

Engaging consumers in esthetic offerings: conceptualizing and developing a measure for arts engagement

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- *As the arts face a number of challenges, including changing audience tastes and inconsistent ticket purchasing behavior, there have been calls for innovative approaches to marketing. Experts in the field have suggested that “engaging experiences” in the arts be cultivated to aid in audience development efforts. However, in the literature, little attention has been devoted to defining what encompasses an “engaging experience” in the arts. This research addresses this gap by exploring the concept of “engagement in the arts” and developing a measurement tool, which accesses overall “arts engagement.” It applies emerging theories from the customer engagement and brand experience literatures to conceptualize “arts engagement.” In four studies, an arts engagement scale is tested for its validity, reliability, and its relationship with important outcomes in the consumption experience. Implications are discussed for marketing the arts as well as other consumption contexts that incorporate performance and artistic-based elements, including service delivery and experiential marketing.*

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Just as products are marketed, scholars have recognized the importance of “marketing the arts.” A number of directions have been offered for ways in which principles of marketing might be applied, with some nuance, to the arts (Richard and McQueen, 1974; Kotler & Andreasen, 1987; Kotler & Scheff, 1997; Hill *et al.*, 1995; Colbert *et al.*, 1994; Gainer & Padanyi, 2002; Hume & Mort, 2008). Recently, there have been calls for innovative

marketing in the arts, as the arts face a number of challenges, including changing audience tastes, inconsistent ticket purchasing behavior, and reduced funding (Bernstein, 2006; Rentschler, 2007; Boyle, 2007). According to the National Endowment for the Arts Survey of Public Participation in the Arts (2012), audiences for the arts are diminishing and growing older. Specifically, attendance for traditional, main-line cultural forms, including theater, museums, and classical concerts has been on a steady decline. As a result, developing audiences for the arts has created much debate and dialog.

Audience development involves innovative ways in which arts and cultural organizations attract and

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meet the needs of existing and potential audiences (McCarthy and Jinnnet, 2001). Zakaras and Lowell (2008) called for cultivating “engaging experiences” in the arts and underscored the importance of equipping individuals with the capacity to be moved by the expressive and intellectual qualities of art. However, in the literature, little attention has been devoted to defining what encompasses an “engaging experience” in the arts. This research addresses this gap by exploring the theoretical meaning and foundation underlying the concept of “arts engagement” and developing a measurement tool, which accesses overall “arts engagement.” It applies emerging theories from the customer engagement and brand experience literatures to conceptualize the construct.

In a purely business context, engagement has been likened to a proxy measure of the strength of the relationship between the individual and the organization (Bowden, 2009). Engagement is argued to include feelings of confidence, integrity, pride, and passion (Bowden, 2009). Thus, cultivating and assessing engagement play an important role in contributing to an understanding of performance and customer outcomes. Specifically, engaged consumers of the arts may lead to greater participation and patronage. Learning about the level of engagement of consumers in the arts can also ultimately lead to more effective targeting efforts in marketing the arts.

Subsequently, this paper is organized accordingly. First, an overview regarding demand in the arts and audience development is presented. To help define and conceptualize “arts engagement,” a discussion of the consumer engagement and brand experience literature then follows. Next, four studies, using standard validation procedures, examine the psychometric properties of the arts engagement scale. Additionally, the arts engagement scale is tested for its relationship with primary consumption experience variables.

Engaging arts audiences

The National Endowment for the Arts (NEA) was created in 1965 by Congress and President Lyndon B.

Johnson. The NEA was established to nurture American creativity, to elevate the nation’s culture, and to sustain and preserve the country’s artistic traditions (National Endowment for the Arts, 2006, 2012). Since the founding of the NEA, the number of nonprofit arts organizations, including museums, performing arts centers, symphonies, opera companies, theaters, and dance companies have rapidly increased. However, over the years, demand for the arts has not kept pace with supply. This has been evidenced by declining rates of arts participation for Americans, particularly those under age 30 (Brown, 2013).

Given, this unfortunate trend, arts groups seek a better understanding of learning the barriers and incentives that will increase demand for audiences with the hope of developing future audiences. In the research literature, models for audience development have been developed, which offer conceptual, empirical, and anecdotal strategies for engaging audiences and promoting lifelong involvement in the arts (Diggle, 1994; Morison & Dalglish, 1992; McCarthy & Jinnnet, 2001; Zakaras & Lowell, 2008). Suggested solutions include providing multiple entry points, lowering barriers to participation, fostering artist and audience interaction, and co-creation as well as increasing social fulfillment (Brown, 2013; Kemp & White, 2013).

