

ASSESSING FORMATIVE ARTSCAPE TO PREDICT OPERA ATTENDEES' LOYALTY

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Abstract

Purpose - This paper posits servicescape from a multidimensional formative approach beyond mere conceptualizations limited to its physical dimensions. An analysis is carried out in order to predict loyalty behaviours in a cultural service.

Design/methodology/approach - Partial Least Square (PLS) was conducted for testing a third-order aggregate formative construct of servicescape on a sample of 867 opera goers. In addition, we carried out a predictive performance assessment of our model.

Findings - The proposed research model was largely supported by the evidence. Results show that the physical (exterior and interior) and social dimensions (employees' and attendees' characteristics and interactions) must be considered together in the artscape, servicescape named in the performing arts services, conceptualization and measurement. An appropriate servicescape can be of vital importance in the perception and subsequent consumer evaluation of the service in terms of loyalty.

Originality/value – We make a relevant contribution in the configuration of high-order formative constructs, showing that marketing literature should appraise servicescape from a comprehensive perspective in order to predict post-consumption behaviour.

Practical implications - Cultural managers are provided in terms of highlighting the importance of managing the artscape in all its dimensions, not only physical but also social. showing its relevance as an antecedent of opera goers' loyalty.

Social implications – Besides the cultural product itself, designing appropriate artscares can enhance the experience and post-use behaviour of performing arts attendees.

Research limitations/implications - Further research is required to extend the analysis of the servicescape.

Keywords: servicescape, artscape, cultural services, dimensionality, performing arts, loyalty, partial least square, prediction.

Article classification: Research paper

1. Introduction.

Since Bitner's (1992) introduction of the servicescape concept, many conceptual and empirical studies have been conducted given its relevance in consumer behaviour processes (Wakefield and Blodgett, 2016). Lovelock, Wirtz and Chew (2008) identify that servicescape is useful in three ways: First, as a creator of the message that the organization wants to convey. Second, as the attention source of the customers targeted. Third, as an originator of impressions for enhancing the service experience in the right direction.

Servicescape is defined as the environment or setting where the consumer experience is created in the service encounter (Harris and Eze, 2008; Hooper et al., 2013). Traditionally, academic approaches to the servicescape have suffered from conceptual proposals limited to its physical dimension (Grayson and McNeill, 2009) or

isolated proposals in its social dimension (Hanks and Line, 2018; Tombs and McColl-Kennedy, 2003), except for crowding as a specific tangible interaction mainly in retailing services (Machleit et al., 2000). However, some researchers have realized that social elements in the service encounter are sufficiently significant *per se* to also warrant consideration as part of the servicescape (Hoffman and Turley, 2002; Turley and Milliman, 2000). Nonetheless, not only physical elements but also social ones contribute to the service experience (Lin and Liang, 2011; Uhrich and Benkenstein, 2012). Consequently, the literature generally lacks proposals that widely explain the assessment of the servicescape (Mari and Poggesi, 2013; Nilsson and Ballantyne, 2014).

Servicescape models have been usually approached based on reflective measurement configurations, which also form the basis of much of the scale development literature in general (O'Cass and Carlson, 2012). Since PLS is considered to be more adequate in explaining complex models, an alternative to reflective model conceptualization is the use of formative models (O'Cass and Carlson, 2012). In this context, the application of PLS path modelling made it possible to extend the theoretical contributions of the literature (Akter et al., 2010) and plays a substantial role to address the interplay between confirmation and prediction in an effort to advance our understanding of consumer behaviour.

The importance of the servicescape in hedonic services has been considered in several studies, particularly in collective hedonic services (Ng et al., 2007). The performing arts, as a defined collective hedonic service, requires an elaborate servicescape where attendees and employees perform actions within the servicescape (Bitner, 1992). Servicescape has been demonstrated relevant for several approach behaviours, including loyalty (Wakefield and Blodgett, 2016).

Performing arts organizations continuously face serious financial constraints due to reduced public spending on the arts and diminishing private support (Troilo et al., 2014). Opera, as a category of the performing arts, is not capable of generating enough incomes from its activity (Baumol and Bowen, 1966). Traditionally, the financing model of European opera theatres has largely drawn from public and private funding, where the public sphere has been more supportive than the private one, based on the premise of not obtaining sufficient economic returns. In Europe, high public subsidies and low box office revenues show that opera houses are economically supported by public entities because of the great social and cultural consideration of opera held by governments (Agid and Tarondeau, 2010). Opera managers are trying to depend less on external resources -public or private- and obtain more balanced budgets (Frey, 1999). However, particularly in the current Spanish context, there continues to be a strong dependence on public subsidies (Alternativas, 2017). Although there has been growing interest in implementing marketing principles in the performing arts sector, there is a need to expand approaches to marketing orientation, surpassing product orientation, in favour of the cultural experience. Due to current tendencies such as demographic changes and changing leisure patterns, opera organizations have to make new efforts in audience development (Jobst and Boerner, 2011). Drawing on the experiential consumption literature, core services in the cultural sector are now insufficient as the only main ingredients in the cultural experience. In order to enhance audience development, performing arts organizations, first and foremost, must learn about attendees' satisfaction, intentions to repurchase and finally, loyalty from pre-consumption to post-consumption. Increasingly, as a financing approach, loyalty is still a major concern for performing arts organizations in most European countries (Colbert, 2012; Rentschler et al., 2001). Apart from the traditional positive impacts of culture in citizens presented by the literature (Fillis, 2011; Popescu, 2007), consumers enjoy the performing arts and it has an impact in cultural consumer

