely
1 2 3 4 5 6 7

F4. How certain are you that you could attend a classical music concert if you wanted to?
Not at all certain
1 2 3 4 5 6 7
5. Using the following scales, please choose a number to indicate the overall strength (intensity) of your desire to attend classical music concerts.

D1. My desire to attend classical music concerts can best be expressed as:

<table>
<thead>
<tr>
<th>Weak</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

D2. I want to attend classical music concerts:

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

D3. I feel an urge (need) to attend classical music concerts:

<table>
<thead>
<tr>
<th>No urge at all</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong urge</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

D4. My overall wish to attend classical music concerts can be summarised as follows:

<table>
<thead>
<tr>
<th>No wish at all</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong wish</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

6. From the scales below, please choose a number to indicate the likelihood of you performing the behaviours listed below:

V1. I will try to buy a concert ticket for a classical music concert.

<table>
<thead>
<tr>
<th>Very unlikely</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very likely</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

V2. I intend to buy a concert ticket for a classical music concert.

<table>
<thead>
<tr>
<th>Completely disagree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Completely agree</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

V3. I will expend effort on buying a ticket for a classical music concert.

<table>
<thead>
<tr>
<th>Completely disagree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Completely agree</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

V4. In my efforts to buy tickets for classical music concerts I know how to make sure I can buy the tickets I want.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
PBC1. It is mostly up to me to decide whether or not I attend a classical music concert from now on.

Strongly disagree 1 2 3 4 5 6 7

V5. I would be prepared to invest a lot of effort in buying a ticket for a classical music concert.

Strongly disagree 1 2 3 4 5 6 7

V6. Even if buying a ticket for a classical music concert was really difficult, I would keep trying.

Strongly disagree 1 2 3 4 5 6 7

V7. I have given a lot of thought to how to go about buying a ticket for a classical music concert.

Strongly disagree 1 2 3 4 5 6 7

V8. I have made plans for how I will buy a ticket for classical music concerts in future.

Strongly disagree 1 2 3 4 5 6 7

V9. I would keep trying to buy a ticket in order to attend a classical music concert no matter how difficult it was.

Strongly disagree 1 2 3 4 5 6 7

7. **Please indicate the frequency of your recent attendances at classical music concerts:**

How many classical music concerts have you attended during the past two years?

_________
Section II

8. For this section, please indicate the extent you agree or disagree with each of the following statements:

SN1. People who are important to me would want me to attend classical music concerts.
   Strongly disagree   Strongly agree
   1         2          3          4          5          6          7

P1. Attending classical music concerts allows me to have a variety of experiences.
   Strongly disagree   Strongly agree
   1         2          3          4          5          6          7

CVP1. If I notice a problem at a classical music concert e.g., with the quality of the service or performance etc. that can be improved upon, I will inform an employee, or share my opinions with other customer even if it doesn’t affect me.
   Strongly disagree   Strongly agree
   1         2          3          4          5          6          7

P4. Attending classical music concerts reflects the qualities I like about myself.
   Strongly disagree   Strongly agree
   1         2          3          4          5          6          7

WOM4. I am proud to tell others that I attend classical music concerts.
   Strongly disagree   Strongly agree
   1         2          3          4          5          6          7

P5. Attending classical music concerts is in harmony with the other activities in my life.
   Strongly disagree   Strongly agree
   1         2          3          4          5          6          7

RB4. I would be more willing to attend a classical music concert in the future.
   Strongly disagree   Strongly agree
   1         2          3          4          5          6          7

P7. I am completely taken with attending classical music concerts.
   Strongly disagree   Strongly agree
   1         2          3          4          5          6          7

SN3. People who are important to me think that I should attend classical music concerts.
   Strongly disagree   Strongly agree
   1         2          3          4          5          6          7

CVP2. I make constructive suggestions to the employees of venues that host classical music concerts on how to improve the service they provide.
   Strongly disagree   Strongly agree
   1         2          3          4          5          6          7
P2. The new things that I discover from attending classical music concerts allow me to appreciate classical music concerts even more.