However, such an approach to “engage audiences” would also benefit from defining and conceptualizing what “arts engagement” encompasses for the individual. Distinctively, enumerating how artistic experiences impact individuals and examining how they may lead to positive outcomes would help to inform audience development and marketing efforts. This research seeks to define arts engagement and turns to the consumer engagement and brand experience literature for insight.

Customer engagement and brand experience

The customer engagement literature, with many of its core theoretical underpinnings originating in

the relationship marketing literature, has offered several conceptualizations of customer engagement. For example, consumer engagement has been defined as the level of a customer's physical, cognitive, and emotional presence with an organization (Patterson *et al.*, 2006) as well as the intensity of an individual's participation and connection with the organization's offerings (Vivek *et al.*, 2012; Ashley *et al.*, 2011). Engagement has also been theorized as the psychological process by which customer loyalty forms for new customers and is maintained for repeat purchase customers (Bowden, 2009; Brodie *et al.*, 2013).

Customer engagement manifests in an individual's participation in and connection with an organization's offerings and activities (Bowden, 2009; Vivek *et al.*, 2012). Bowden (2009) viewed customer engagement as a psychological process comprising cognitive and emotional aspects. Further, Bowden proposed that customer engagement is an iterative process, beginning with customer satisfaction, and culminating in customer loyalty. Specifically, the formation of customer engagement begins with a cognitive basis for purchasing a brand, but then proceeds to increased levels of involvement supported by increased levels of trust for repeat purchase customers. Affective commitment for the brand then manifests, which helps to create a state of enduring customer loyalty. As a result, marketers strive to engage consumers through the experiences they have with a product offering or a brand.

Customer engagement may be manifested cognitively, affectively, behaviorally, or socially (Brodie *et al.*, 2013; Vivek *et al.*, 2012). The cognitive and affective elements of customer engagement incorporate the experiences and feelings of customers, and the behavioral and social elements include participation by current and potential customers, both within and outside of exchange situations (Bowden, 2009). Potential or current customers build experience-based relationships through intense participation with the brand or product by way of unique experiences they have with the offerings and activities of the organization (Vivek *et al.*,

2012). Researchers have suggested that consumer engagement is a primary driver of sales growth and profitability. Vivek *et al.* (2012) proposed that value, trust, loyalty, word of mouth/advocacy, affective commitment, brand community, and involvement are potential consequences of customer engagement.

Also related to customer engagement, is brand experience. Brand experience embodies several of the underlying dimensions of customer engagement. Brakus *et al.* (2009) introduced the term "brand experience" to the marketing literature and defined it as the subjective and internal consumer responses evoked by brand-related stimuli that are part of a brand's design, identity, packaging, communications, and environments. When consumers purchase and consume products, they are exposed to utilitarian product attributes as well as various specific brand-related stimuli, including brand-identifying colors, typefaces, background design elements, slogans, mascots, and brand characters (Bellizzi & Hite, 1992; Mandel & Johnson, 2002). These brand-related stimuli appear as part of a brand's design, packaging, and marketing communications. Such stimuli constitute the major source of subjective and internal consumer responses, referred to as "brand experience."

According to Brakus *et al.* (2009), brand experience elicits four distinct types of responses from consumers: sensorial, emotional, intellectual, and behavioral responses. Sensorial responses refer to whether the brand makes an impression on the consumer's senses (i.e., sight, sound, hearing, smell, and touch); emotional (affective) responses are related to whether the brand induces feelings and sentiments from the consumer; intellectual (cognitive) responses have to do with the degree to which the consumer engages in thinking about the brand; finally, the behavioral component refers to the consumer's willingness to engage in physical action associated with the brand. Brand experiences are actual sensations, feelings, cognitions, and behavioral responses. Similar to customer engagement, brand experience encompasses affective, cognitive,

and behavioral components with respect to how consumers experience product offerings.