behaviour (Hume and Sullivan Mort, 2010; Palmer and Koenig-Lewis, 2010). Customer loyalty is a pillar of financial strength and viability for performing arts organizations (Troilo et al., 2014). In this context, servicescape, artscape in cultural services, acquires greater significance as an attractive element and it is a strategic component in cultural services, including performing arts services (Carù and Cova, 2005; Kwortnik, 2008). However, while there is an extensive level of knowledge about servicescape impact on customer loyalty in the services marketing literature, research on attendees' loyalty in performing arts organizations is still scarce. It should be necessary to understand the reliable impact of artscape on attendees' loyalty.

Our research covers the gap due to the lack of research addressing wide theoretical and operational servicescape approaches (Mari and Poggesi, 2013), and its influence in post-use behaviour. Because of the previous discussion, our first objective is to conceptualize and operationalize the servicescape construct (artscape), providing a deeper understanding. For that, this study articulates a formative configuration to the servicescape construct in a comprehensive and multidimensional way. Next, we provide empirical evidence to validate the model and use a reliable instrument to assess the servicescape by PLS methodology. Following from this and considering previous literature applications (De Moura Maciel et al., 2019; Ranjan and Read, 2016), the model is extended to incorporate and predict the effect that servicescape, conceptualized as a multicomponent formative third-order model, has on post-use response of consumers in hedonic services. Specifically, we investigate the relationship of the servicescape and loyalty in performing arts attendees. In this sense, this paper helps to fill a research gap in the area of the servicescape applications in performing arts, named artscape, also considered to be hedonic services. The model was tested using Structural Equation Modelling based on Partial Least Squares, using a sample of 867 operagoers. In order to achieve the proposed objectives, this paper is organized as follows: the first section explains the theoretical framework of servicescape. We then develop a model that adapts the servicescape to the performing arts (artscape) and establish the hypothesis. The methodology section that follows describes the information-gathering process and the scales used. Next, we present and discuss the results. Finally, the conclusions and limitations of our research, together with management implications are presented.

2. Theoretical framework: literature review

In relation to service production, the services marketing literature identifies four key elements (Grove et al., 2000; Hill et al., 2003): organizations' staff, consumers, place where service encounters take place and actions that define the consumers' experience. Moisio and Arnould (2005) add the importance of the interaction of these elements, as well as the consumption context. The purchase moment is a specific context that may be the cue that sets tacit social rules, which predetermine customer behaviour during the service encounter (Tombs and McColl-Kennedy, 2003). As Moisio and Arnould (2005) point out, depending on the type of context, the consumer acquires different levels of engagement. His/her role can be active, passive or interchangeable. Depending on the type of consumption context, servicescape plays a determinant role in the development of the service encounter and the definition of the consumption environment.

2.1 Conceptualization of the servicescape

In order to define the servicescape, it is noticeable that there is not an exact chronological evolution in the considerations of its definition. However, we observe in figure 1 that definitions can be grouped according to the authors' considerations as part of the servicescape. Some authors have identified the servicescape as the location of the

service encounter (Grove et al., 2000). Other authors consider servicescape not only as a location but also as an element which can produce a result (Arnould et al., 1998; Hoffman et al., 2003; Pareigis et al., 2012). Others consider that the servicescape is a broader concept and define it as a set of physical and social elements (Bitner, 1992; Keillor et al., 2004; Tombs and McColl-Kennedy, 2003). The most complete definitions of servicescape include the abovementioned perspectives and also connect with consumer behaviour (Ezeh and Harris, 2007; Harris and Ezeh, 2008). Therefore, a current and comprehensive definition identifies servicescape as the environment or setting where all of the following are present: the creation and taking place of a consumer experience and service encounter in order to obtain a particular and desirable consumer behaviour, composed of physical and social elements (Ezeh and Harris, 2007; Harris and Ezeh, 2008).

FIGURE 1 IS INSERTED HERE

2.2 Dimensionality of the servicescape

It is generally remarked that a physical dimension is crucial in describing the servicescape, although some researchers have realized that social elements in the service encounter warrant sufficient importance in themselves to be considered as part of the servicescape as well (Tombs and McColl-Kennedy, 2003). According to Tombs and McColl-Kennedy (2003), social servicescape is a dynamic environment, and not permanent as Bitner (1992) argued. Line and Hanks' (2018), critics of Bitner's (1992) tripartite servicescape model, posit that although the proposed dimensions (i.e., ambience, layout, and signage) are undeniably reflections of the service environment, this dimensionality is exclusively a function of the physical servicescape and ignores the potentially important socially derived aspects of the consumption environment (Baker, 1986; Tombs and McColl-Kennedy, 2003; Wu, 2007). Recent research, without ignoring the preceding literature, believes in the coexistence of social and physical dimensions in the servicescape (Harris and Ezeh, 2008; Hooper et al., 2013; Lin and Liang, 2011; Uhrich and Benkenstein, 2012). These authors build upon the previous research developed by Baker et al (1994) or Bitner(1992). Consequently, social and physical dimensions should be considered together in the analysis of the servicescape (Kwortnik, 2008; Mari and Poggesi, 2013). Although some researchers have argued for an expanded conceptualization of servicescape to include all the socially symbolic, and the natural/ environmental dimensions (e.g. Rosenbaum and Massiah, 2011), however it does not indeed constitute a servicescape, but an experiencescape (Pizam and Tasci, 2019). New approaches including multisensory stimuli of the servicescape has been defined as sensescape (Buzova et al., 2020).