Strongly disagree 1 2 3 4 5 6 7

WOM2. I've told more people about me attending classical music concerts than I've spoken to about most other entertainment events.

Strongly disagree 1 2 3 4 5 6 7

SN2. People who are important to me would approve of my attending classical music concerts.

Strongly disagree 1 2 3 4 5 6 7

WOM3. I have only good things to say about attending classical music concerts.

Strongly disagree 1 2 3 4 5 6 7

RB1. The likelihood of me attending a classical music concert has increased over time.

Strongly disagree 1 2 3 4 5 6 7

P6. Attending classical music concerts is a passion that I manage to control.

Strongly disagree 1 2 3 4 5 6 7

RB2. My willingness to attend a classical music concert has increased over time.

Strongly disagree 1 2 3 4 5 6 7

P3. Attending classical music concerts allows me to have memorable experiences.

Strongly disagree 1 2 3 4 5 6 7

RB3. I would consider attending a classical music concert in the future.

Strongly disagree 1 2 3 4 5 6 7

CVP3. I let the employees of venues that host classical music concerts know of the possible ways they can better serve my needs.

Strongly disagree 1 2 3 4 5 6 7

WOM1. I mention attending classical music concerts to others quite frequently.

Strongly disagree 1 2 3 4 5 6 7
CVP4. I have shared useful ideas on how to improve the services provided by venues that host classical music concerts with the employees of these venues.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
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<td>5</td>
<td>6</td>
<td>7</td>
</tr>
</tbody>
</table>

Section III

Questions 9 and 10.

From the scales below, please choose a number to indicate your level of agreement with each statement.

9. I4. Attending a classical music concert is something I rarely even think about.
   Strongly agree
   | Strongly disagree |
   | 1 2 3 4 5 6 7 |

I2. I would feel a sense of loss if I were forced to give up attending classical music concerts.
   Strongly agree
   | Strongly disagree |
   | 1 2 3 4 5 6 7 |

I3. I really don't have any clear feelings about attending classical music concerts.
   Strongly agree
   | Strongly disagree |
   | 1 2 3 4 5 6 7 |

I4. Attending classical music concerts is an important part of who I am.
   Strongly agree
   | Strongly disagree |
   | 1 2 3 4 5 6 7 |

10. BNC3. I have not been able to learn interesting new skills recently.
    Not at all true
    | Very true |
    | 1 2 3 4 5 6 7 |

BNR1. I really like the people I interact with.
   Not at all true
   | Very true |
   | 1 2 3 4 5 6 7 |

BNA2. I generally do not feel free to express my ideas and opinions.
   Not at all true
   | Very true |
   | 1 2 3 4 5 6 7 |

BNR5. The people in my life care about me.
   Not at all true
   | Very true |
   | 1 2 3 4 5 6 7 |

BNC1. Often, I do not feel very competent.
   Not at all true
<p>| Very true |
| 1 2 3 4 5 6 7 |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>BNA3. I feel like I can pretty much be myself in my daily situations.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>Not at all true</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<td>7</td>
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<tr>
<td>Very true</td>
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<tr>
<td>BNR6. The people I interact with regularly do not seem to like me much.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
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<tr>
<td>Not at all true</td>
<td>1</td>
<td>2</td>
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<td>Very true</td>
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<tr>
<td>BNC2. People I know tell me I am good at what I do.</td>
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<td>6</td>
<td>7</td>
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<tr>
<td>Not at all true</td>
<td>1</td>
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<tr>
<td>Very true</td>
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<tr>
<td>BNA1. I feel like I am free to decide for myself how to live my life.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
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<tr>
<td>Not at all true</td>
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<tr>
<td>Very true</td>
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<tr>
<td>BNR3. I pretty much keep to myself and don't have a lot of social contacts.</td>
<td>1</td>
<td>2</td>
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<tr>
<td>Not at all true</td>
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<td>Very true</td>
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<tr>
<td>BNC5. In my life I do not get much of a chance to show how capable I am.</td>
<td>1</td>
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<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>Not at all true</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<tr>
<td>Very true</td>
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<tr>
<td>BNR7. People are generally pretty friendly towards me.</td>
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<td>2</td>
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<td>7</td>
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<td>Not at all true</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>Very true</td>
<td></td>
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<tr>
<td>BNC4. Most days I feel a sense of accomplishment from what I do.</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<td>5</td>
<td>6</td>
<td>7</td>
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<td>7</td>
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<tr>
<td>Very true</td>
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<tr>
<td>BNR2. I get along with people I come into contact with.</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<td>6</td>
<td>7</td>
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<tr>
<td>Not at all true</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
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<tr>
<td>Very true</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>BNC6. I often do not feel very capable.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
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<tr>
<td>Not at all true</td>
<td>1</td>
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<tr>
<td>Very true</td>
<td></td>
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<tr>
<td>BNR4. I consider the people I regularly interact with to be my friends.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
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<tr>
<td>Not at all true</td>
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<tr>
<td>Very true</td>
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</table>
Section IV

