

SOCIAL SERVICESCAPE EFFECTS ON POST-CONSUMPTION BEHAVIOR: THE MODERATING EFFECT OF POSITIVE EMOTIONS IN OPERA-GOERS

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ABSTRACT

Purpose – This paper aims to determine the role played by the social servicescape and positive emotions in the post-use in terms of response –satisfaction, perceived value and consumer loyalty- in hedonic services.

Design/methodology/approach – A quantitative study was conducted to gather data from 867 opera-goers through email with a link to a questionnaire. Hypotheses were tested using Structural Equation Modeling based on Partial Least Squares. The effects of the social servicescape and emotions as moderators were examined using interaction techniques.

Findings – The paper provides empirical support on the multidimensional configuration of the social servicescape composed by both characteristics and interactions of employees and customers. The results demonstrate significant relationships between the social servicescape and positive emotions in perceived value, satisfaction and loyalty of consumers. Positive emotions are a moderating variable, intensifying the relationship between the social servicescape and perceived value. The opposite effect in the relationship between the social servicescape and loyalty is found.

Research limitations/implications - Further research is required to generalize our findings to other hedonic services.

Practical implications – Knowledge on both social servicescape and emotional effects on consumer behavior may enable cultural managers to improve the consumption experience of performing arts attendees.

Originality/value – This paper fulfills a research gap in the area of social servicescape as well as the effects of emotions in hedonic services. It makes two main contributions. First, it provides knowledge on social servicescape conceptualization and measurement. Second, moderation effects of emotions and social servicescape in consumer behavior are confirmed.

Keywords: social servicescape, emotions, moderation effect, opera, hedonic service, performing arts, satisfaction, loyalty, perceived value.

1. Introduction.

There are opposing views on the role of the servicescape on consumer behavior in hedonic services. While Bitner (1992) and Wakefield and Blodgett (1994) affirm a limited influence, for Palmer and Koenig-Lewis (2010) the high level of involvement during the service encounter in hedonic services results in a greater significance of the servicescape. In particular, cultural services are mostly enjoyed by engaged consumers that are willing to receive stimuli that contribute to generate positive emotions and improve their emotional state (Addis *et al.*, 2007; Kottasz, 2006). In the performing arts, it is fundamental to consider joint consumptions as integrating experiences where value is inherent to the interactions (Holt, 1995). The environment where the service takes place contributes in modifying this experience (Carù and Cova, 2005; Kworntnik, 2008). Servicescape has been defined as the environment or scenario where there is the creation and taking place of a consumer experience and service encounter in order to get a particular consumer behavior (Harris and Ezech, 2008; Hooper *et al.*, 2013). It should therefore include physical elements like atmosphere, design, functionality or layout (Bitner, 1992, Grayson and McNeill, 2009; Hoffman and Turley, 2002; Turley and Milliman, 2000) but also social ones like employees' and customers' appearance (Grayson and McNeill, 2009), crowding (Hui and Bateson, 1991; Machleit *et al.*, 2000), or climate (Chris and Liang, 2011). However, current models analyzing servicescape and its effects on consumer behavior are limited and almost focused on its tangible physical elements (Tombs and McColl-Kennedy, 2003). Not only physical elements but also social ones contribute to the service experience (Chris and Liang, 2011; Uhrich and Benkenstein, 2012). In sport hedonic services, the social servicescape has been more relevant than the physical one (Uhrich and Benkenstein, 2012). Nguyen *et al.* (2012) have demonstrated the importance of the social servicescape in the perceived service quality in the performing arts. The contribution of this paper is to provide a deeper knowledge about social servicescape as a critical issue when considering service strategy. This paper fulfills a research gap in the area of social servicescape as well as the effects of emotions in hedonic services. It

makes two main contributions. First, it provides knowledge on social servicescape conceptualization and measurement. Second, moderation effects of emotions and social servicescape in consumer behavior are confirmed. Our research objective is to determine the role played by the social servicescape and positive emotions in the post-use response of consumers in hedonic services. Specifically, we investigate the relationship in terms of satisfaction, perceived value and loyalty in performing arts attendees. Our research covers the gap due to the lack of research addressing social servicescape and positive emotions, as well as the joint analysis of their moderating effects in post-use behavior. Due to the novelty of our proposal, hypotheses were tested using Structural Equation Modeling based on Partial Least Squares, on a significant sample of 867 opera-goers.

In order to achieve the proposed objective, this paper is organized as follows: the first section explains the theoretical framework on social servicescape and emotions. We then develop a model which establishes the relationships to be tested and working hypotheses. The methodology section that follows describes the information-gathering process and scales employed. Next, we present and discuss the results. Finally, the conclusions and limitations of our research, together with the management implications are presented.

2. Theoretical framework: social servicescape and emotions.

Servicescape is defined as the environment or scenario where consumer experience is created in the service encounter (Harris and Eze, 2008; Hooper *et al.*, 2013). Traditionally, the servicescape has been identified by its physical elements, but not for social ones, except for crowding as a specific tangible interaction principally in retailing services (Hui and Bateson, 1991; Machleit *et al.*, 2000). However, some researchers have realized that social elements in the service encounter warrant sufficient importance in themselves to be considered as part of the servicescape too (Bitner 2000; Hoffman and Turley, 2002; Turley and Milliman, 2000). In fact, Tombs and McColl-Kennedy (2003) name it as social servicescape. They point out that it needs to be managed by organizations given its influence on consumer behavior.

Although servicescape has been traditionally studied in utilitarian services (Mari and Poggese, 2013), it has gradually been extended to hedonic services (Greenwell *et al.*, 2002; Hightower *et al.*, 2002; Hirsch, 1995; Kworntnik, 2008; Slatten *et al.*, 2011; Wakefield and Blodgett, 1994; 1996; Yuksel, 2007). Except for the case of museums (Kottasz, 2006), servicescape in the performing arts has not been properly analyzed, although there have been exceptions (Boerner *et al.*, 2011, 2013; Herrero *et al.*, 2005, Hume 2008a, b; Hume and Sullivan, 2008, 2010; Jobst and Boerner 2011).