2.2.1 Physical dimension of the servicescape.

The analysis of the physical dimension of the servicescape is linked to the atmospheric elements whether tangibles (i.e. the building, carpeting, fixtures, decorations) or intangibles (i.e colour schemes, music, temperature, scents) (Hoffman and Turley, 2002). Atmospherics provide additional information to the consumer about appropriate behaviour or the development of the process of the service delivery (Hoffman and Turley, 2002). They contribute to enhanced perceptions of the service quality and play a critical role in consumer expectations and perceptions (Bitner, 1992; Hoffman and Turley, 2002). Nevertheless, apart from the atmospherics, the literature includes other elements as physical (see table 1) related to ambience, design, layout and the functionality of the servicescape.

2.2.2 Social dimension of the servicescape.

Tangible social characteristics sometimes have been considered as part of the physical servicescape without distinguishing their social nature. In fact, they are often identified and analysed inside its physical dimension (Grayson and McNeill, 2009). Actually, the participating agents (consumers and employees) in the service encounter, influence and modify the physical servicescape through elements like characteristics (Grayson and McNeill, 2009) or interactions (Rosenbaum and Massiah, 2011) (see table 1). Moore *et al* (2005) attach great importance to customer-employee and customer-customer' interactions. Customer-employee interactions require attention in two foci. First, employees as instruments of the good delivery of service (Parasuraman et al., 1985) and generators of a desirable and closer relationship with the consumer (Moore et al., 2005). Second, customers as producers of service (Moore et al., 2005). Customer-employee interactions are based in protocols and sociability (Grove and Fisk, 1997). Regarding customer-customer interactions, Grove and Fisk (1997) point out that the behaviour of other customers, whether good or bad, affects the overall service experience assessment. Researchers have come to refer to the impact of others in the consumption space (Bustamante and Rubio, 2017; Hanks et al., 2017).

Unfortunately, customer interactions among themselves are beyond the control of the organization, although customers consider that the organization is responsible for controlling consumer behaviour as part of the service provided (Moore et al., 2005). Interactions, except for the particular case of crowding (Machleit et al., 2000), have surprisingly not been analysed, although most services are focused on experiences which need employee-customer contact. The social component unquestionably determines experience through direct interactions between customers and other actors in the service encounter, such as employees and other customers (Bustamante and Rubio, 2017).

TABLE 1 IS INSERTED HERE

3. Research model: measurement and hypothesis in performing arts.

Although servicescape has been traditionally studied in utilitarian services (Mari and Poggesi, 2013), it has gradually been extended to hedonic services like sports, amusement parks, festivals, casinos, cruises and so on, but considering only the physical elements of servicescape (Hightower et al., 2002; Kwortnik, 2008; Lee et al., 2008; Slåtten et al., 2011) in order to make tangible the immaterial services involved (Hill et al., 2003). In contrast, current research defends the need to study social elements in hedonic services (Moore et al., 2005; Uhrich and Benkenstein, 2012), and particularly in the performing arts (Nguyen et al., 2012). In museums, Kesner (2006) concludes that a suitable servicescape is fundamental in an organization's success. In the case of performing arts, Nguyen et al (2012) have demonstrated the importance of the social elements of the servicescape. In the performing arts, it is fundamental to consider joint consumptions as integrating experiences where value is inherent to the interactions (Holt, 1995).

As noted by Ezech and Harris (2007), classification and grouping servicescape dimensions differs according to the industry under consideration. The distinctive features and the newness of this cluster lie in the introduction of industry-specific stimuli in the analysis, thus extending the servicescape application. The theoretical framework considers servicescape's adaptations as a context-specific type of servicescape. In line with the proposals of other authors in other service contexts like sportscape (Wakefield and Blodgett, 1994), healthscape (Hutton and Richardson, 1995) dinescape (Ryu and Jang, 2007), shipscape (Kwortnik, 2008), cruisescape (Åström, 2017), eduscape (Wells and Daunt, 2016) or festivalscape (Lee et al., 2008), we propose that the concept of

servicescape in the performing arts be named *artscape*. Our study conceptualizes an artscape as a context-specific type of servicescape that includes both the man-made physical and social environment in which the performing arts service is delivered. Performing arts services are described as hedonic, collective, complex, non-durable, experiential, essentially intangible and with high emotional involvement. Besides, they are produced and consumed simultaneously in a unique place (Hill et al., 2003), principally at the front office of the organization where the customer consumption experience takes place (Bitner, 1992; Hightower et al., 2002). Although the level of customization is low, the organization typically invests considerable time in the customer relationship. Tangibles and intangibles are essential in the creation of experience in the services, and particularly in the performing arts (Hill et al., 2003). Except for the case of museums (Kottasz, 2006) as visual arts, servicescape in the performing arts has not been properly analysed, although attempts have been made (Boerner et al., 2011; Jobst and Boerner, 2011). For Palmer and Koenig-Lewis (2010) the high level of involvement during the service encounter in the performing arts results in greater servicescape significance.