The following questions are designed to help us understand you better (tick one):

(11) What is your gender?  M _____ F _____

(12) What is your age?
   Below 19 _____
   20-30 _____
   31-40 _____
   41-50 _____
   51-60 _____
   61-70 _____
   71-80 _____
   80 and above _____

(13) What is your highest level of education?
   Postgraduate _____
   Degree _____
   TAFE _____
   Secondary school _____

(14) What is your current occupation? (Previous occupation if you have retired)
   Group 1: Senior management in large business organisation, government administration and defence, and qualified professionals _____
   Group 2: Other business managers, arts/media/sportspersons and associate professionals _____
   Group 3: Tradesmen/women, clerks and skilled office, sales and service staff _____
   Group 4: Machine operators, hospitality staff, assistants, labourers and related workers _____
   Group 5: Full-time students _____
   Group 6: Unemployed _____

(15) What is your annual income?
   Under $20 000 _____
   $ 20 000 – 29 000 _____
$ 30 000 - 39 000
$ 40 000 - 49 000
$ 50 000 - 59 000
$ 60 000 - 69 000
$ 70 000 - 79 000
$ 80 000 - 89 000
$ 90 000 and over

(16) If you would like to stand a chance to win one of two double passes to a remaining concert from Melbourne Chamber Orchestra’s Friday night season at Deakin Edge, kindly provide an email address for contact below.

____________________________________
_______________________________________________________________

Thank you for taking the time to complete the survey; your invaluable contribution is most appreciated. Please mail the survey back in the attached self-addressed envelop, stating a return postal address or email contact in order for us to send you your exclusive 20% discount to standard-priced tickets for The King’s Singers Great American Songbook at the Melbourne Recital Centre.
Appendix C: Table of key definitions and constructs

