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THE PERFORMING ARTS EXPERIENCE: REFLECTIONS ABOUT THE OPERA ATTENDEES

ABSTRACT

Experiential marketing helps make a memorable experience for the consumer. Consumer characteristics enable them to perceive the offered stimuli differently. This study investigates the differences in the evaluation of artscape – the application of servicescape in the performing arts – according to opera attendees' experience with the cultural organization. Literature framework fails to confirm differences between experienced and inexperienced visitors. However, the level of commitment with the artistic organization contributes to building a deeper relationship. On the basis of 867 Spanish opera attendees' responses, a one-way ANOVA technique has been used to analyze the proposed hypotheses, adopting a holistic perspective of the artscape, which includes not only its tangible, physical dimensions but also the social ones. Significantly different evaluations of the artscape show that the attendees' experience is important as the basis for adequate segmentation. The greater the extent of the contractual relationship and contact with the opera house, the better the evaluation of the physical and social artscape. This paper helps to fill a research gap in the area of servicescape applications in the nonprofit performing arts. In addition, it provides deeper knowledge about the servicescape experience.

Keywords: Artscape, non-profit opera, experiential marketing, frequency, subscription program

1. Introduction

Opera, as a performing art, is considered a non-profit cultural service because opera houses are not capable of generating enough income from their activity. It is always necessary to provide additional economic resources – public or private – working on the premise of not obtaining economic benefits. Opera organizations are more focused on social objectives, like reaching new audiences or developing artistic projects. Performing arts need to consider

consumers' attitudes in order to survive in a financially reduced environment. One major strategic challenge for cultural organizations is to balance all the economic issues and constraints against the importance of achieving artistic and cultural missions (Sullivan Mort et al., 2003). In this context, the servicescape acquires greater significance and becomes a key element (Carù, Cova, 2005).

Performing arts, as a hedonic service, are characterized by two consumption metaphors: experience and

integration (Holt, 1995). The performing arts as an experiential service are described as one with low customization (Ng, Dagger, 2007). Hence, artistic organizations should invest considerable time in the customer relationship. Experiential marketing helps make a unique, memorable experience for the consumer, establishing a connection with the organization or brand (Schembri, 2006; Tynan, McKechnie, 2009). The development of a customer experience is formed by three factors (Palmer, 2010; Sheth et al., 1999): the characteristics, context and situational variables of stimuli. The stimuli's characteristics enable attendees to perceive a stimulus differently depending on the stimulus' sensory characteristics and information content. In perceiving stimuli with a given set of characteristics, it is considered that attendees will be influenced by the context of the stimulus. In the situational variables via which the information is received, the attendees' perceptions are mostly influenced by individual characteristics, including their experience with the service. The level of commitment also contributes to a deeper relationship with the artistic organization (Garbarino, Johnson, 1999; Johnson, Garbarino, 2001).

Servicescape is defined as the environment or setting where the consumer experience is created in the service encounter (Harris, Ezeh, 2008; Hooper et al., 2013). Lovelock et al. (2008) identify that the servicescape is strategically 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; and third, as an originator of impressions for enhancing the service experience in the right direction. Experience and meaning generation based on the connectedness felt among consumers are more likely in collective hedonic consumption situations (Drengner et al., 2012). Current research defends a holistic perspective of the analysis of the servicescape, including physical and social elements jointly (Mari, Poggese, 2013).

The importance of the servicescape in hedonic services has been considered in several studies, particularly in collective hedonic services and as an antecedent of post-consumption evaluations. A servicescape of perceived high quality generates greater satisfaction (Wakefield, Blodgett, 2016) and loyalty (Harris, Ezeh, 2008; Lee et al., 2008). In this context, there is a major probability of repeating the consumer experience (Wakefield, Blodgett, 2016) and developing repatronage intentions (Kottasz, 2006; Ryu, Jang, 2007). Furthermore, a positive evaluation of the servicescape generates a positive recommendation for the service (Uhrich, Benkenstein, 2012).