3.1 Servicescape as a formative aggregate construct: measurement of artscape.

Recognizing the need to extend servicescape research, and in accordance with the theoretical framework presented, the most appropriate approach for studying the servicescape should adopt a comprehensive perspective (Mari and Poggesi, 2013; Wakefield and Blodgett, 2016). The relationship between the dimensions detected form the servicescape, thus a formative model of artscape is warranted. There are several reasons that support the use of a formative model. With the aim of identifying the strategic relationships and wishing to be more realistic, the construct is explained by a combination of non-interchangeable indicators that are the cause of the existence of the construct (Diamantopoulos and Winklhofer, 2001; Fornell, 1992; Jarvis et al., 2003; Rossiter, 2002). Furthermore, it is not necessarily true that if the assessments of the dimensions change, all the dimensions will modify in a similar way (Chin, 1998). Formative models allow for an integrated and systematic treatment of the measurement problems of theoretical constructs that are made operative through complex and abstract variables. Given the formative nature of servicescape, the next step was to define the dimensions.

Academic research considers that the physical servicescape is composed of interior and exterior elements (Grayson and McNeill, 2009; Hoffman and Turley, 2002; Turley and Milliman, 2000) related to the ambience, design, layout and functionality of the servicescape (Bitner, 1992; Hightower et al., 2002). Based on Turley and Milliman (2000) and Grayson and McNeill (2009), for the physical dimension of the artscape, we propose a multidimensional construct formed by two first-order dimensions, namely: exterior and interior elements. The social servicescape is determined both by consumers and employees (Bitner, 1992), as well as by the interactions produced among them (Rosenbaum and Massiah, 2011). Therefore and based on the literature review (Grayson and McNeill, 2009; Moore et al., 2005; Rosenbaum and Massiah, 2011), it can be put forward that four dimensions in social artscape can be identified and therefore we propose a multidimensional construct formed by four first-order dimensions (employees' characteristics, attendees' characteristics, employee and attendee interactions and attendees' interactions) (Grayson and McNeill, 2009; Rosenbaum and Massiah, 2011; Turley and Milliman, 2000). The above discussion positions the artscape as a third-order construct made up of both physical and social dimensions, expanding the theoretical framework that exists at the moment.

3.2 Artscape as a predictor of loyalty in performing arts attendees.

The servicescape plays different and complementary roles in the marketing strategy (Héla, 2002). The servicescape packages the service and gives cues to the target audience about its nature (Baker et al., 1994) and the behaviour that is expected during the service encounter (Tombs and McColl-Kennedy, 2003). Furthermore, it gives an image about the service to the consumers (Hoffman et al., 2003). Servicescape's design facilitates the development of the service experience and it may well be a differentiating element of the organization (Hoffman et al., 2003). Moreover, the servicescape contributes to the socialization of the staff and customers (Hoffman et al., 2003; Solomon et al., 1985) because it influences the relationship between the customer and the organization. It therefore becomes fundamental to understand the influential and multi-faceted role of the servicescape in consumer behaviour.

Consumer reactions to servicescape may lead to either approach or avoidance in post-use behaviour (Bitner, 1992). Mainly, appropriate servicescapes contribute to the consumers' desire of attraction; stay longer, exploration, interaction or communication (Bitner, 1992). The servicescape, and particularly the physical one, contributes to an improvement in loyalty to utilitarian and hedonic services (Wakefield and Blodgett, 2016). Loyalty is the most studied post-use behaviour in collective hedonic services (Hightower et al., 2002; Lee et al., 2008; Uhrich and Benkenstein, 2012). According to Oliver (1999), loyalty is defined, firstly, as a deep engagement of the consumer for repurchasing and, secondly, as the cognitive, affective and behaviourist response in the consumer response over the long term. Unfortunately, loyalty has not been applied in performing arts connected with the servicescape. However, it is convenient to understand how the commitment level of customers ultimately gels in loyalty towards a performing arts institution (Chaudhuri and Holbrook, 2003). Loyalty, in the sense of customer retention, is a cornerstone of customer relationship management (Gustafsson et al., 2005). A good relationship between customers and employees contributes to loyalty (Moore et al., 2005). In hedonic services, the presence of other consumers increase the desire of staying longer in the servicescape, the time spent in the service and its position inside the servicescape (Moon et al., 2016; Tombs and McColl-Kennedy, 2003). Moreover, a very high degree of customer to customer interaction contributes to proper prediction of loyalty by generating a positive word-of-mouth (Moore et al., 2005).

Consequently, artscape is relevant for achieving loyalty in collective hedonic services (Harris and Ezech, 2008). However, this link has not been researched in performing arts. Following from this, our work hypothesis is:

H1: Positive perception of the artscape generates loyalty in performing arts attendees.

Figure 2 summarizes the hypothesized relationship of our conceptual model.

FIGURE 2 IS INSERTED HERE

4. Research methodology and results.

4.1 Sampling procedure.

Opera, beyond the expensive and snobbish stereotypes, is the most complete performing art *par excellence*, combining music, voice, scene and even dance in many cases. Thus, opera becomes really the most complex visual and acoustic experience (Jobst and Boerner, 2011). This makes the opera the most people- and cost-intensive performing art discipline.