However, in the field of hedonic services, physical elements of servicescape have been approached without considering social elements because physical servicescape elements contribute to creating tangible the immaterial services (Hill *et al.*, 2003). In contrast, current research defends the need to study social elements (Moore *et al.*, 2005, Uhrich and Benkenstein, 2010, 2012), and particularly in performing arts (Nguyen *et al.*, 2012). Tangible social characteristics sometimes have been considered as part of the physical servicescape without distinguishing their social nature (Grayson and McNeill, 2009). Interactions have surprisingly not been analyzed, despite recognizing their importance in the service encounter (Baker, 1986; Bitner, 1992, 2000; Tombs and McColl-Kennedy, 2003; Turley and Milliman, 2000). Tangibles and intangibles are essential in the creation of experience in the services, and particularly in the performing arts (Hill *et al.*, 2003).

The social servicescape is determined both by consumers and employees (Bitner, 1992; 2000), as well as by the interactions produced among them (Ng, *et al.*, 2005; Rosenbaum and Massiah, 2011). Employees' and customers' characteristics are often identified and analyzed inside the servicescape (Grayson and McNeill, 2009). However, interactions have not been considered. In relation to interactions, Moore *et al.* (2005) describe the customer-employee interaction and the customer-customer interaction. With regard to customer-employee interaction, the significance of this relationship, as part of the service experience, is taken up by various researchers (Chris and Liang, 2011; Kworntnik, 2008; Nguyen *et al.*, 2012). It is a tool for building a positive association between both (Parasuraman *et al.*, 1985). In this regard, it is essential for performing arts organizations to manage the conflicts generated. The image resulting of this conflict affects the perceptions of users. In fact, Broderick (1999) argues that it plays an important role in the evaluation of the service. As for customer-customer interaction, Grove and Fisk (1997) point out that the behavior of other customers (whether good or bad) affects the overall service experience

assessment. They demonstrate the significant impact of some customers on other customers. Therefore and based on the literature (Grayson and McNeill, 2009; Moore *et al.*, 2005; Ng *et al.*, 2005; Rosenbaum and Massiah, 2011), it can be posed that four dimensions in social servicescape can be identified: employees' characteristics, customers' characteristics, employee and customer interactions, and customers' interactions.

The role of emotions has been a widely discussed topic but there is not any consensus about its definition (Bagozzi *et al.*, 1999; Palmer and Koenig-Lewis, 2010) because emotions are often viewed as synonymous of affection or feelings. Emotion is defined as an affective reaction – attraction or aversion- to perceptions or situations (Richins, 1997), as a response to the cognitive evaluations (Bagozzi *et al.*, 1999). There are two approaches to the study of emotions: the dimensional one or the descriptive one (also referred to as descriptors). The dimensional approach is supported by Mehrabian and Russell (1974) and Russell and Mehrabian (1976). They describe emotions through three independent dimensions –pleasure, arousal and dominance- (Bigné *et al.*, 2005; 2008; Lin and Jeong (2012). At present, it is possible to find updated proposals as, for example, Han and Jeong (2013). The descriptors approach describes emotions through a set of basic emotions (Izard, 1977; Richins, 1997). This set could be general (Ng and Dagger, 2006; Palmer and Koenig-Lewis, 2010; Rojas and Camarero, 2005, 2006) or more complex or specific (Plutchik, 1980). Other authors have advanced in the emotions analysis, treating them as: appraisals (Bagozzi, 1997; Bagozzi *et al.*, 1999; Hume, 2008a, b; Hume and Sullivan, 2008, 2010; Liljander and Mattsson, 2002; Maio and Esses, 2001) reactions (Boerner *et al.*, 2011), emotional satisfaction (Ladhari, 2009) or emotional state (Brunner-Sperdin *et al.*, 2012).

3. The theoretical research model in performing arts: hypotheses.

Performing arts services are described as hedonic (Ng *et al.*, 2005), collective (Ng and Dagger, 2007), complex (Lovelock, 1991; 1992), non-durable (Quero, 2002), experiential, essentially intangible (Addis and Holbrook, 2001) and with high emotional involvement. Besides, they are produced and consumed simultaneously (Hill *et al.*, 2003) in a unique place (Quero, 2002), principally at the front office of the organization (Ng and Dagger, 2007). Here is where the customer consumption experience takes place (Bitner, 1992; Hightower *et al.*, 2002) in interaction with the organization. Although their level of customization is low, the organization invests considerable time in the customer relationship (Ng and Dagger, 2007).

3.1 Social servicescape and post-use behavior of performing arts attendees: satisfaction, perceived value and loyalty.

According to Herrero *et al.* (2005), satisfaction is widely discussed in literature. Currently, in accordance with Rojas and Camarero (2005), satisfaction emphasizes cognitive aspects and more recently, emotional ones (Oliver *et al.*, 1997; Phillips and Baumgartner, 2002). As a process, satisfaction is an evaluative process of expectations and outcomes, which is known as disconfirmation (Fernández *et al.*, 2002; Oliver, 1997). Understood as a result, satisfaction is an emotional experience based on experiences, without making any assessment of expectations (Fernández *et al.*, 2002). From this point of view, satisfaction could be studied as an isolated evaluation after the consumer experience -a transactional perspective (Oliver 1977, 1980, 1993)- or a dynamic evaluation over time –accumulative perspective (Johnson and Fornell, 1991; Fornell, 1992). In the study of consequences of the servicescape, the transactional perspective has been the most analyzed one (Rojas and Camarero, 2005). Positive interactions among customers influence their satisfaction (Arnould and Price, 1993; Kwortnik, 2008) and repurchase intentions (Kwortnik, 2008; Martin and Pranter, 1989). Also good evaluations of climate among customers improve emotions and satisfaction (Chris and Liang, 2011). According to Moore *et al.* (2005) in services with high contact among customers; customer to customer interaction is part of the service, generating a positive word of mouth. A high positive evaluation of physical servicescape is positive to this interaction. However, evidence has not been found for a positive contribution of this interaction in satisfaction. By analogy, in hedonic services it can be established that the social servicescape influences satisfaction (Moore *et al.*, 2005), as it has been shown with physical servicescape to satisfaction (Miles *et al.*, 2012; Reynolds and Beatty, 1999; Wakefield and Blodgett, 1996). As a result of the previous discussion, we propose our first hypothesis:

H1: Positive perception of the social servicescape generates satisfaction in performing arts attendees.