Conceptualizing arts engagement

The components of customer engagement and brand experience (i.e., emotions, cognition behavioral, and social elements), as applied to consumption experiences, might also be integral elements in engaging audiences for the arts. Positive emotional experiences, which stimulate the senses, can engage individuals by creating desire, interest, and motivation (*emotions*). Similarly, appealing to an individual's intellect and cognition regarding the artistic offering may also enhance overall involvement (*cognitive*). Attending performances and being involved with the organization in other ways through volunteering and donating monies (*behavioral*) can also signal strong engagement. Furthermore, participating in artistic experiences also encourages social interaction (social) and belonging with others. Central to the proposed working definition of customer engagement is relational exchange. As individuals have positive experiences with the arts, they may also start to form experience-based relationships, which manifest into a self-connectedness to the artistic offering or organization (*connection*). Consequently, positive artistic experiences can impact consumers emotionally, cognitively, behaviorally, socially, and in relational/connective ways. Accordingly, it is proposed that these elements are integral components of arts engagement. Thus, "arts engagement" is defined as the feelings, cognitions, behavioral, social, and connective/relational responses evoked by artistic experiences. A discussion of the tool, which captures these five dimensions of arts engagement follows next.

Study 1: item generation and selection

The objective of Study 1 was to generate specific items for the proposed dimensions of arts engagement. To generate the items, special focus was given

to the conceptualization of arts engagement. Items were developed based on the five dimensions of engagement delineated in the definition of the construct. Research from the customer engagement (Patterson *et al.*, 2006; Bowden, 2009; Vivek *et al.*, 2012), brand experience (Mandel & Johnson, 2002; Brakus *et al.*, 2009) and audience development literatures (McCarthy & Jinnet, 2001; Zakaras & Lowell, 2008; Hume & Mort, 2008) were also used as a basis for creating items. Based on these criteria, 76 items were developed to refer to arts engagement: feelings, sentiments, and emotions (16 items); curiosity and thinking (15 items); physical and bodily actions and behaviors (15 items); social elements and belonging (15 items) and connection and relationship (15 items).

To assess the face validity of the items, a judgment sample consisting of two marketing faculty and one arts administration professional were asked to categorize each statement and whether it belonged to the affective, cognitive, behavioral, social, or connection/relational dimension of arts engagement. An *a priori* item-retention decision rule was used whereby only items for which at least two of the three judges agreed were retained (Bearden *et al.*, 1989; Lichtenstein *et al.*, 1990). This decision rule resulted in the retention of 55 items.

The face validity of these 55 items was further examined by another pool of experts. Similar to procedures followed by other researchers (Zaichkowsky, 1985; Lichtenstein *et al.*, 1990), the reduced set of items was assessed by three additional judges (two faculty members and one arts administrator). These judges were asked to rate each item as clearly representative, somewhat representative, or not representative of the constructs. Only items that were classified as clearly or somewhat representative by at least two of the three judges were retained, resulting in a total of 40 items.

Next, a convenience sample of 222 nonstudent adults was obtained through Amazon Mechanical Turk (MTUTRK), an online crowd-sourcing marketplace. Fifty-six per cent of the respondents were men and 44% were female. The average age was

31. Participants were presented with a survey instrument, which included the 40 arts engagement items. Respondents were provided with the following directions:

We are interested in your involvement in the arts. The “arts” may include the performing arts (music, dance, theater and opera), the visual arts, art museums, destinations with historic or design value, movies, film, literature, art-making, art-sharing, and photography. Below, references to “involvement in the arts” may include observation as well as participation in the art-making process. Please indicate the extent to which you agree or disagree with the statements that follow.

Items were interspersed randomly throughout the survey and were measured using a seven-point Likert scale (anchored by “very strongly disagree” and “very strongly agree”). Additionally, to reduce primacy and recency effects, the order of items was varied (Lichtenstein *et al.*, 1990).

The data obtained from the participants were then subjected to a factor analysis using varimax rotation. The factor analysis revealed a five-factor solution with eigenvalues greater than 1.¹ Seventy-two per cent of the variance was explained with the five-factor solution, and the scree plot confirmed that the optimal solution for the data was a five-factor solution. To interpret the five-factor solution, items that had a loading greater than 0.5 were retained (Table 1). Using this criterion, a total of 20 items was retained (Table 1).

Factor 1 focused primarily on affective/emotional items (4 items); factor 2 on intellectual/cognitive items (4 items); factor 3 on behavioral items (4 items); and factor 4 on social items (4 items) and factor 5 on connective/relational items (4 items). Reliabilities were also acceptable for each factor: factor 1/affective ($\alpha=0.85$); factor 2/cognitive

($\alpha=0.89$); factor 3/behavioral ($\alpha=0.78$); factor 4/social ($\alpha=0.94$); and factor 5/connective ($\alpha=0.95$).