Since its opening in 2005, Valencia has enjoyed a modern and attractive opera theatre, Palau de les Arts “Reina Sofia”, that brings together the long tradition of opera houses that exist in Spain (Teatro Real in Madrid and Gran Teatre del Liceu in Barcelona) (Agid and Tarondeau, 2010). Its innovative architecture by Calatrava architect accommodates four venues for performing arts (theatre, dance, classical and popular music and, of course, opera). Thus, and unlike traditional theatres, the Palau can organize and combine its artistic activity simultaneously, which endows it with a unique and peculiar singularity. Research with a single setting is usual in similar studies (Boerner et al., 2011; Hightower et al., 2002; Jobst and Boerner, 2011; Nguyen et al., 2012; Palmer and Koenig-Lewis, 2010; Uhrich and Benkenstein, 2012).

In order to ensure content validity in our questionnaire, our empirical procedure was divided into two phases. The first stage consisted of a qualitative study with the aim of obtaining feedback from the items by academic experts and cultural managers. To assess their opinion, we conducted personal interviews with two academic marketing researchers from our university and two managers in the Palau de les Arts “Reina Sofia” (namely, the general manager and the marketing manager). Later, the survey instrument was subject to pretesting with 25 operagoers with the aim of further refining and improving its final validity.

The qualitative research enabled us to adapt the items concerning the exterior and interior scales of the setting under analysis. The abovementioned qualitative research confirmed the suitability of the application of the rest of scales to our context with minor changes. After that, an online survey was directed to the database census of 3,188 opera attendees provided by the opera management of the Palau. According to table 2, a response rate of 27.20% provided a sample of 867 operagoers. The sample was made up of men (58.90%) and women (41.10%) mainly from Valencia, Spain (75.96%). Most of the performing arts attendees were over the age of 40 (95.70%) and were graduates or postgraduates (91.22%), while 61.43% of the sample had musical knowledge. Monthly family net incomes were between €2,001 and €6,000 (66.35%). It looks that operagoers in the sample are socially well-positioned. Almost 95% of the sample visits the opera house four times or more a year for performances.

TABLE 2 IS INSERTED HERE

4.2. Measurement instruments

Our conceptual model of multidimensional artscape combines first, second and third-order constructs. In line with findings by O’Cass and Carlson (2012), we articulate a Type II higher order formative model with reflective indicators in conceptualizing and operationalizing artscape (Diamantopoulos and Siguaw, 2006; Jarvis et al., 2003). First-order constructs are supported by the theoretical framework and we propose them as latent constructs with reflective indicators. In this case, where there are changes in item assessments, it follows that the items will be expected to change in a similar way, given their affinity (Chin, 1998). Measures were primarily adapted from previously validated scales, and multi-item scales were used to improve reliability and validity of measurement (O’Cass and Carlson, 2012). The abovementioned qualitative research confirmed the suitability of the application of the scales to our context with minor changes -see Annex I-. All scales have been measured using a 0-10-point Likert scale from *strongly disagree* (0) to *strongly agree* (10).

Exterior and interior elements in the artscape are measured by applying a sixteen-item scale, adapted from Hightower et al (2002). Employees’ and attendees’ characteristics are each measured by a three-item scale, adapted from Hightower et al

(2002). Similarly, employees' and attendees' interactions are measured by a two-item scale from Nguyen et al (2012). Attendees' interactions are measured by a four-item scale from Moore et al (2005). However, as we defend in this paper, the artscape has not been sufficiently studied and the dimensionality proposed in second- and third-order constructs has still not been established; they have nonetheless been defined as aggregate constructs with formative indicators because we interpret the dimensions as independent antecedents (Diamantopoulos and Winklhofer, 2001) and the construct is a combination of dimensions (Fornell and Bookstein, 1982). Moreover, dimensions are the origin of the construct (Donovan and Rossiter, 1982). Thereby, the formative design of the model is supported, built on theoretical and conceptual considerations (Hair et al., 2018).

Loyalty has been measured by a five-item scale from Zeithaml et al. (1996) scale and used by several authors like Hightower et al (2002), Lee et al (2008), and Rojas and Camarero (2006).

4.3 Research methodology

A structural equation analysis based on components was applied (Partial Least Square), using SmartPLS 3.0. It is recommended to use PLS when there is a combination of formative and reflective indicators (Diamantopoulos and Winklhofer, 2001). Next, in estimating measurement and structural model, we estimated the model, following the build-up in a two-step approach (Wright et al., 2012). Before estimating the model, we carried out a power analysis to estimate the validity of statistical parameters with the statistical program G*power 3.1.9.2 (Faul et al., 2009). According to Akter, D'Ambra and Ray (2010, p. 221), power test is generally defined as the probability of rejecting a false null hypothesis (H_0), that is, the probability of obtaining a valid result (Cohen, 1988). Therefore, Power ($1 - \beta$) refers to the probability of successfully rejecting null hypothesis (Baroudi and Orlikowski, 1989; Cohen, 1992). We have obtained power values superior to 0.80 recommended by Cohen (1988, 1992). It follows therefore that there is enough evidence that the R^2 we obtained in our PLS analysis would be significantly different to zero.

4.4. Data analysis

Firstly, with regard to the artscape, descriptive results are provided in table 3. The overall evaluation of the artscape is 7.57. The social artscape (7.63) is evaluated with a slightly better score than the physical artscape (7.52). In the physical artscape, the exterior and interior are similarly evaluated at 7.50 and 7.55 respectively. In the social artscape, employees' characteristics are the best evaluated (8.37), followed by the employee-attendee interactions (7.94), attendees' characteristics (7.22) and attendees' interactions (6.98).