In addition, the impact of visitors' characteristics on post-consumption behavior in the performing arts has been investigated. Regular subscribers are more satisfied than occasional subscribers or individual ticket buyers (Garbarino, Johnson, 2001). In contrast, Boerner et al. (2011) fail to confirm the expected differences between experienced and inexperienced visitors in their statements on visitor satisfaction. Furthermore, differences in gender, age and marital status occur (Boerner, Jobst, 2013; Song, Cheung, 2010; Voss, Cova, 2006). As regards the servicescape, personal characteristics can moderate its importance (Harris, Ezeh, 2008) and explain the differences in the reception of the servicescape as a stimulus in consumers (Palmer, 2010). In this sense, long-lasting involvement contributes positively to improving the evaluations of the servicescape (Hightower et al., 2002).

Based on the previous discussion, the main contribution of this paper is to detect how opera attendees' post-consumption evaluations about the servicescape differ depending on different attendees' characteristics. Our first objective is to describe the evaluations of the servicescape in the performing arts – known as artscape – adopting a holistic definition of the servicescape (Mari, Poggese, 2013), which has been underresearched in the non-profit literature. Next, it is to provide a better description of these evaluations according to opera-goers' experience derived from their immersion (i.e. level of contractual relationship and visit frequency) in the artistic organization. Our research covers the gap in analyzing differences in the evaluation of the servicescape in the performing arts, following the characteristics of experiential marketing. Our hypotheses were tested using an ANOVA analysis in a sample of 867 Spanish opera-goers. In order to achieve the proposed objectives, this paper is organized as follows: The first section explains the theoretical framework of the servicescape in an experiential marketing context. We then establish the hypotheses of the evaluation of the servicescape in the performing arts, or artscape. 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 managerial implications, are presented.

2. Experiential marketing in the performing arts: the role of the servicescape

According to Pine & Gilmore (1999), experiences depend on the degree of consumer participation –

active or passive – and the degree of the consumer relationship with the experience's environment, i.e. immersion or absorption. In the performing arts, we are noticing the need to improve the attendees' experience in terms of active participation and immersion (Carù, Cova, 2005). In his description of experiences Schmitt (1999) highlights the relationship between individuals in social environments in order to strengthen the relationship with organizations. According to Holt (1995), the interaction between attendees is vital to the consumption experience. Its implementation requires cooperation from the organization's staff, generating a dynamic, fluid exchange of information between customers and organizations. Three main stakeholders participate in the performing arts: artists, organizations and attendees (White et al., 2009). Together with the organization, the artists and sometimes the attendees coproduce the artistic service (Boorsma, 2006). For artistic organizations, the performing arts are a means of coproduction with the attendees, who take part in their communication (Chaney, 2012). The consumers' active participation influences the service's coproduction (Eglier, Langeard, 1987). According to Conway & Leighton (2012), in the performing arts, the degree of attendees' participation depends on the product and the communication; in this sense, the most integrative focus connects with the service-dominant logic via the co-creation between the attendees and the organization (Vargo, Lusch, 2004).

According to the experience literature, the servicescape is one of the most remarkable elements of the experience (Carù, Cova, 2005; Kwortnik, 2008; Nguyen et al., 2012; Pareigis et al., 2012). In the performing arts, it is fundamental to consider joint consumption as integrating experiences where the value is inherent in the interactions (Holt, 1995). The environment where the service takes place plays a role in modifying this experience (Carù, Cova, 2005; Kwortnik, 2008). In museums, Kesner (2006) concludes that a suitable servicescape is fundamental to an organization's success. Thus, the servicescape acquires greater significance and is a key element in cultural services, including performing arts services.