Study 2: confirmation of dimensions and assessing nomological validity

To further confirm the validity of the arts engagement scale, Study 2 was conducted. Study 2 helped to refine and corroborate the proposed dimensions of arts engagement and also investigated a broader network of relevant constructs to establish nomological validity for the arts engagement scale (Burton *et al.*, 1998). Specifically, the relationship between enthusiasm (Vivek, 2009), involvement, satisfaction, and brand engagement was examined.

In developing nomological validity for the arts engagement scale, enthusiasm from the Vivek (2009) Consumer Engagement Scale was selected because it captures the affective element, or the excitement and zeal embodied in arts engagement (Vivek, 2009). Examining the relationship between arts engagement and involvement was necessary because involvement refers to and coincides with the personal relevance of art to the individual (Zaichkowsky, 1985). Further, engaged individuals also tend to express some level of satisfaction, which suggested the need for exploration of this construct in relation to arts engagement (Sirdeshmukh *et al.*, 2002). Finally, brand engagement was selected as a converging construct because it correlates with the general concept of engagement in a product offering (Sprott *et al.*, 2009).

One-hundred and fifty-three nonstudent adults were recruited from MTURK to participate in Study 2. Fifty-six per cent were men and 44% were women. The average age was 32. Participants were given an online survey, which included the arts engagement scale (now a total of 20 items) along with the scales for involvement (Zaichkowsky, 1985), satisfaction (Sirdeshmukh *et al.*, 2002), enthusiasm (Vivek, 2009), and brand engagement (Sprott *et al.*, 2009).

¹Another factor analysis was performed using oblique direct oblimin rotation. The analysis yielded the same five factor structure.

Table 1. Study 1: factor loadings from retained items in EFA

	Affective	Cognitive	Behavioral	Social	Connection
Affective					
Being involved in the arts makes me feel good.	0.60	0.32	0.10	0.31	0.36
The arts are boring.	-0.63	0.25	0.06	0.25	0.15
The arts are emotionally stimulating for me.	0.76	0.36	0.01	0.14	0.12
The arts are emotionally fulfilling for me.	0.85	0.20	0.01	0.16	0.19
Cognitive					
The arts encourage me to evaluate things differently.	0.30	0.61	0.05	0.26	0.34
The arts inspire me intellectually.	0.29	0.65	0.12	0.22	0.48
The arts make me curious.	0.20	0.62	0.03	0.23	0.37
The arts open my mind to new possibilities.	0.22	0.69	0.07	0.245	0.33
Behavioral					
I attend arts performances as often as I can.	0.28	0.14	0.51	0.45	0.29
I support the arts through volunteering.	0.08	0.01	0.62	0.07	0.44
I support the arts by donating money.	0.01	0.09	0.78	0.20	0.07
I am a frequent attendee of arts events.	0.12	0.04	0.58	0.36	0.45
Social					
I receive social fulfillment from the arts.	0.14	0.23	0.24	0.76	0.37
Being involved in the arts is important to me for social reasons.	0.11	0.20	0.23	0.73	0.39
The arts are a social outlet for me.	0.10	0.19	0.24	0.79	0.33
Being involved in the arts allows me to interact with others.	0.06	0.30	0.18	0.75	0.32
Connection					
I have a special bond with the arts.	0.31	0.42	0.18	0.41	0.59
Part of me is defined by my favorite arts experiences.	0.39	0.45	0.17	0.42	0.61
I have a special tie with the arts.	0.24	0.37	0.21	0.30	0.69
I feel the arts are a part of my identity.	0.24	0.41	0.18	0.40	0.64

First, a confirmatory factor analysis using Amos 21 was performed on the arts engagement scale to further test its psychometric properties. The confirmatory model exhibited good fit with the five-factor model solution: χ^2 (320.97); df (160); p -value (0.01); CFI (0.96); IFI (0.96); TLI (0.92); and RMSEA (0.08). All dimensions demonstrated acceptable reliability: affective ($\alpha=0.94$); cognitive ($\alpha=0.95$); behavioral ($\alpha=0.90$); social ($\alpha=0.96$); connective/relational ($\alpha=0.97$). The 20-item arts engagement scale was also correlated with the related constructs: enthusiasm ($r=0.85$, $p < 0.01$); involvement ($r=0.87$, $p < 0.01$); satisfaction ($r=0.78$, $p < 0.01$); and brand engagement ($r=0.37$, $p < 0.01$). There were no significant differences between genders on the overall scale scores (see Table 2).