TABLE 3 IS INSERTED HERE.

Measurement model

Before testing the structural model, the measurement model should exhibit satisfactory levels of validity and reliability (Hair et al., 2019; Hair, Sarstedt, et al., 2014). Following the two-step approach, the psychometric properties of the model are presented in Tables 4 and 5. According to the established criteria, reflective first-order constructs are correctly defined. Specifically, for individual reliability, indicators are favourable (Carmines and Zeller, 1979) except for ENTFI_4 and ENTFI_11, which are very close to the criteria of 0.70 established by Carmines and Zeller (1979). However its factor loading is superior to the limit proposed by Falk and Miller (1992) and significant, as well as its commonality

is greater than 55%; It is therefore recommended to maintain the indicator. Construct reliability, superior than 0.70 in case of Cronbach alpha and 0.80 in case of composite reliability, is favourable too according to Nunnally (1978). Convergent validity is significantly different from zero and greater than the 55% threshold required and is therefore also confirmed (Hair, Hult, et al., 2014). With regard to discriminant validity, Table 5 shows several indicators with favourable results (Fornell and Larcker, 1981). On a paired basis, we provide the HTMT results, sorted by the bias-corrected upper confidence limit, in table 6 (Henseler et al., 2014). All the HTMT values are lower than the most restrictive threshold (0.85) proposed by Kline (2011), confirming the satisfactory results obtained before.

TABLES 4, 5 AND 6 ARE INSERTED HERE

Secondly, measurement scales of second- and third-order constructs properties were checked. As a previous step of its validation analysis, the absence of collinearity was tested (Kleinbaum et al., 1988) using IBM SPSS 26 (see table 3). The VIF and tolerance values are within the strictest limits of 0.20 and 5 respectively, indicating that multicollinearity in the research data is not a concern (Kleinbaum et al., 1988). Thus, we observe the weights and all of them are statistically significant. Since these indicators do not need to be correlated, traditional indicators of reliability are not applicable (Bollen, 1989). Consequently, we can conclude that the formative second- and third-order constructs are correctly defined through the dimensions proposed:

- for physical artscape by exterior and interior elements,
- for social artscape by employees' characteristics, attendees' characteristics, employees' and attendees' interactions and attendees' interactions and,
- for artscape, by physical and social dimensions.

Therefore, drawing from a complete measurement model analysis, we can conclude that all constructs are reliable and statistically robust.

As we propose, it is a wise approach to measure artscape as a multidimensional third-order construct, because the identified dimensions are statistically significant; and both dimensions, physical and social describe artscape. Taking into account their weights, in spite of the fact that both dimensions have very similar weights, the physical dimension is slightly more important (0.59) than the social one (0.50) in the evaluation of artscape. Based on the previous discussion, it seems appropriate to consider that exterior and interior elements are fundamental in the understanding of physical artscape. Interior dimension has a greater weight (0.82) than the exterior (0.24) in the physical dimension. The characteristics and interactions of both employees and attendees are essential in describing the social artscape. In this case, employees' interaction provides the greatest weight (0.46), followed by attendees' interaction (0.31), employees' characteristics (0.30) and attendees' characteristics (0.19). With reference to loyalty, according to the analysed indicators of the measurement model, the proposed scale measures loyalty correctly.

Structural model.

Applying a t-value test for analysing the accuracy and stability of the proposed hypothesis is performed. Results in table 7 show hypothesis H1 is significant at the 0.01 level. It can be confirmed that positive perceptions of artscape improve loyalty in operagoers and it explains 37.21% of loyalty's variance. Next, according to Falk and Miller (1992); predictive level (R^2) of 38% reveals a moderate explanation of the loyalty. It is said, a 38% of the circumstances which influence loyalty are explained by artscape. Finally, we have analysed the predictive relevance of Q^2 . It was confirmed that the predictive

relevance exists due to the positive sign of Q^2 (Henseler et al., 2009). Hence, artscape has a predictive relevance for post-use behaviour in terms of loyalty.

TABLE 7 IS INSERTED HERE

In addition, we executed a predictive validity using cross validation with holdout samples (Felipe et al., 2017; García-Fernández et al., 2018; Shmueli et al., 2016) using PLS predict. The objective was to assess the predictive performance of the antecedent variable artscape in the loyalty (Cepeda Carrión et al., 2016).

For the construct prediction (see table 8), the Q^2 value is positive. So, the PLS-SEM model offers an appropriate predictive performance. For the indicator prediction, comparing PLS and LM outcomes (see table 8), the differences between PLS-SEM values and the mean of Linear Model Regression (LM) values for RMSE and MAE are negative or close to zero. Using the proposed model with PLS, there is a slight improvement of the predictive relevance of the available indicator data (García-Fernández et al., 2018). Regarding Q^2 , the differences are positive or close to zero, indicating that PLS-SEM has a slightly better prediction than LM regression (Felipe et al., 2017). In view of the results, slight improvement in the proposed path model is supported (or at least does not get worse) than the predicted result. Here, the predictive power offers a supplementary support for the research in terms of stability.