2.1 *The differences in the evaluation of the servicescape in performing arts: hypotheses*

Servicescape is identified as the environment or scenario where a consumer experience takes place during the service encounter in order to get a particular, desirable consumer behavior (Ezeh, Harris, 2007; Harris, Ezeh, 2008). Present models analyzing

the servicescape are limited and almost exclusively focus on its tangible physical elements (Tombs, McColl-Kennedy, 2003). Some researchers have realized that not only physical elements are important in the servicescape (Lin, Liang, 2011; Uhrich, Benkenstein, 2012). Social elements in the service encounter are sufficiently significant *per se* to also warrant consideration as part of the servicescape (Bitner, 2000; Hoffman, Turley, 2002; Turley, Milliman, 2000). Recent research, without ignoring the preceding literature, believes in the coexistence of social and physical dimensions in the servicescape (Harris, Ezeh, 2008; Uhrich, Benkenstein, 2012). Current research defends the need to study social elements (Moore et al., 2005), particularly in the performing arts (Nguyen et al., 2012). Tangibles and intangibles are essential in the creation of experience in services, and particularly in the performing arts. Except for museums (Kottasz, 2006) seen as venues for visual arts, the servicescape in the performing arts has not been properly analyzed, although there have been exceptions (Jobst, Boerner, 2011; Nguyen et al., 2012). In the case of the performing arts, Nguyen et al. (2012) have demonstrated the importance of the social servicescape. In line with proposals from other authors in other service contexts like sportscape (Wakefield, Blodgett, 2016), healthscape (Hutton, Richardson, 1995), dinescape (Ryu, Jang, 2007), shipscape (Kwortnik, 2008) and festivalscape (Lee et al., 2008), we propose that the concept of servicescape in the performing arts be named *artscape* (Tubillejas Andrés et al., 2015). According to the theoretical framework, and based on a holistic perspective, from our point of view (Tubillejas Andrés et al., 2015), artscape is made up of physical and social dimensions. Academic research considers that a physical servicescape is composed of interior and exterior elements (Grayson, McNeill, 2009; Hoffman, Turley, 2002; Turley, Milliman, 2000) related to the ambience, design, layout and functionality of the servicescape (Bitner, 1992; Hightower et al., 2002). The social servicescape is determined by both consumers and employees (Bitner, 1992), as well as by the interactions produced among them (Rosenbaum, Massiah, 2011): employees' characteristics, attendees' characteristics, interactions between employees and attendees, and interactions between attendees.

Taking into account the relevance of the servicescape in the consumer's post-consumption behavior (e.g. perceived value, satisfaction or loyalty), it is worth studying the evaluation of the servicescape. Individual characteristics (personal, demographic or psychographic) are likely to result in differences

in attendees' evaluations (Boerner et al., 2011) and explain the differences in the reception of the stimuli (Palmer, 2010). Long-lasting involvement improves the evaluations of the servicescapes (Hightower et al., 2002). The level of visit frequency also affects the subject of attendees' criticisms. Frequent attendees are also more likely to emphasize artistic elements whereas occasional attendees are more likely to emphasize personal reactions and the service quality, including intangibles and atmospherics (Boerner et al., 2011).

Consequently, taking into account the experience with the artistic organization, which varies according to the degree of consumer participation (Carù, Cova, 2005), it is very important to study the evaluation of servicescape according to the attendees' experience.

Traditionally, in the literature on performing arts, this participation has often been measured by criteria of behavior – intense, occasional or isolated attendees (Belk, Andreasen, 1980; Hodgson, 1992; Peterson, 1980); attitude and implication – enthusiastic, interested or not interested (Strang, Gutman, 1980; Walsher, 1992); or contractual relationship with the organization – subscribers or non-subscribers (Garbarino, Johnson, 1999; Johnson, Garbarino, 2001). More recently, segmentation continues to be a topic of interest for researchers, focusing on frequency criteria (Kolhede, Gomez-Arias, 2016, 2017).