Perceived value is defined as the overall assessment made by the consumer of the utility of a product. It is based on perceptions of what a consumer offers and receives (Zeithaml, 1988). The utility value is perceived through cognitive and functional elements (Iniesta and Sanchez, 2008) and contributing to the achievement of social and economic goals (Holbrook and Batra, 1987). The perceived hedonic value through affective and emotional elements (Iniesta and Sanchez, 2008) and its benefits are rewarding and pleasurable in themselves. While the utilitarian value has no effect on consumer buying behavior, unlike the hedonic value (Yuksel, 2007), the hedonic value services approach must consider both dimensions (Mencarelli, 2008) because the utility value affects the hedonic value (Yuksel, 2007). Perceived value has been considered as a consequence of servicescape but not studied in the performing arts, in spite of its significance in this sector (Hume 2008a, b; Hume and Sullivan, 2008, 2010). In accordance with Wagner (2000), the social servicescape is important for perceived value due to the intangibility of services. The more intangible the service, the greater the social servicescape contribution to the perception of value. Thus, the service provider attains greater relevance (Crosby *et al.*, 1990) due to the interaction generated between the consumer and the organization (Reynolds and Beatty, 1999). Due to the collective character of the performing arts, value creation is possible from consumers' interactions (Gainer, 1995; McKechnie and Tynan, 2008; Tynan and McKechnie, 2009). As a result of the previous discussion, we propose our next hypothesis:

H2: Positive perception of the social servicescape generates perceived value in performing arts attendees.

Loyalty is the most studied post-use behavior in collective hedonic services (Hightower *et al.*, 2002; Ng *et al.*, 2005; Ng and Dagger, 2006; 2007) but it has not been applied in performing arts connected with servicescape. According to Oliver (1999), loyalty is defined, firstly, as a deep engagement of consumer for repurchasing and, secondly, as the cognitive, affective and behaviorist consumer response over the long term. As stated by Chris and Liang (2011), the customer and employee relationship is critical for evaluating servicescape. The customer part is more important than the employee part in hedonic services because they contribute to strengthen their desire to remain in the service environment, as well as the time spent in the service and its position within the servicescape (Kim and Lee, 2012; Tombs and McColl-Kennedy, 2010). Current research shows that the physical servicescape contributes to the improvement of loyalty in utilitarian services, so it follows that social servicescape can also improve it (Kwortnik, 2008). By analogy, in hedonic services it can be shown that the social servicescape influences loyalty (Harris and Ezech, 2008; Moore *et al.*, 2005). Following this, our third hypothesis is:

H3: Positive perception of social servicescape generates loyalty in performing arts attendees.

3.2 Emotions and post-use behavior of performing arts attendees: satisfaction, perceived value and loyalty.

The general definition of emotions assumes that emotions have some degree of intensity – positive or negative- associated to a stimulus that disrupts a stable state of the individual (Abdelkader and Bouslama, 2014). The theoretical framework for the relationship between customer positive emotion and post-use behavior is largely supported in the literature (White, 2010; Chris and Liang, 2011). According to Mattila and Enz (2002), customer's displayed emotions during the service encounter will be positively associated with their evaluation of the service encounter and the overall assessment. Positive emotions facilitate approach behavior (Cacioppo *et al.*, 1993) whilst negative emotions are associated with defensive or resisting behavior (Hazlett and Hazlett, 1999). Past research has indicated the significant association between emotions and satisfaction (Bigné *et al.*, 2005; 2008; Ladhari, 2007; Lin and Worthley, 2012). In fact, different effects are found with positive and negative emotions (Palmer and Koenig-Lewis, 2010). Dube and Menon (2000), for example, found that positive and negative emotions influenced satisfaction in a positive and negative direction respectively. They suggest that decreases in positive emotions may be associated with higher levels of negative emotions. Accordingly, our next hypothesis is:

H4: Positive perception of positive emotions generates satisfaction in performing arts attendees.

Edvardsson (2005) defends that negative emotions have a stronger effect than positive emotions in post-use behavior. Moreover, self-attributed negative emotions are unlikely to impact on performance judgements if the individual has accepted responsibility for causing the unpleasant

event (Taylor, 1994). Taking into account the previous work of Yuksel (2007), we have considered the inclusion of the perceived value in our next hypothesis:

H5: Positive perception of positive emotions generates perceived value in performing arts attendees.

Different authors analyze the relationship between emotions and behavioral intentions (Baker *et al.*, 1992; Bigné *et al.*, 2005; 2008). Based on the previous literature, we consider positive emotions as an antecedent of loyalty in performing arts attendees (Palmer and Koenig-Lewis, 2010). Therefore we put forward our next hypothesis:

H6: Positive perception of positive emotions generates loyalty in performing arts attendees.

3.3 Interactions between social servicescape and emotions.

A consumer can experiment the same intensity of emotion both in utilitarian or hedonic services (Holbrook, 1999). According to Richins (1997), although emotions are the same, they can have different shades depending on the consumption context. Consequently, it is necessary to take into account the context where emotions take place. Emotions are social rather than isolated, individual processes (Mattila and Enz, 2002). As part of the service encounter, the servicescape influences consumer behavior, because it affects the emotional consumer state (Babin *et al.*, 2004). Elements of servicescape can and should strengthen this role. Baker *et al.* (1992) show the positive influence of physical and social elements of servicescape in consumer perceptions and emotions. There is ongoing discussion on whether cognition precedes emotion (Lazarus, 1991) or vice versa (Lin, 2004; Pham *et al.*, 2001; Zajonc and Markus, 1985) in the response. The literature suggests that consumer reactions to the physical servicescape are more related to emotional states than cognitive perception; particularly in hedonic services (Turley and Milliman, 2000). According to Chebat and Michon (2003), it is preferable that cognition may precede emotion (Lin, 2004; Ward and Barnes, 2001). In contrast, Wagner (2000) proposes that the response to the perception is both cognitive and emotional. Emotions in this setting are conditioned by a process of learning and socialization based on repeated consumption (Palmer and Koenig-Lewis, 2010). Therefore, their effects are more easily predictable after the service encounter. Traditionally, emotion has been considered as a mediating variable (Kottasz, 2006; Uhrich and Benkenstein, 2012; Wakefield and Blodgett, 1994, 1996) when analyzing servicescape's consequences. Mediation occurs when a third variable or construct intervenes between two other related constructs (Hair *et al.*, 2014). A moderator effect occurs when the effect of an exogenous latent variable on an endogenous latent variable depends on the values of another variable that moderates the relationship (Baron and Kenny, 1986). In our research, we propose that emotion should be considered as a moderator variable between social servicescape and post-use behavior in terms of satisfaction, perceived value and loyalty. From this point of view, there is no empirical research supporting the proposed moderating effect, although other variables of emotional origin, such as mood, consciousness or emotional susceptibility, have been analyzed as moderators between servicescape and their effects on consumer behavior (Tombs and McColl-Kennedy, 2003). As a result of the previous discussion, we propose the next three hypotheses:

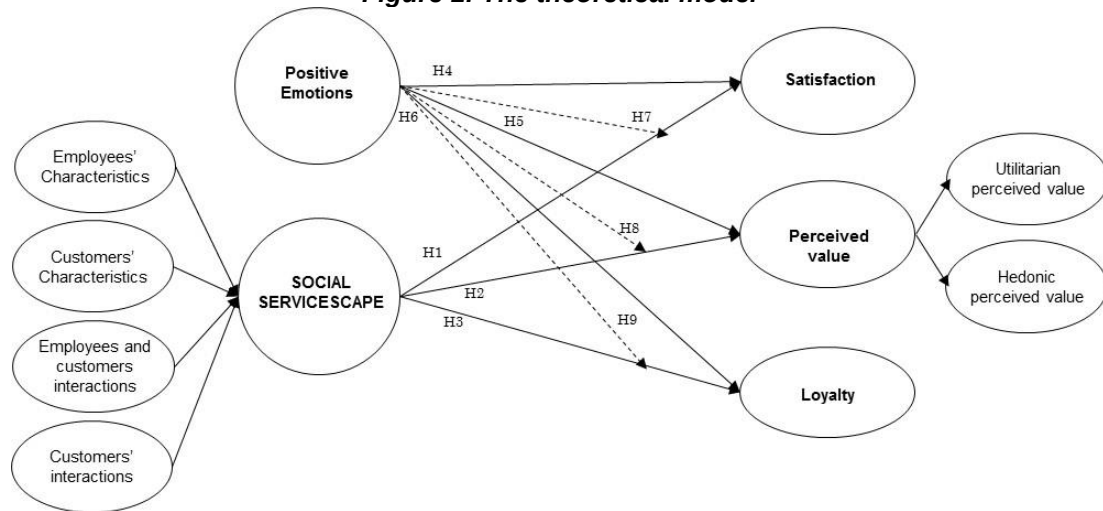
H7: Positive emotions moderate the relationship between social servicescape and satisfaction in performing arts attendees.

H8: Positive emotions moderate the relationship between social servicescape and perceived value in performing arts attendees.

H9: Positive emotions moderate the relationship between social servicescape and loyalty in performing arts attendees.

Figure 1 summarizes the hypothesized relationships (H1-H9) of our conceptual model.

Figure 1: The theoretical model



4. Research methodology and results.

4.1 Sampling procedure and research methodology.

To test the proposed model, a sample of 867 opera-goers at the Palau de les Arts "Reina Sofia" in Valencia (Spain) was used. The information was gathered from an online survey using a structured questionnaire, taking into account the previous literature. The response rate was 27.20%. An email presentation, including the survey link, was sent to the Palau's subscribers and ex-subscribers. All scales have been measured using a 0-10 point Likert scale from *strongly disagree* (0) to *strongly agree* (10); except for positive emotions expressed in a range from: *totally less intense* (0) to *totally more intense* (10). Previously, the questionnaire had been reviewed by experts and a pretest was given to several attendees. Furthermore, the items were revised to ensure content validity. In order to describe the sample and provide a profile of attendees, the main features of the sample are shown in Table 1.

In order to test the proposed conceptual model, a structural equation analysis based on components was applied (Partial Least Square), implementing SmartPLS 2.0 for Windows 7¹. According to Chin (2010) and Lévy and Varela (2006), the choice of this technique is justified in that the underlying theory of social servicescape still has an exploratory character (Fornell *et al.*, 1990; Sellin, 1995) and its measurement has been performed with formative indicators. It is recommended to use PLS when there is a combination of formative and reflective indicators (Diamantopoulos and Winklhofer, 2001). Consequently, modeling based on EQS, Amos or Lisrel was not chosen because it is not the most appropriate technique for our model formulation and construct specification according to McCallum and Browne (1993). Besides, a solution is given to problems that arise in proposing structural equations: inadmissible solutions, uncertainty factors and the need for normal distribution of data (Chin, 2010; Lévy and Varela, 2006). Therefore, although PLS has some disadvantages (e.g. a lack of measures for overall model fit), it was considered an appropriate method for these research. Next, in accordance with Lévy and Varela (2006), 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 with the statistical program G*power 3.1.9.2. We have obtained values superior to 0.80 recommended by Cohen (1988) for a model with a maximum of two predictors that influence a construct. In this case, a 95.18% probability of rejecting the null hypothesis that R^2 deviates significantly from zero when its hypothesis is false for a linear multiple regression (fixed model, R^2 deviation from zero in F-Tests). Consequently, we need a minimum size sample of 107. As our sample is 867 attendees, we can provide enough evidence that the R^2 we obtained in our PLS analysis would be significantly different to zero.

¹ Ringle, C.M./Wende, S./Will, S.: SmartPLS 2.0 (M3) Beta, Hamburg 2005, <http://www.smartpls.de>."

Table 1: Characteristics of the sample.

		%			%
Sex	Man	58.90 %	Occupation	Worker	46.92 %
	Woman	41.10 %		Freelance	24.97 %
Family net incomes by month	< 1,000 €	1.39 %	Residence	Retired / Pensioner	25.80 %
	1,001 € - 2,000 €	16.71 %		Unemployed	1.05 %
	2,001 € - 3,000 €	29.58 %		Housework	0.93 %
	3,001 € - 6,000 €	36.77 %		Student	0.35 %
	> 6,000 €	15.55 %		Valencia capital and metropolitan area	75.96 %
Age	< 25 years	0.30 %	Music studies	Region of Valencia	18.00 %
	25-39 years	3.90 %		Rest of Spain	5.72 %
	40-64 years	69.50 %		Others	0.23 %
	> 65 years	26.20 %		No music studies	38.57 %
Studies	No studies	0.35 %	Music studies	It has musical knowledge but has not done / completed some formal education	48.15 %
	Primary education	0.46 %		Primary or professional music studies	7.97 %
	Secondary education	7.97 %		Graduate and university music studies	2.31 %
	Graduate and university	57.27 %		Music Postgraduate	3.00 %
	Postgraduate	33.95 %			