Further, to confirm that a five-factor model fit the data best, a one-factor model was compared against

the five-factor model. As seen in Table 3, the five-factor model fits the data most appropriately.

Study 3: test–retest reliability

To provide additional evidence of consistency and reliability, an inter-temporal reliability check was performed on the arts engagement scale. The 20-item arts engagement scale was administered to 66 students at a university in the southern part of the US. Thirty-five per cent of the sample was men and 65% were women. The average age was 22. The same 66 respondents were then given the same scale again after 2 weeks. The test-retest reliability for the overall scale (AE scale) was $r=0.89$, $p < 0.01$, and correlations ranged from $r=0.69$ to $r=0.79$ for the five dimensions within the scale (Table 4).

Table 2. Study 2: arts engagement scale

Scale item	Factor loading
Affective	
Being involved in the arts makes me feel good.	0.90
The arts are boring.	-0.95
The arts are emotionally stimulating for me.	0.96
The arts are emotionally fulfilling for me.	0.76
Cognitive	
The arts encourage me to evaluate things differently.	0.87
The arts inspire me intellectually.	0.94
The arts make me curious.	0.90
The arts open my mind to new possibilities.	0.93
Behavioral	
I attend arts performances as often as I can.	0.86
I support the arts through volunteering.	0.81
I support the arts by donating money.	0.72
I am a frequent attendee of arts events.	0.90
Social	
I receive social fulfillment from the arts.	0.88
Being involved in the arts is important to me for social reasons.	0.95
The arts are a social outlet for me.	0.96
Being involved in the arts allows me to interact with others.	0.91
Connection	
I have a special bond with the arts.	0.94
Part of me is defined by my favorite arts experiences.	0.92
I have a special tie with the arts.	0.96
I feel the arts are a part of my identity.	0.97

Study 4: arts engagement outcomes

Study 4 tested the behavioral influence of arts engagement in a real-world context. As discussed previously, Vivek *et al.* (2012) proposed that some important outcomes of customer engagement might be trust, value, loyalty, and advocacy. Study 4 assesses the relationship between these constructs and their relevance to arts engagement.

Table 3. Study 2: confirmatory factor analysis mode 1 fit comparisons

Model	Chi-square	df	Chi-square difference
Null	3488	190	
One Factor	1439	170	2049, $p < 0.01$
Five Factor	320.97	160	1118, $p < 0.01$

Value

A consumer’s level of engagement may be contingent on the value he or she expects to receive from a given experience. Because engaged consumers are active participants in the exchange process, greater engagement may be associated with perceptions of greater value received (Vivek *et al.*, 2012; Hume & Mort, 2008). For example, art enthusiasts who possess the resources may be willing to pay thousands and even millions of dollars for a piece of visual art. Because of their engagement with the art, they derive special meaning and benefit from the exchange offering. Thus, it is proposed that individuals who exhibit high engagement for the arts will derive value from an artistic experience.

Trust

Trust is an important concept in the consumption experience. It represents reciprocity and non-opportunistic behavior in the exchange process (Morgan & Hunt, 1994). According to Morgan and Hunt (1994), trust exists when an entity has

Table 4. Study 3: test-retest correlations

Test 1	Test 2	
Affect 1 →	Affect 2	0.77
Cognitive 1 →	Cognitive 2	0.69
Behavioral 1 →	Behavioral 2	0.72
Social 1 →	Social 2	0.79
Connection 1 →	Connection 2	0.78
AE Scale 1 →	AE Scale 2	0.89

confidence in the exchange entity's reliability and integrity. When individuals exhibit high levels of involvement and are stimulated emotionally, cognitively, and socially by an artistic endeavor or entity, this can lead to trust. For example, some consumers may purchase subscription tickets to the symphony or opera. Part of their purchase motivation may be due to previous positive experiences with the organizations that have heightened their level of engagement such that they have confidence in the organization's offering. Thus, higher engagement should produce more trust in artistic exchange agents.