On the basis of relational marketing, Johnson & Garbarino (Johnson, Garbarino, 2001) show that there are differences in attitudes between subscribers and non-subscribers. Although different types of attendees are identified by artistic organizations carrying out subscription programs, the literature on marketing demonstrates that it is more expensive to attract new attendees to buy a single ticket than to offer price discounts or seating priorities to the subscribers committed to the artistic organization. The subscribers represent the organization's high quality customer base. In the case of artscaapes, it is essential to know the differences in subscribers' evaluations, especially compared to the attendees who are non-subscribers. Accordingly, our first hypothesis is:

H1: The evaluations of the artscape differ depending on the level of the performing arts attendees' contractual relationship with the artistic organization.

Visit frequency is a segmentation criterion for describing performing arts attendees now and before (Kolhede, Gomez-Arias, 2016, 2017). Attendance frequency has been found to influence visitors'

perception (Jobst, Boerner, 2011). There are differences between occasional and frequent attendees' expectations and the perception of a performance (Boerner et al., 2011). In this sense, the attendees' visit frequency generates experienced and less experienced visitors. Thus, experienced attendees will probably be more demanding and selective (Boerner et al., 2011). Experienced attendees are assumed to develop higher expectations than less experienced ones (Boorsma, Maanen, 2003). Moreover, due to their knowledge of the artistic organization, they usually place more importance on individual and specific elements (Eversmann, 2004). In this case, occasional attendees evaluate isolated elements more lowly (Boerner et al., 2011). Moreover, less experienced attendees will probably be more susceptible to being influenced in their evaluations by social interaction processes (Boorsma, Maanen, 2003; Crozier, 1996; Eversmann, 2004). Considering this, our next hypothesis is:

H2: The evaluations of the artscape differ depending on the performing arts attendees' visit frequency.

3. Research methodology and results

3.1 Sampling procedure

A sample of 867 opera-goers at the opera house known as 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 existing literature. The questionnaire had been pretested by academic experts, cultural managers and a group of opera attendees to ensure content validity of the items to be included. The response rate was 27.20%. An email presentation, including the survey link, was sent to the Palau's subscribers and non-subscribers according to the census provided by the Palau's managers. The sample was made up of men (58.90%) and women (41.10%) mainly from Valencia, Spain (75.96%). The majority of performing arts attendees were over the age of 40 (95.70%) and were university graduates or postgraduates (91.22%). 61.43% respondents in the sample have musical knowledge. The principal job categories of the sample were salaried worker (46.92%), freelancer (24.97%) and retired person/pensioner (25.80%). Monthly family net incomes fall between €2,001 and €6,000 (66.35%); which is above average according to the INE (Spanish statistics institute) database (INE, 2014). It seems that opera-goers in the sample are quite educated and socially well positioned. Subscribers make up 79.24% and non-subscribers

20.76% of the sample. Almost 95% of the sample visit the opera house 4 times or more per year for performances.

All scales have been measured using a 0-10 point Likert scale from strongly disagree (0) to strongly agree (10).

3.2 Measurement instruments

Exterior and interior elements were measured by applying a sixteen-item scale, adapted from Hightower et al. (2002). Employees' and attendees' characteristics were each also measured by a three-item scale, adapted from Hightower et al. (2002). Similarly, employees' and attendees' interactions were measured by a three-item scale from Brady and

Cronin (2001) and Nguyen et al. (2012). Attendees' interactions were measured by a four-item scale from Moore et al. (2005).

3.3 Results

First, we examined the descriptive results of the different variables of the artscape; see Table 1. The social artscape (7.63) is evaluated slightly better 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 1 Descriptive results of the artscape