TABLE 8 IS INSERTED HERE

5. Conclusions, ~~managerial implications, limitations and further research.~~

Considering the previous debate on the importance of properly conceptualizing the servicescape, this paper provides a literature review and an empirical study that supports the content of servicescape in the area of performing arts as a hedonic service, herein named artscape, and its ability to predict attendees' post-consumption behaviour in terms of loyalty. These results provide both academic and managerial implications.

5.1. Discussion

~~Although servicescape dimensionality has been detected and tested in the services marketing literature, a comprehensive model of servicescape is still lacking. First of all, given that there are no precedents in the literature about this servicescape dimensionality, the main implication of our research is to provide this study of conceptualization of this construct from a formative configuration (Fornell et al., 1990; Pizarro Moreno et al., 2011).~~ The physical dimension of servicescape has been largely studied in academic research (Hoffman and Turley, 2002; Turley and Milliman, 2000) and more recently the social dimensions have been included (Tombs and McColl-Kennedy, 2003). Unlike the previous literature (Lin and Liang, 2011; Uhrich and Benkenstein, 2012), the novelty of our proposal for a servicescape model is based on considering both dimensions together, physical and social. We propose a third-order multidimensional perspective in order to measure the servicescape.

In consideration of previous servicescapes adoptions, we have studied its revision and standing in the performing arts, naming it artscape. In line with other proposals (sportscape, dinescape etc.), our adaption contains specific items related to the context, considering the main subdimensions of physical and social dimensionality. Our third-order construct conceptualization had two second-order components of physical and social dimension and six first-order dimensions. The empirical evidence supports our conceptualization and the specialised adaption. Results show that the artscape is a

formative third-order construct which includes the two abovementioned physical and social dimensions (Kwortnik, 2008; Mari and Poggesi, 2013). Consistent with Urich and Benkenstein (2012) in hedonic services, social dimension is scored slightly higher than the physical dimension. In turn, sub-dimensions formatively make up each dimension: the physical dimension includes interior and exterior ones (Hoffman and Turley, 2002; Turley and Milliman, 2000) and the social dimension includes the characteristics and interactions of employees and attendees (Line and Hanks, 2019). Going beyond previous methodological approaches, the results prove that the social elements in the servicescape are a relevant part thereof.

Another issue that has emerged in this study is the importance of the artscape in predicting attendees' behaviour. Our model has revealed a predictive power for the sample used in the study. PLS as a predictive tool which provides stability to models tested is highly recommend (Hair et al., 2018). Artscape has been confirmed relevant for operagoers loyalty which is consistent with similar studies in other industries (Harris and Ezech, 2008).

5.2. Theoretical implications.

Our contribution in this paper relies on the fact that a comprehensive formative configuration of servicescape -named artscape in the opera context- has a direct impact on attendees' loyalty. These results are congruent with previous research in functional servicescape (Wakefield and Blodgett, 2016), or social (Harris and Ezech, 2008). However, no previous research has provided this link considering servicescape as a formative third-order construct composed by a physical dimension (formed by exterior and interior dimensions) and social dimension (formed by employees' characteristics, attendees' characteristics, employee and attendee interactions and attendees' interactions dimensions).

5.3. Managerial implications.

Motivated by an intensification of a marketing orientation in opera on the one hand, and the lack of research on servicescape in performing arts organizations on the other hand, the results of our study have several managerial implications. ~~The main principal conclusion is to consider servicescape from an inclusive point of view, that is, extending it beyond the study of independent dimensions. Moreover, servicescape adapted to the arts context is adequate. It is an essential step to understand that the servicescape must include all elements and therefore need to be managed jointly.~~ To only consider the physical artscape as part of the service experience is a poor and inadequate strategic vision. Our results show that the social artscape is valued slightly higher than the physical one by opera attendees. During the customers' experience in hedonic services, the social elements are present, and they are also in operation. In performing arts, the attendees evaluate the whole experience, considering the behaviour of the other attendees as well as the staff of the organization.

Traditionally, most performing arts managers have focused on programming questions without considering the surrounding elements affecting the post-consumption evaluation of the attendees. Performing arts organizations should consider the construction of suitable artsapes to improve the response of their attendees. Cultural managers should therefore pay attention and manage the physical component of their artscape, with regard to the interior. Attendees are particularly more critical with issues related to accessibility and acoustics of the room; these aspects are essential for a good experience. Managers should not ignore them, and we suggest working on the perceptions of attendees to improve evaluations.