4.2. Measurement instruments

Our conceptual model combines first- and second-order constructs. First-order constructs are supported by the theoretical framework and we propose them as latent constructs with reflective indicators. Perceived value and social servicescape are proposed as second order constructs. Based on literature, perceived value is a multidimensional construct of two dimensions of the first order -utilitarian and hedonic value- and it has been defined as a latent construct with reflective measure. For social servicescape, we are proposing a multidimensional construct formed by four dimensions of the first order -employee's and customers' characteristics, employee and customer interactions and customer's interactions-. As we defend in this paper, social servicescape has not been sufficiently studied and there is not support about the dimensionality proposed. In this case, social servicescape has been defined as an aggregate construct with formative indicators. Employees' and customers' characteristics were each measured by a three-item scale, adapted from Hightower *et al.* (2002). Similarly, employees' and customers' interactions have been measured by a three item scale from Brady and Cronin (2001) and Nguyen *et al.* (2012). Customers' interactions have been measured by a four-item scale from Moore *et al.* (2005). In performing arts, positive emotions have been measured by a three-item scale from Palmer and Koenig-Lewis (2010). Utilitarian value has been measured by a three-item scale from Hume (2008a, b) and Hume and Sullivan (2008, 2010). Hedonic value has been measured by a three-item scale from Sánchez *et al.* (2010). Satisfaction has been measured by a three-item scale from Hume (2008a and b) and Hume and Sullivan (2008, 2010). Loyalty has been measured by a five-item scale from Hightower *et al.* (2002), Rojas *et al.* (2005, 2006) and Zeithaml *et al.* (1996).

4.3. Data analysis

Measurement model

Following the two-step approach proposed, the results of the study of the psychometric properties of the model are presented in Tables 2 and 3. First of all, we have checked measurement scales of reflective first-order constructs, according to the criteria established. For individual reliability, indicators are favorable as all factor loadings are above or around 0.70 as defended by Carmines and Zeller (1979). In our research, all factor loadings are superior to this criteria except for ENTSIESP_4, which is superior to the limit proposed by Falk and Miller (1992), at 0.50. Due to its value being greater than 0.50 and very close to 0.70, we have decided to maintain it because its commonality is greater than 55%. Construct reliability is favorable too because all the estimated Cronbach alpha are superior to the 0.70 criteria established by Hair *et al.* (1999) and all composite reliability are superior to the 0.80 required for this indicator (Nunnally, 1978). Convergent validity has been confirmed as all loadings are significantly different from zero and greater than the 55% required (Lévy and Varela, 2006). With regard to discriminant validity, Table 3 shows several indicators with favorable results. Discriminant validity is demonstrated as the square root of AVE for each concept are superior to the correlations between pairs of different concepts (Fornell and Larcker, 1981). Thus, we can conclude that all reflective first-order constructs are correctly defined.

Table 2: Validation of the measurement model. Reliability and convergent validity.

FACTOR		Factor loading	Weight	T-value (bootstrap)	Cronbach Alpha	CR	AVE	VIF / Tolerance
SOCIAL SERVICESCAPE	CEMP	N/A	0.36	5.04 ***	N/A	N/A	N/A	1.97 / 0.58
	CCUST	N/A	0.19	2.77 ***				1.51 / 0.66
	INTEMP	N/A	0.42	7.14 ***				1.76 / 0.57
	INTCUST	N/A	0.30	5.92 ***				1.38 / 0.72
CEMP	ENTSCEMP_1	0.74	N/A	15.65 ***	0.80	0.88	0.72	N/A
	ENTSCEMP_2	0.91	N/A	26.77 ***				N/A
	ENTSCEMP_3	0.88	N/A	25.88 ***				N/A
CCUST	ENTSCESP_1	0.74	N/A	10.33 ***	0.78	0.87	0.69	N/A
	ENTSCESP_2	0.86	N/A	19.63 ***				N/A
	ENTSCESP_3	0.90	N/A	22.43 ***				N/A
INTEMP	ENTSIEMP_1	0.95	N/A	40.36 ***	0.90	0.95	0.91	N/A
	ENTSIEMP_2	0.96	N/A	44.19 ***				N/A
INTCUST	ENTSIESP_1	0.78	N/A	14.84 ***	0.81	0.88	0.64	N/A
	ENTSIESP_2	0.89	N/A	24.88 ***				N/A
	ENTSIESP_3	0.84	N/A	21.70 ***				N/A
	ENTSIESP_4	0.68	N/A	13.31 ***				N/A
POSEMO	EMOPOS1	0.88	N/A	26.64 ***	0.83	0.90	0.74	N/A
	EMOPOS2	0.83	N/A	22.92 ***				N/A
	EMOPOS3	0.87	N/A	26.35 ***				N/A
VAL	UTILVAL	0.92	N/A	61.84 ***	0.79	0.90	0.83	N/A
	HEDVAL	0.90	N/A	39.79 ***				N/A
UTILVAL	VALUTIL_1	0.96	N/A	95.70 ***	0.94	0.96	0.90	N/A
	VALUTIL_2	0.94	N/A	74.75 ***				N/A
	VALUTIL_3	0.95	N/A	59.00 ***				N/A
HEDVAL	VALHED_1	0.89	N/A	34.19 ***	0.77	0.87	0.69	N/A
	VALHED_2	0.77	N/A	23.67 ***				N/A
	VALHED_3	0.83	N/A	31.00 ***				N/A
SAT	SAT_1	0.97	N/A	112.74 ***	0.96	0.98	0.93	N/A
	SAT_2	0.97	N/A	120.96 ***				N/A
	SAT_3	0.95	N/A	97.39 ***				N/A
LOY	LEAL_1	0.93	N/A	42.98 ***	0.92	0.94	0.77	N/A
	LEAL_2	0.95	N/A	46.81 ***				N/A
	LEAL_3	0.91	N/A	45.28 ***				N/A
	LEAL_4	0.80	N/A	31.17 ***				N/A
	LEAL_5	0.79	N/A	29.17 ***				N/A

CR=Composite Reliability; AVE=Average Variance Extracted; VIF = Variation Inflation Factor

N/A: non applicable

Contrast based on a two-tailed student *t* distribution: ****p* < 01; ***p* < .05; **p* < .10

Table 3: Validation of the measurement model. Discriminant validity

First-order Construc	CEMP	CCUST	INTEMP	INTCUST	POSEMO	UTILVAL	HEDVAL	SAT	LOY
CEMP	0.85								
CCUST	0.50	0.83							
INTEMP	0.65	0.42	0.95						
INTCUST	0.43	0.48	0.37	0.80					
POSEMO	0.35	0.35	0.29	0.31	0.86				
UTILVAL	0.44	0.35	0.45	0.36	0.51	0.95			
HEDVAL	0.52	0.42	0.51	0.51	0.46	0.65	0.83		
SAT	0.50	0.40	0.48	0.35	0.52	0.81	0.64	0.97	
LOY	0.46	0.37	0.47	0.39	0.49	0.73	0.57	0.78	0.88

Note: Diagonal represents the square root of average variance extracted (AVE); while below the diagonal the estimated correlations are represented.