ARSTCAPE				Mean	SD	CV
SOCIAL ARTSCAPE	EMPLOYEES' CHARACTERISTICS	ENTSCEMP1	There are enough employees at _____ to assist customers.	7.70	2.00	25.99%
		ENTSCEMP2	The employees of _____ are neat and well dressed.	8.59	1.40	16.38%
		ENTSCEMP3	Employees of _____ are polite when dealing with attendees. *	8.82	1.30	14.79%
		TOTAL		8.37	1.32	15.85%
	ATTENDEES' CHARACTERISTICS	ENTSCESP1	_____ customers are neat and well dressed.	7.38	1.83	24.82%
		ENTSCESP2	It seems that the attendees of _____ have had musical education or training. *	6.87	1.68	24.55%
		ENTSCESP3	_____ customers are friendly.	7.41	1.81	24.50%
		TOTAL		7.22	1.48	20.57%
	EMPLOYEES – ATTENDEES INTERACTIONS	ENTSIEMP1	I'd say that the quality of my interaction with the _____ employees is high.	7.83	1.80	22.98%
		ENTSIEMP2	Overall, I would say that the quality of my interaction with the _____ employees is excellent.	8.04	1.65	20.58%
		TOTAL		7.94	1.64	20.77%
	ATTENDEES' INTERACTIONS	ENTSIESP1	I have developed friendships with other customers I met at _____.	6.76	1.93	28.55%
		ENTSIESP2	I enjoy spending time with other customers at _____.	7.01	2.08	29.80%
		ENTSIESP3	The other customers at the _____ make my time there more enjoyable.	6.41	2.04	31.81%
		ENTSIESP4	There is a good chance I will run into one of my friends at _____.	7.72	1.92	24.92%
		TOTAL		6.98	1.59	22.88%
TOTAL SOCIAL ARTSCAPE				7.63	1.16	15.33%

* Added to the original scale.

Valid cases: 867 except for ENTFE3 that are 275.

SD: Standard deviation - CV: coefficient of variation

Source: Authors

A One-Way ANOVA was used to test the proposed hypotheses; see Table 2. For H1, the results validate a significant difference between the means of the two identified groups—subscribers and non-

subscribers—in the evaluation of the employee-attendee interaction and the interior. Thus, we accept H1 partially. Subscribers show better evaluation in terms of their interaction with employees

than non-subscribers, and they feel better about the interior of the opera house. For H2, the results validate a significant difference between the means of the three identified groups – visit frequency of less than 3 times, between 4 and 6 times and more

than three times – in the evaluation of attendees' interactions, employee-attendee interaction and the interior. Thus, we accept H2 partially. The more frequently attendees go to the opera, the better the evaluations found in these dimensions.

Table 2 ANOVA results for artscape

Scale (0-10)	HYPOTHESIS 1		HYPOTHESIS 2		
	Subscribers n = 687 Mean	NonSubscribers n = 180 Mean	Visit frequency: ≤ 3 times n = 45 Mean	Visit frequency: 4 – 6 times n = 447 Mean	Visit frequency: > 6 times n = 375 Mean
EXTERIOR	7.55	7.33	7.20	7.45	7.60
INTERIOR	7.61 *	7.35 *	7.09 **	7.50 **	7.69 **
EMPLOYEES' CHARACTERISTICS	8.37	8.37	7.93	8.37	8.43
ATTENDEES' CHARACTERISTICS	7.20	7.32	6.81	7.31	7.17
EMPLOYEE-ATTENDEE INTERACTIONS	8.01**	7.68**	7.43 **	7.86 **	8.10 **
ATTENDEES' INTERACTIONS	6.98	6.98	6.48 ***	6.86 ***	7.19 ***

In italics, heteroscedastic variables: Test Brown-Forsythe and Test Welch applied in this case instead of ANOVA

* Significant at 0.1 / ** Significant at 0.05 / *** Significant at 0.01

Source: Authors

In order to detect differences among the three groups of the 'visit frequency' variable in the significant dimensions detected, we made a post-hoc test for pairwise comparisons; see Table 3. For homoscedastic dimensions – employee-attendee interaction – we applied a Hochberg GT2 test due to the different sizes of the groups. For heteroscedastic dimensions – interior and attendees' interactions – we applied a Games-Howell test that is more appropriate (Hair et al., 1999). For the interior and employee-attendee interaction dimension, the post-hoc test revealed dif-

ferences and we can observe two different groups in the evaluations. Attendees who visit the opera house three times per year or fewer have lower evaluations of these dimensions than attendees who visit the opera house more often. For the attendees' interactions dimension, the post-hoc test revealed differences and we can observe two different groups in the evaluations. Attendees who visit the opera house six times per year or fewer have lower evaluations of this dimension than attendees who visit the opera house more frequently.