Managers also need to pay attention to all social characteristics and interactions derived from the encounters between performing arts attendees and employees and also those between performing arts attendees among themselves. Both dimensions have been demonstrated as being relevant in artscape evaluation and post-consumption behaviour (loyalty). It is indispensable to encourage the attendees' interaction. Derived from our research, despite the reasonably good evaluations, specific items in this dimension have obtained worse evaluations compared to others. We suggest that cultural managers should encourage the building of comfortable and pleasant physical artsapes by creating evocative environments. For example: dining spaces, coffee shops, workshops and so on, not building components as isolated entities. The all-inclusive experience of attendees integrates core and peripheral services. Customer experience is crucial in influencing the customers' willingness to repeat experience (Conway and Leighton, 2012). On the other hand, the social artscape should also reinforce the experience. It is advisable to bolster employee-attendee interaction from the service-dominant logic (Conway and Leighton, 2012). For instance, it would be challenging that attendees could co-produce a given season's programming of the cultural organization in a joint or participatory way. Moreover, we recommend making a better connection with the attendees by taking advantage of the breaks during the play; educating them better in the opera (i.e. sending them the programme in advance with comments) and developing a sense of belonging through the creation of opera evenings, newsletters and by taking advantage of the social networks generated. We have realised that it is important to improve attendees' musical education or training if they are to derive greater enjoyment from the performance. Given that most operas have been written in different languages to the attending public and in distant times, their opening should be accompanied by adequate training that helps the attendee to understand their context, story, elements of musical analysis or harmony, etc. This can be achieved via meetings/conferences (online and offline) with artists, critics, set designers, etc. This perception contributes to the specific social artscape assessment by attendees. Furthermore, we recommend that employees be provided with basic knowledge about the play and that they show how eager they are to connect with the attendees, before the play, during the breaks and at the end of the play. Experience and meaning generation based on the connectedness felt by the consumers themselves are more likely in collective hedonic consumption situations (Drengner et al., 2012). Thus, a marketer can use a collective hedonic service as a platform that provides experiences for the community (Drengner et al., 2012). These actions contribute to change the old, non-written and quite established protocols in artistic performances, based on historical experiences. Opera is particularly perceived in many European contexts as elitist and exclusive; it would be advisable hence, to emphasize that opera is value-for-money because, besides enjoying the artistic performance, an adequate artscape improves the attendees' loyalty.

5.4. Limitations and further research.

The present paper has certain limitations that future research should seek to overcome and poses new research lines. It would be very interesting to replicate the study in other contexts. In sports stadiums, Uhrich and Benkenstein (2012) introduce the discussion about the existence of potential different optimal servicescapes according to the audiences. In the Western opera context, some rituals become part of the social artscape (Uhrich and Benkenstein, 2012) as opera attendees expect to experience seeing well-dressed attendees, silence during performances, clapping the best overtures, arias or singers and others (Carù and Cova, 2005). In addition to this, further research might reconsider the physical dimension, considering other non-classical dimensions. As

proposed by Parasuraman and Grewal (2000), consumers can interact not only with the firm, employees and other consumers, but also with technology in their service encounters giving rise to a better customer experience. In this sense, technologies and web 2.0 resources, named e-servicescapes in this field (Harris and Goode, 2010; Mari and Poggesi, 2013), should be explicitly considered in further research. In this case, specific research with younger audiences will be very helpful in understanding the real effect. Furthermore, other patterns may be derived according to opera attendees' segmentation analysis. Apart from that, additional research on the relationships of the artscape with other variables of attendees' behaviour such as satisfaction, perceived value, willingness to pay more or complaining behaviour are also worthwhile pursuing. The environment where the service takes place plays a role in affecting the customer experience (Carù et al., 2005; Kwornik, 2008). Finally, longitudinal analysis could broaden and complement this line of research.

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ANNEX: scale items

EXT–EXTERIOR ELEMENTS

- ENTFE_1: The architecture is attractive
- ENTFE_2: _____ is well placed in its present location*
- ENTFE_3: _____’s access and entry are easy*
- ENTFE_4: _____’s access and entry are well marked*
- ENTFE_5: In my opinion, _____ is suitably adapted facilities for attendees with functional diversity *

INT–INTERIOR ELEMENTS

- ENTFI_1: _____ is designed in an attractive way*
- ENTFI_2: _____ has more than enough space for me to be comfortable.
- ENTFI_3: The style of the interior accessories is fashionable
- ENTFI_4: The temperature at _____ is pleasant.
- ENTFI_5: The lighting is excellent at _____.
- ENTFI_6: The colour scheme is attractive
- ENTFI_7: _____ has a pleasant smell
- ENTFI_8: The room’s acoustic quality is appropriate.
- ENTFI_9: _____’s seats are comfortable
- ENTFI_10: The technology used in delivering the service is appropriate*
- ENTFI_11: The signs used (i.e., bathroom, enter, exit, smoking) are helpful to me

CEMP–EMPLOYEES CHARACTERISTICS

- ENTSCEMP_1: There are enough employees at _____ to service customers.

ENTSCEMP_2: The employees of _____ are neat and well dressed.

ENTSCEMP_3: Employees of _____ are polite when dealing with attendees*

CATT-ATTENDEES CHARACTERISTICS

ENTSCESP_1: _____ customers are neat and well dressed.

ENTSCESP_2: It seems that the attendees of _____ have had a musical education or training*

ENTSCESP_3: _____ customers are friendly.

INTEMP-EMPLOYEES&ATTENDEES CHARACTERISTICS

ENTSIEMP_1: I'd say that the quality of my interaction with the _____ employees is high

ENTSIEMP_2: Overall, I would say that the quality of my interaction with the _____ employees is excellent.

INTATT-ATTENDEES INTERACTIONS

ENTSIESP_1: I have developed friendships with other customers I met at _____.

ENTSIESP_2: I enjoy spending time with other customers at _____.

ENTSIESP_3: The other customers at the _____. make my time there more enjoyable.

ENTSIESP4: There is a good chance I will run into one of my friends at _____.

LOY-LOYALTY

LOY_1: I say positive things about _____ to other people.

LOY_2: I would recommend _____ to someone seeking advice.

LOY_3: I encourage friends and relatives to go to _____.

LOY_4: I consider _____ as the first choice when I think about opera.

LOY_5: In the next few years, I'll go to _____ to see more opera performances.

* Added