Secondly, we have checked measurement scales of second-order constructs: social servicescape as a formative one and perceived value as a reflective one. For the perceived value, according to the criteria set forth in the previous paragraph, individual and construct reliability as well as convergent and discriminant validity are favorable (AVE (Perceived Value) = 0.91 > *r* (social servicescape) = 0.63; *r* (positive emotions) = 0.54; *r* (satisfaction) = 0.80; *r* (loyalty) = 0.72). Thus, we can conclude that the reflective second order construct of perceived value are correctly defined by utilitarian and hedonic perceived value. For social servicescape, as a previous step of its validation analysis, we checked that there were no collinearity problems which oblige us to purify its first order constructs due to its formative nature (Belsey, 1991; Kleinbaum *et al.*, 1988) using IBM SPSS 22 –table 2-. According to Hair *et al.* (1999) tolerance must be superior to 0.10 and FIV must be inferior to 10 although for Kleinbaum *et al.* (1988), they should be 0.20 and 5 respectively. Anyway, for our research FIV and tolerance values are within the strictest limits, indicating that multi-collinearity in the research data is not a concern.

Thus, we have used a bootstrapping procedure (5000 samples) to assess the weights, indicating the relative importance of each dimension in the creation of dependency. We observe that 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 order construct, social servicescape, is correctly defined through the four dimensions proposed: employees' characteristics, customers' characteristics, employees and customers interactions and customers' interactions. As we propose, it is a wise approach to measure social servicescape as a multidimensional second order construct is, because the four identified dimensions are statistically significant. Based on the previous discussion, it seems right to consider that the characteristics and interactions of both employees and consumers are essential in describing the social servicescape. Therefore, drawing from a complete measurement model analysis, we can conclude that all constructs are reliable and statistically robust.

Structural model: emotions as a moderator effect.

Next, we analyze the structural model in order to contrast the hypotheses. First of all, it is necessary to test the model without the moderating effect. Later, we test the model again including it.

A t value test for analyzing the accuracy and stability of the proposed hypotheses without the moderating effect is performed. Results in table 4 show hypotheses H1 to H6 are significant at 0.01 level. Regarding H1, results indicate that positive perceptions of social servicescape improve satisfaction (Chris and Liang, 2011; Moore *et al.*, 2005) in opera-goers. According to Falk and Miller (1992), we can analyze and observe its explained variance, where social servicescape explains 17.64% of satisfaction's variance. Results in relation with H2 show that positive perceptions of social servicescape improve perceived value (Crosby *et al.*, 1990; Reynolds and Beatty, 1999) and it explains 25.50% of perceived value's variance. In relation to H3, results prove that positive perceptions of social servicescape improve loyalty in opera-goers (Kwortnik, 2008; Chris and Liang, 2011) and it explains 18.06% of loyalty's variance. Regarding emotions, in case of H4, positive emotions contribute to generate positive satisfaction (Palmer and Koenig-Lewis, 2010) and it explains 12.25% of satisfaction's variance. In respect with H5, results provide that positive emotions contribute to generate positive perceived value (Palmer and Koenig-Lewis, 2010) and it explains 10.89% of perceived value's variance. Finally, positive emotions contribute to generate positive satisfaction (Palmer and Koenig-Lewis, 2010) and it explains 9.61% of loyalty's variance, verifying H6. In conclusion, these relationships are more important for social servicescape than for emotions because the social servicescape explains more variance.

Next, we have analyzed the predictive level of this model (R^2). According to Cohen and Cohen (1983) and Falk and Miller (1992); this value had to be greater than 0.10. In opinion of Henseler *et al.* (2009), values of R^2 close to 0.50 are described as a moderate explanation of the endogenous variables, whereas values of R^2 close to 0.25 are described as weak. In our model, satisfaction, perceived value and loyalty are moderately explained by the social servicescape and positive emotions. A 42% of the circumstances which influence satisfaction are explained by both constructs, while 50% influence perceived value and 39%, loyalty. Finally, we have analyzed the predictive relevance of Q^2 and it was confirmed that the predictive relevance exists due to the positive sign of Q^2 (Chin, 1998; Henseler *et al.*, 2009). Hence, social servicescape and emotions have a predictive relevance for post-use behavior in terms of satisfaction, perceived value and loyalty.