Table 3 Post-hoc tests results

Mean differences (Horchberg GT2 post-hoc test)		INTERIOR	Employee – Attendee interactions	ATTENDEES' INTERACTIONS
Visit frequency: ≤ 3 times	4 – 6 times	-0.40	-0.43	-0.37
	> 6 times	-0.60 *	-0.66 *	-.071 *
Visit frequency: 4 – 6 times	≤ 3 times	.040	0.43	0.37
	> 6 times	-0.19	-0.23	-0.33 ***
Visit frequency: > 6 times	≤ 3 times	0.60 *	0.66 *	0.71 *
	4 – 6 times s	0.19	0.23	0.33 ***

In italics, heteroscedastic variables: Games-Howell post-hoc test applied in this case.

* Significant at 0.1 / ** Significant at 0.05 / *** Significant at 0.01

Source: Authors

4. Conclusions

Experiential marketing contributes to traditional marketing due to the consideration of the attendees as emotional individuals who value the intensity of the experience more than the service itself (Conway, Leighton, 2012). Our paper provides a literature review of the content of the servicescape in the area of performing arts, applied in the non-profit opera sector. Considering the previous debate and having detected that there are differences in the evaluation of the artscape depending on the contractual relationship and the attendees' frequency of visits, some theoretical and managerial implications arise.

On the basis of a wide literature review, a servicescape is defined as the environment or scenario where consumer experience and service encounters take place in order to get a particular, desirable consumer behavior, and it is composed of physical and social dimensions (Ezeh, Harris, 2007; Harris, Ezeh, 2008). We have provided a long list of items within each dimension on the basis of a previously validated scale. Our results show that the social artscape is valued similarly to the physical one by opera attendees, with a slightly higher score. Moreover, the results provide differences in servicescape evaluation according to the attendees' personal characteristics that were analyzed. In the physical artscape, the interior is better evaluated when attendees are subscribers and go to the opera frequently. They appreciate superior features like comfortability, temperature, design, acoustics, signs, technology and so on. In the social dimension of artscape, employee-attendee interactions are better evaluated when the attendees are subscribers and visit frequently. Moreover, attendees' interactions are even better evaluated when attendees visit often during the season. At first, attendees consider their relationship with the organization. Later, however, when they are more experienced in their visits, they prefer to enjoy their experience with other attendees. Still, we have not found differences in the evaluation of the physical artscape (i.e. exterior) or social artscape (i.e. employees' and attendees' characteristics).

Several managerial implications arise from this research. First, cultural managers can measure how opera-goers evaluate the physical as well as the social artscape according to their service experience. The servicescape analysis from a holistic perspective (Mari, Poggese, 2013) in the non-profit sector has not been deep enough. Considering the physical

servicescape alone as part of the service experience gives a poor, inadequate view. During customers' experience in hedonic services, social elements play an important role and should be managed in addition to the cultural product itself. In the performing arts, attendees evaluate the whole experience, taking into account the behavior of other attendees as well as of the organization's staff. In this sense, we suggest that cultural managers encourage their employees to show how eager they are to connect with the attendees, before and after the performance, as well as during the breaks. It is advisable to connect better with the attendees, educating them better in the opera and developing a sense of belonging by creating opera evenings, newsletters, artistic visits and by taking advantage of the social networks.

Next, the degree of contractual relationship with the opera house and the frequency of the attendees' visits determine the evaluations of the artscape and enable segmentation of the attendees. On first contact, creating nice exterior artscape gives an attractive stimulus for attendees to enjoy an artistic experience. However, as they increasingly experience opera performances, they pay more attention to the interior elements and social artscape. We suggest that cultural managers should emphasize the benefits of building comfortable, pleasant physical artscape because the attendees focus more on such details, as they know the opera house better. We also recommend taking care of the behavior of the artistic organization's employees. We have detected that the employee-attendee interaction is better evaluated when opera-goers are more involved with the artistic organization. They appreciate the employees' attention.