Table 8
Table of key definitions and constructs

<table>
<thead>
<tr>
<th>Key Constructs</th>
<th>Definition</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attitudes</td>
<td>One's positive or negative evaluation of performing a behaviour</td>
<td>Ajzen &amp; Fishbein (1980)</td>
</tr>
<tr>
<td>Subjective Norms</td>
<td>The perceived social pressure to perform or not perform a behaviour exerted by important others</td>
<td></td>
</tr>
<tr>
<td>Perceived Behaviour Control</td>
<td>One's perception of the ease or difficulty of behavioural performance based on one's underlying beliefs of the existence or absence of vital resources or opportunities</td>
<td></td>
</tr>
<tr>
<td>Desire</td>
<td>Being object driven towards someone or something in the future</td>
<td>Linstead &amp; Brewis (2007)</td>
</tr>
<tr>
<td>Intention</td>
<td>A further step in the decision-making process and implies some form of commitment to the action</td>
<td>Malle &amp; Knobe (2001)</td>
</tr>
<tr>
<td>Anticipated Emotions</td>
<td>How one feels about outcomes relating to goal pursuit so that through the appraisal of goal attainment and failure, a behaviour towards goal pursuit occurs</td>
<td>Bagozzi et al. (1998)</td>
</tr>
<tr>
<td>Past Behaviour</td>
<td>One's past behaviour is associated with one's present and future behaviour as the same means and choices that have proven to be instrumental in the past are highly valued in the present and thus tend to be repeated</td>
<td>Perugini &amp; Bagozzi (2001)</td>
</tr>
<tr>
<td>Word-of-Mouth</td>
<td>An indication of loyalty to an organisation when customers say positive things and recommend the organisation to others</td>
<td>Boulding, Ajay, Staelin, &amp; Zeithaml (1993)</td>
</tr>
<tr>
<td>Repurchase Behaviour</td>
<td>An indication of loyalty behaviour when consumers remain loyal to the organisation without consideration for service provider change</td>
<td>Leverin &amp; Liljander (2006)</td>
</tr>
<tr>
<td>Customer Voluntary Participation</td>
<td>A form of loyalty behaviour when customers voluntarily provide feedback and suggestions to organisations</td>
<td>Maxham &amp; Netemeyer (2003)</td>
</tr>
<tr>
<td>Passion</td>
<td>A strong inclination towards an activity that people like, invest time and energy in, and consider important</td>
<td>Vallerand et al. (2003)</td>
</tr>
<tr>
<td>Identity</td>
<td>One's identity is integrated within</td>
<td>Callero (1985)</td>
</tr>
</tbody>
</table>
one’s self-concept such that one is motivated to reinforce and confirm one’s sense of self

<table>
<thead>
<tr>
<th>Basic Need for Competence</th>
<th>The need to have skills-enhancing strategies</th>
<th>Deci &amp; Ryan (2002)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic Need for Autonomy</td>
<td>The need for a sense of personal initiative</td>
<td></td>
</tr>
<tr>
<td>Basic Need for Relatedness</td>
<td>The need to be connected to significant others</td>
<td></td>
</tr>
<tr>
<td>Socioeconomic status (SES)</td>
<td>An economic and sociological combined total measure of a person's income, education and occupation, considered in relation to the person's social standing</td>
<td>Calixto &amp; Anaya (2014)</td>
</tr>
<tr>
<td>Cultural capital (CC)</td>
<td>The set of norms, values, beliefs and other psychological responses that determine purchase choices, and articulate tastes and consumption behaviour</td>
<td>Bourdieu (1984)</td>
</tr>
<tr>
<td>Perceived value</td>
<td>Referred to as the relationship between 'quality-given price' and 'price-given quality' so that price influences a customer’s evaluation of quality and their satisfaction</td>
<td>Voss, Parasuraman, &amp; Grewal, (1998)</td>
</tr>
<tr>
<td>Experiential value</td>
<td>Represents the outcome of aggregate experiences of consumption of consumers’ affective responses to objects</td>
<td>Aurier et al. (1998)</td>
</tr>
<tr>
<td>Service quality</td>
<td>Refers to the actual performance of the entire service as received by the customer</td>
<td>Grönroos (1990)</td>
</tr>
<tr>
<td>Relationship marketing</td>
<td>Building enduring relationships to establish, maintain and enhance relationships with consumers to better meet the organisation and consumers’ objectives</td>
<td>Grönroos (1996)</td>
</tr>
<tr>
<td>Intrinsic measure of the audience experience</td>
<td>Four components of the audience experience – knowledge, risk, authenticity and collective engagement – set the benchmark for audiences' measure of quality</td>
<td>Radbourne et al. (2009)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Abbreviations</th>
<th>Theoretical Models</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>TPB</td>
<td>The Theory of Planned Behaviour</td>
<td>Perugini &amp; Bagozzi (2001)</td>
</tr>
<tr>
<td>MGB</td>
<td>The Model of Goal-Directed Behaviour</td>
<td></td>
</tr>
<tr>
<td>MPGB</td>
<td>The Model of Passion and Goal-Directed Behaviour</td>
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</tbody>
</table>