Table 4: Research findings

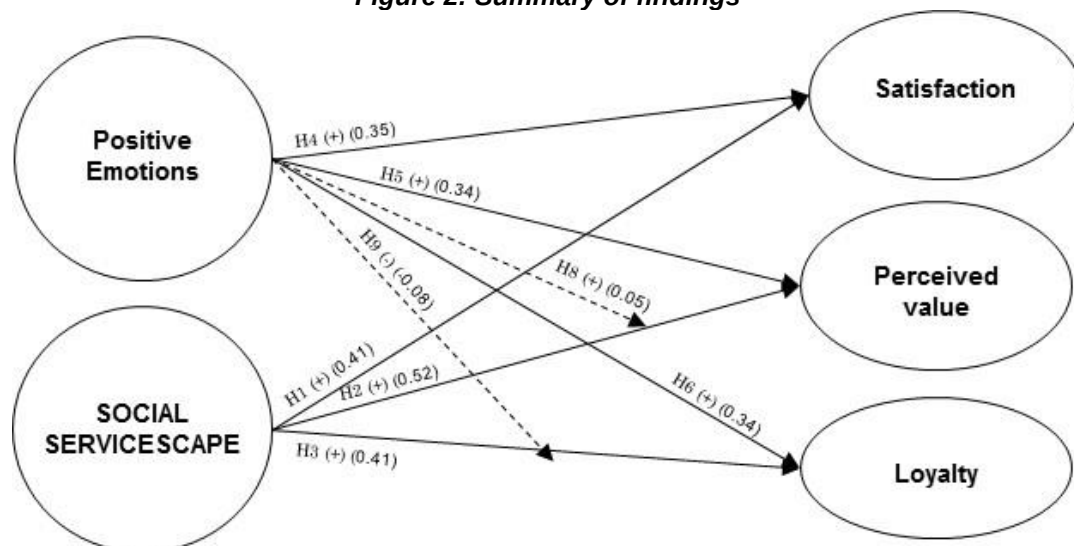
HYPOTHESIS		Model without emotions moderation effect				Model with emotions moderation effect				Hyp. Supported
		PATH	t value	CORRELATIONS	% explained variance *	PATH	t value	CORRELATIONS	% explained variance*	
H1	SOCIAL SERV. -> SAT	0.42	13.10 ***	0.42	17.64%	0.41	13.26 ***	0.56	22.96%	√
H2	SOCIAL SERV. -> PERC. VALUE	0.51	18.36 ***	0.50	25.50%	0.52	18.88 ***	0.64	33.28%	√
H3	SOCIAL SERV. -> LOY	0.43	13.43 ***	0.42	18.06%	0.41	13.76 ***	0.55	22.50%	√
H4	POSEMO -> SAT	0.35	10.97 ***	0.35	12.25%	0.35	10.85 ***	0.52	18.20%	√
H5	POSEMO -> PERC. VALUE	0.33	10.76 ***	0.33	10.89%	0.34	10.76 ***	0.53	18.02%	√
H6	POSEMO -> LOY	0.31	9.00 ***	0.31	9.61%	0.30	8.91 ***	0.49	14.70%	√
H7	SOCIAL SERV. – POSEMO -> SAT			-----	-----	-0.05	1.39	-0.26	1.30%	n .s.
H8	SOCIAL SERV. – POSEMO -> VALUE			-----	-----	0.05	1.78 *	-0.19	-0.95%	√
H9	SOCIAL SERV. – POSEMO -> LOY			-----	-----	-0.08	1.93 *	-0.28	2.24%	√
		R ² (satisfaction): 0.42 R ² (value): 0.50 R ² (loyalty): 0.39				R ² (satisfaction): 0.42 R ² (value): 0.49 R ² (loyalty): 0.39				
		Q ² (satisfaction): 0.37 Q ² (value): 0.39 Q ² (loyalty): 0.29				Q ² (satisfaction): 0.39 Q ² (value): 0.41 Q ² (loyalty): 0.30				
f ² (satisfaction): 0.003 - f ² (value): 0.005 - f ² (loyalty): 0.008 q ² (satisfaction): 0.029 - q ² (value): 0.034 - q ² (loyalty): 0.021										

Contrast based on a two-tailed student *t* distribution: ****p*< 01; ***p*<.05; **p*<.10

After that, we had to test the moderating effect of positive emotions. So, taking into account that the construct of social servicescape is formative and positive emotions are a continuous variable, we have applied the interaction effect approach in two stages (Chin *et al.*, 2003; Henseler and Fassott, 2010). In the first stage, the main effect PLS path model is run in order to obtain estimates for the latent variable scores. In the second stage, the interaction term is built up as the element-wise product of the latent variable scores. In this case, bootstrapping procedure was applied (5000 samples). Drawing from the structural model, as set forth in Table 4, independently of the existence of emotion's moderation effect, hypotheses 1 to 6 are confirmed again. To complete the analysis, according to Falk and Miller (1992), we can observe the explained variance (table 4) and conclude that the moderation effect by interaction improves the explained variance of the hypotheses H1 to H6. When interaction is included, social servicescape increases up to 33.28 % the explanation of perceived value's variance, 22.96 % of satisfaction's and 22.50 % of loyalty's. For positive emotions, it increases up to 18.02 % of perceived value's, 18.20 % of satisfaction's and 14.70 % of loyalty's. Moreover, these relationships are intensified when emotions are included as moderator of effect interaction in the case of perceived value (H8) and loyalty (H9) (figure 2). The interpretation for perceived value is that a higher positive emotion will generate a bigger influence of social servicescape on perceived value. However, for loyalty it is the opposite; the higher the positive emotion, the smaller is the influence of social servicescape in loyalty. However, no moderating effect exists in the case of satisfaction (H7). So, there is not enough evidence to support the proposed hypothesis.

On this case, the predictive level of the model (R^2), according to values of Hair *et al.* (2014) of R^2 , are close to 0.50. Therefore satisfaction, perceived value and loyalty are moderately explained by the social servicescape, positive emotions and their interactions. 42% of circumstances, which influence satisfaction are explained by both constructs and their interaction, while 49% influence perceived value and 39%, loyalty. Finally, we have analyzed the predictive relevance of Q^2 . We confirmed that the predictive relevance exists due to the positive sign of Q^2 (Chin, 1998; Henseler *et al.*, 2009). So, the social servicescape and emotions have a predictive relevance for the post-use behavior in terms of satisfaction, perceived value and loyalty. Besides, we have compared the effect size (f^2) and relative predictive relevance (q^2) of both models, without and with interaction of positive emotions. According to Cohen (1988), an effect size inferior to 0.02 indicates a small contribution of the exogenous construct to the endogenous construct, whereas relative predictive relevance inferior to 0.02 indicates that an exogenous construct has a small predictive relevance for the endogenous construct. Although the effect size (f^2), which compares the predictive level R^2 of both models, is small to explain the three endogenous constructs (Hair *et al.*, 2014), we can observe that the relationships between social servicescape and emotion over the post-use behavior of opera-goers are better when we put in the interaction effect. Moreover, the relative predictive relevance (q^2), which compares the predictive relevance Q^2 of both models, improves the results when we put in the interaction effect, although its effect of improvement is small. Anyway, both indicators confirm the effect of interaction and the need to include it in the model.

Figure 2: Summary of findings



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

Considering the previous debate on the importance of the servicescape in service encounters, this paper provides empirical research that supports the impact of the servicescape on consumer behavior in the area of performing arts. Also, emotions have been detected as playing a critical role moderating detected effects. These results provide both academic and managerial relevant implications.

5.1. Theoretical implications

Surpassing previous methodological approaches, results prove that the social elements in the servicescape constitute a relevant part in it, given its influence on post-consumption assessments –satisfaction, perceived value, and loyalty-.