Likewise, considering that a high frequency of visits to the artistic organization improves evaluations, we recommend taking advantage of the social networks. Furthermore, creating a network in order to connect with like-minded people allows them to present themselves as real members of the community and connoisseurs of the focal object: e.g. performing arts, opera, music, etc. Offering a platform that strengthens community cohesion can truly improve the social artscape. A beautiful artscape can be a strategic element, which promotes and benefits the artistic service.

Customer experience is crucial in influencing the customers' willingness to repeat the experience (Conway, Leighton, 2012). It has been shown that there are positive differences in the evaluation of

the artscape as the attendees' knowledge of the artistic organization grows. Consequently, it would be advisable to segment the attendees according to their experiential characteristics. This would contribute to the education of the attendees in their experience of the artscape and enjoyment of the artistic performance. Edutainment, as a combination of education and entertainment, is the future, especially for creating new young audiences who are less interested in the classical conception of the service. Attractive artscares, mixed with new technologies, can play an influential role in this new setting and help to motivate performing arts consumption and involvement.

This paper has certain limitations that future research should seek to overcome and it posits new lines for research. The study's scope is limited to one organization, although 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, Boerner, 2011; Nguyen et al., 2012; Palmer, Koenig-Lewis, 2010; Urich, Benkenstein, 2012). Furthermore, other patterns may be derived according to opera attendees' segmentation analysis. It is necessary to apply experienced attendees' characteristics to the analysis of the differences in the consequences of artscape in post-use behavior. Additionally, as proposed by Parasuraman & Grewal (2000) and Padgett & 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 a better customer experience. In this sense, technologies known as e-servicescapes in this field (Harris, Goode, 2010; Mari, Poggesi, 2013; Tran et al., 2012) should be explicitly considered in further research. Finally, longitudinal analysis could complement this research.

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ISKUSTVO SCENSKE UMJETNOSTI: PROMIŠLJANJA O OPERNOJ PUBLICI

SAŽETAK

Iskustveni marketing pomaže u stvaranju upečatljivog iskustva za potrošače. Zbog svojih različitih karakteristika potrošači različito doživljavaju ono što im se pruža. U ovom istraživanju analizira se iskustvo posjetitelja opernih predstava u kulturnoj organizaciji kako bi se razmotrile razlike u ocjenjivanju umjetničkog okruženja (eng. *artscape*), odnosno modela „okruženje za pružanje usluga” (eng. *servicescape*) u scenskoj umjetnosti. U dostupnoj literaturi nema pokazatelja da se iskusni i neiskusni posjetitelji razlikuju u svojim ocjenama. Međutim, vjernost umjetničkoj kući doprinosi izgradnji dubljeg odnosa. Na temelju odgovora 867 španjolskih posjetitelja opere, analizirane su predložene hipoteze jednosmjernom analizom varijance (ANOVA), uz sveobuhvatan pogled na umjetničko okruženje koje obuhvaća i fizičku i društvenu dimenziju. Značajne razlike u ocjenama umjetničkog okruženja pokazuju da je iskustvo posjetitelja važno kao temelj za odgovarajuću segmentaciju. Što su duži ugovorni odnos i vrijeme od kada posjetitelji dolaze u opernu kuću, to oni bolje ocjenjuju fizičku i društvenu dimenziju umjetničkoga okruženja. Ovaj je rad doprinosi slabo istraženom području primjene modela „okruženje za pružanje usluga” u neprofitnoj scenskoj umjetnosti. Ujedno pruža uvid u iskustva potrošača koja se odnose na okruženje za pružanje usluga.

Gljučne riječi: umjetničko okruženje, neprofitna opera, iskustveni marketing, učestalost, program pretplate