Loyalty

As individuals develop favorable attitudes toward a product offering or organization, this can result in the formation of strong behavioral connections between the individual and the product offering or organization (Jacoby & Chestnut, 1978; Sirdeshmukh *et al.*, 2002; Hume *et al.*, 2007; Davis & Swanson, 2009). Specifically, engaged museum patrons may eventually become members of the museum. As visits to the museum persist, a member's commitment to the organization may escalate into philanthropic behavior or manifest in other ways that benefit the organization. Subsequently, a high level of engagement is positively associated with loyalty to an entity.

Advocacy

Finally, engaged individuals may be more inclined to share positive information about their experiences (Anderson, 1998; Kim, Han & Park, 2001). de Matos and Rossi (2008) suggest that satisfied and committed consumers are effective facilitators of positive word-of-mouth. This has special relevance for the arts because tastes and preferences for artistic offering are often socially transmitted (Brown, 2013). For example, if an individual has a positive, highly engaging experience at the theater, they may be more likely to encourage others to attend the same theater performance. Thus, when individuals experience strong

engagement for the arts, they may be more inclined to become advocates for the artistic offering.

In summary, value, trust, loyalty, and advocacy are all important variables in the consumption and purchase experience. When consumers are engaged in an offering, these variables are likely to manifest. Specifically, it is proposed that a heightened level of emotional, cognitive and social stimulation, and behavioral and relational responses toward the arts—embodied as arts engagement—is positively related to (a) value, (b) trust, (c) loyalty, and (d) word-of-mouth/advocacy.

In order to test these relationships, data for Study 4 were collected at an actual arts event. Individuals attending a local jazz concert were administered a survey, which included the arts engagement scale and the constructs of interest: trust (Chaudhuri & Holbrook, 2001), value, loyalty (Sirdeshmukh *et al.*, 2002), and advocacy (Kim *et al.*, 2004). See appendix for measures. Participants filled out the (paper) survey following the performance in exchange for a snack item (e.g., candy bar, cookies, and chips). This was carried out over the course of three performances (in 3 weeks) in the jazz series.

A total of 122 individuals took the survey. Forty-eight per cent of participants were men and 52% were women. The average age was 45. Sixty-two per cent were White/Caucasian, 21% were African American, 6% were Hispanic, 3% were Asian, and 7% indicated "other" for ethnicity. The average participant was college educated, with 64% having either a bachelors or graduate degree. The median income was \$50,000–74,999.

Results from the data indicate that value ($r=0.55$, $p<0.01$), trust ($r=0.59$, $p<0.01$), loyalty ($r=0.39$; $p<0.01$), and word of mouth/advocacy ($r=0.59$, $p<.01$) were all positively related to the 20-item arts engagement scale (Table 5).

Discussion

This research developed and tested a measure for arts engagement. Four studies helped to demonstrate the psychometric properties of the arts

Table 5. Study 4: arts engagement with behavioral variable outcomes

	Trust	Value	Loyalty	Advocacy	Cronbach's α
Arts Engagement	0.59	0.55	0.37	0.53	0.89
Affect	0.38	0.44	0.32	0.45	0.83
Cognitive	0.21*	0.26	0.20*	0.22*	0.89
Behavioral	0.34	0.42	0.29	0.39	0.85
Social	0.39	0.34	0.22	0.28	0.90
Connection	0.46	0.49	0.33	0.49	0.95
Cronbach's α	0.96	0.93	0.71	0.91	

* p -values <0.05 ; all others $p < 0.01$.

engagement scale. Study 1 established face validity for the items in the scale as well as reduced the number of items in the initial scale. Further validation of the arts engagement scale, along with the demonstration of its nomological validity, was presented in Study 2. In Study 3, the stability of the arts engagement scale was further confirmed through an intertemporal reliability check. Finally, Study 4 examined the relationship between arts engagement and important outcome measures in the consumption process such as trust, value, loyalty, and advocacy.

This research makes theoretical contributions by expounding on the customer engagement and brand experience literatures to conceptualize and operationalize an arts engagement construct. As researchers and practitioners in the arts seek further understanding of how to engage consumers in the arts through attendance and participation, defining arts engagement and creating a tool for its measurement enables them to examine the influence artistic experiences have on consumers, which in turn, helps to provide direction for both audience development and marketing efforts.