Another issue that has emerged as a result of this research is the importance of emotions. Results also underline the role of positive emotions enhancing the impact of the social servicescape on the perceived value, the satisfaction and the loyalty of opera attendees; not only directly but also with the moderation effect. Firstly, positive emotions have a significant direct role of perceived value, satisfaction and loyalty but have a lesser impact compared to the social servicescape effect in explaining the three constructs set forth herein. Secondly, the moderating effect of their interaction contributes to strengthen the relationship between social servicescape and perceived value because a higher positive emotion will generate a bigger influence of the social servicescape on the perceived value. According to the literature, the perceived value influences loyalty positively in performing arts (Hume, 2008a, b; Hume and Sullivan, 2008, 2010).

5.2. Managerial implications.

Several managerial implications arise from the current research. They may help improve performing arts managers in the current climate of budget cuts. Traditionally, most performing arts managers have paid attention to the play itself without considering surrounding elements affecting the post-consumption evaluation of the attendees. First, performing arts organizations should consider the construction of suitable social servicescapes to improve the response of their attendees. Particularly, opera is perceived in many European sites as elitist and expensive; so it would be recommendable to highlight that opera is value-for-money because, besides enjoying the artistic performance, an adequate social servicescape improves the attendees' experience. In this sense, we recommend to connect better the attendees taking advantage of the breaks during the play; educating them better in the opera –sending them the program 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. Furthermore, we recommend that employees are provided 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.

Therefore, cultural organizations should motivate the generation of positive emotions of attendees in their social servicescapes. We suggest cultural managers to release the benefits of the peripherals in cultural services –dinning spaces creating evocative social servicescapes, merchandising-. In performing arts, emotions are associated to the artistic performance (Boerner and Jobst, 2013) but can also be connected with the artist. Therefore, attendants should feel somehow part of the play and close to the artists. However, no moderating effect was detected in the case of the link social servicescape-satisfaction. In the case of social servicescape-loyalty, the moderating effect of emotions contributes to weaken this relationship. It is said that a higher positive emotion will generate a smaller influence of the social servicescape on loyalty. In our opinion, attendees' evaluations about loyalty are more influenced by social servicescape if they are not really touched in positive terms. However, when they are truly happy -among other positive emotions- with their consumption experience, they give more importance to the emotions than to the social servicescape of the cultural organization when becoming loyal.

5.3. Limitations and further research.

The present paper has certain limitations that future research should seek to overcome and also posits new lines for research. The study's scope is limited to one organization. Collecting data from a single institution is not unusual in studies of this kind (e.g. 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). Further research is therefore required to generalize findings. This is the first attempt at addressing social servicescape as a formative construct. It would be very interesting to replicate it 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 opera context, some rituals become part of the social servicescape (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 spite of this, other patterns may be derived according to opera attendees' segmentation analysis. Furthermore, as proposed by Parasuraman and Grewal (2000) and empirically shown by Padgett and Mulvey (2007), consumers can interact not only with the firm, employees and other consumers, but also with technology in their service encounters giving rise to outperforming results. In this sense, technologies -named e-servicescapes in this field- (Harris and Goode, 2010; Jeon and Jeong, 2009; Mari and Poggesi, 2013; Tractinsky and Lowengart, 2007; Tran *et al.*, 2012) should be explicitly considered in further research. Additional research on the relationships of the social servicescape and other variables such as willingness to pay more or complaining behavior are also worthwhile pursuing. We only included positive emotions in the empirical research, but it would be also interesting to test the effect of negative emotions (Edvardsson, 2005; Palmer and Koenig-Lewis, 2010) in opera-goers, given the impact detected by previous research regarding how consumers derive value from the experience of negative emotions (Babin and Attaway, 2000). In the case of museums, Chiappa *et al.* (2014) detected that different levels of negative emotions affect overall satisfaction of consumers. In addition, it is necessary to study the social servicescape as an antecedent of positive and negative emotions (Ng *et al.*, 2005; Ng and Dagger, 2006). Finally, longitudinal analysis could complement this research.

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ANNEX: scale items

CODING		DESCRIPTION
ENTSCOMP1	CEMP (Employees' Characteristics)	There are enough employees at _____ to service customers.
ENTSCOMP2		The employees of _____ are neat and well dressed.
ENTSCOMP3		Employees of _____ are polite when dealing with attendees. *
ENTSCESP1	CCUST (Customers' Characteristics)	_____ customers are neat and well dressed.
ENTSCESP2		It seems that the attendees of _____ have had a musical education or training *
ENTSCESP3		_____ customers are friendly.
ENTSIEMP1	INTEMP (Employees' – Customers' interactions)	I'd say that the quality of my interaction with the _____ employees is high
ENTSIEMP2		Overall, I would say that the quality of my interaction with the _____ employees is excellent.
ENTSIESP1	INTCUST (Customers' interactions)	I have developed friendships with other customers I met at _____.
ENTSIESP2		I enjoy spending time with other customers at _____.
ENTSIESP2		The other customers at the _____ make my time there more enjoyable.
ENTSIESP3		There is a good chance I will run into one of my friends at _____.
EMOPOS1	POSEMO (Positive emotions)	Happy
EMOPOS2		Excited
EMOPOS3		Energetic
VALUTIL1	VALUTIL (Utilitarian Value)	For what you receive from this service, the money spent at _____ is worth it.
VALUTIL2		For what you receive from this service, the entry fees paid to _____ are worth it.
VALUTIL3		For what I received from this musical performance, my time and money was well spent.
VALHED1	VALHED (Hedonic Value)	The environment of the _____ has helped you enjoy your stay.
VALHED2		Going to the _____ is useful as a temporary escape for you.
VALHED3		The staff of _____ has contributed to making your stay more pleasant and entertaining
SAT1	SAT (Satisfaction)	I am satisfied with my decision to visit the _____.
SAT2		I believe that to go to an opera performance at _____ was a wise choice I
SAT3		I really enjoyed my experience at _____.
LEAL1	LOY (Loyalty)	I say positive things about _____ to other people.
LEAL2		I would recommend _____ to someone seeking advice.
LEAL3		I encourage friends and relatives to go to _____.
LEAL4		I consider _____ as the first choice when I think about opera.
LEAL5		In the next few years, I'll go to _____ to see more opera performances.

* Added to the original scale.