Arts engagement is defined as the feelings, cognitions, behavioral, social, and connective/relational responses evoked by artistic experiences. Positive emotional experiences stimulate the senses and engage individuals by creating desire and motivation. Artistic experiences also appeal to an individual's intellect, or cognition, as overall involvement is

enhanced. Strong engagement manifests in behavioral actions such as attending performances and being involved with the organization through arts participation, volunteering, and donating. Furthermore, taking part in artistic experiences fuels social interaction and belonging with others. As individuals have positive experiences with the arts, they form experience-based relationships, which manifest into a self-connectedness to the art or organization. Finally, these five dimensions of arts engagement are linked to important marketing outcomes, including value, trust, loyalty, and advocacy. Greater levels of engagement are associated with greater perceived customer value, more trust in the organization's product offering, and strong behavioral connections between the customer and the product offering/organization, which manifests in customer loyalty as well as advocacy.

Managerial implications

Specifically, a measure, which assesses level of engagement, can assist arts organizations in targeting prime patrons of the arts and creating offerings which engage consumers. Research suggests that consumers' attitudes, tastes, and preference toward the arts are changing. Consumers prefer artistic offerings in which active participation, interaction, and possibly co-creation occurs (Styven, 2010). Moreover, consumers place a premium on the social aspect of attending arts performances, with social fulfillment being a prime motivator (Brown, 2013). The arts engagement scale can provide marketing managers with a barometer of level of engagement along primary dimensions, which address elements related to consumers' tastes and preferences.

For decades, arts organizations have depended on a subscriber base to provide a predictable stream of revenue. Subscriptions sales also help to improve marketing efficiencies as the marketing costs for a performance in a subscription series are less than that for a single ticket performance. However, arts organizations are now experiencing a different type of ticket buyer. There has been a decline in

subscription ticket sales, and more individuals are purchasing single tickets (Harlow *et al.*, 2011). The arts engagement scale assesses behavioral (e.g., general attendance of arts events) and connective/relational aspects of artistic engagement. Understanding an individual's level of consumption and connection with the arts can provide insight into which individuals might be more inclined to attend multiple artistic performances or who might be targeted for bundling offerings (Table 5).

In recent years, economic and political uncertainties have jeopardized public funding for the arts (Grant Makers in the Arts, 2013). As a result, funding from private entities has become even more essential to arts organizations. Understanding an individual's level of commitment to the arts through engagement can assist arts administrators in developing messaging that might be directed at "highly engaged" individuals for fund development efforts.

Finally, Engagement may serve as a surrogate measure for the strength of the relationship between the customer and a product offering or organization (Bowden, 2009). Thus, cultivating and assessing engagement plays an important role in marketing practice. For example, service delivery and experiential marketing efforts encompass performance-based elements. Both services and experiential marketing involve understanding ways in which to engage consumers with the offering by allowing them to "experience" it. Thus, a measurement tool, which assesses the level of engagement in such performance-based contexts, can assist marketing managers in making more effective decisions regarding targeting efforts. Additionally, managers can make more informed decisions about structuring and presenting offerings that do in fact create heightened levels of engagement.

Future research

This research conceptualized and developed a generalized, global measure for arts engagement. More research that examines arts engagement is encouraged. For example, future studies might examine arts engagement from a state or situational perspective. This

will allow for engagement levels to be assessed for specific consumption experiences. This research tested the relationship between arts engagement and important outcomes in the consumption process. Additional research might examine arts engagement as a personality or stable trait in relation to important consumption outcome variables. Finally, the arts engagement scale might also be tested in performance-based settings (e.g., in a services setting) outside of the arts.

Biographical notes

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Appendix-Measures

Study 4

(All items measured using a seven-point Likert scale)

Value

- I value the performances at _____.
- Attending arts concerts at _____ are worth the effort.
- Attending arts concerts at _____ are worth my money.
- Attending concerts at _____ are worth my time.

Trust/Quality (adapted from Chaudhuri and Holbrook, 2001)

- I trust that the performances at _____ will be good.
- I am confident that concerts presented by _____ will be of high quality.
- I can depend on having a good experience at _____.

Loyalty (adapted from Sirdeshmukh *et al.*, 2002)

- How likely are you to...
- Attend another jazz concert like this one as part of the _____ jazz series again?
- Come to _____ the next time you want to hear jazz music?
- Donate money to help support _____.
- Volunteer your time to support _____.

Advocacy (adapted from Kim *et al.*, 2001)

- How likely are you to...
- Recommend _____ concerts to other people.
- Talk directly to other people about my experience with performances at _____.
- Suggest to others that they should attend _____ concerts.