

Experience, Attraction, and Perceived value of the Seniors Community Chorus Concert

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Abstract

Seniors' leisure is an important social issue. Audience members at a seniors' community chorus concert were surveyed to identify the factors which determine audience satisfaction and repurchase intention. Experiential marketing and perceived value positively and significantly influenced audience satisfaction. Attraction did not significantly and positively affect audience satisfaction. Audience satisfaction positively and significantly affected repurchases intention. Finally, this study identifies the factors affecting purchase intention for consumers of a community chorus performance to further the promotion of seniors' musical concerts.

Keywords: *Experiential Marketing, Attraction, Perceived Value, SEM, Seniors 'Community Chorus.*

Introduction

According to the promoter Stan Shih (2008), the performing arts are an essential cultural and social innovation associated with economic development. Regardless of whether a production earns money, its development should be supported. According to the Performing Arts Industry Survey in Taiwan in 2007 (Executive Yuan, 2007), total output value of the performing arts industry in 2005 was NT\$1.1 billion, with a net deficit of NT\$333.9 million. Among the performing arts, the costliest was music, which had an NT\$183.36 million deficit, far exceeding its output value. Total expenditures by consumers on the performing arts totaled NT\$500 million, a vastly different figure from the perceived value of the performing arts by the Taiwanese people. Therefore, big markets for performing arts await exploration.

Based on the study "Active Ageing—A Policy Framework" from the World Health Organization (WHO, 2002), the number of seniors worldwide will grow from 600million in 2000 to 2 billion by 2050, a growth rate of 10% to 21%. The WHO defines seniors as those aged 65 or older. In 1993, there were 1.5 million people aged 65 or older in Taiwan, and this population has grown to 2.5 million in 2012, accounting for 10.98% of the population in Taiwan, with an aging index of 79.91%. With the rapid grow of the senior population, the senior population will reach 20% of Taiwan's total population, near that in the U.S., Japan, and many other developed countries (OECD).

With this transition in the social environment, the family structure has changed. While young people face great social and financial pressure, most seniors focus on learning to manage their lives. If seniors could incorporate leisure activities into their daily lives, life quality would be enhanced. Therefore, the benefits that accrue from participating in various leisure activities have received considerable attention (McGuire *et al.*, 2004). Among such leisure activities, a community chorus is one that offers interpersonal interactions and thereby enriches a senior's social network. While the number of community choirs worldwide has increased markedly in the last few years, each differs, while holding many aspects in common.

Generally, community choirs welcome singers of all abilities; that is, no auditions are held and songs are usually taught by ear. The emphasis is on singing for joy and many choirs sing in a circle rather than in a typical chorus formation. This allows everyone to hear and enjoy the harmonies.

Based on Stan Shih (2008), if the performing arts could create an experiential value for consumers, they should earn revenue, and maybe even make a profit. According to Schmitt (1999), the three critical elements of experiential marketing are that the consumption context should be emphasize more than the product or service; marketing resources should be integrated to take care of all customer-related elements; and emotional experience in the No. 1 concern for most customers.

For example, a concert should create a valuable experience. Despite the difficulties associated with recruiting members, the constraint for training and performing in budget, and performing without revenue, researcher of this study endeavor in donating her resources to feedback in Taiwan society. Based on the concept of experiential marketing (Schmitt, 1999), this study investigates the relationships between firsthand experience, attraction, and perceived value of a seniors' community chorus with audience satisfaction and repurchase intention. Therefore, this study identifies the factors affecting purchase intention for consumers of a community chorus performance to further the promotion of seniors 'musical concerts.

Conceptual framework and hypotheses

Pine II& Gilmore (1998) proposed four stages of economic transformation: commodities, goods, services, and experiences. The key point of marketing tactics in the era of the experience economy is to promote a valuable experience. Five customer experiences form the basis of the Experiential Marketing Framework (Schmitt, 1999). These strategic experiential modules (SEMs) are sense, feel, think, act, and relate. A service or a product that can provide value to a customer must generate customer satisfaction. Page (2003) and Gunn (2004) suggested that attraction is a driver of an art performance, possibly leading to satisfaction (Swarbrooke, 2002). Furthermore, Zeithaml (1988) suggested that perceived value integrates quality comparisons and experience. Therefore, we propose that firsthand experience, attraction, and perceived value of a seniors' community chorus performance positively and significantly influence audience satisfaction. Audience satisfaction can increase audience repurchase intention (Fig. 1). A literature review and hypotheses are discussed below.

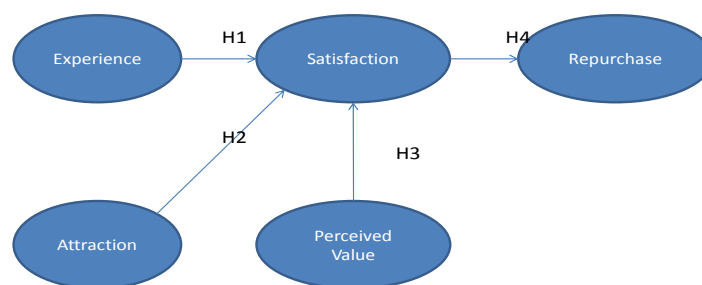


Figure 1 Research Model

Kaosing Community Chorus

The researcher of this study, a professional music educator for more than 20 years, has been both the leader and director of the Kaosing Community Chorus since March 2001. Members of the chorus are female doctors and doctor's families. The Kaosing Community Chorus has been performing publicly for, say, wedding ceremonies, and community events. The choir performed an annual concert of medical specialists in Japan, 2006, and at an annual concert with an opera company in Berlin, Germany, in 2008. One of the choir's main aims is to sing wonderfully with unaccompanied harmony available to anyone. The concert atmosphere is deliberately informal, making people feel welcome. The purpose is not predominantly to perform, though the choir does this with great enthusiasm, but to sing for the sheer joy of singing.

The choir's repertoire is very broad, drawing on many different styles and cultures worldwide, especially traditional Taiwan folk rhymes. The choir generally creates positive community atmosphere, and it is the highlight of the week for many medical professionals, giving them a much needed lift or chance to switch off the stresses of life for a couple of hours. Singing helps calm people. The body produces endorphins—the happy hormone that affects every cell in the body—which lifts spirits and boosts the immune system. Firm and lasting friendships form in the choir. Members look out for each other, support each other, laugh with each other, and feel fantastic when they hear the wonderful harmonies they make together.

Similar to the Kaosing choir, Young@Heart is the most famous community chorus worldwide, and average member age is over 80 years. With the aims to age actively, enrich seniors' lives after retiring, and make seniors' lives healthier, a seniors' community chorus is an important component of the performing arts. For instance, it helps create jobs for music professions, and furthers the health of the elderly.

Firsthand Experience

In the era of experiential marketing, value now includes experience (Pine II & Gilmore, 1998). Kelly (1987) suggested that experience is a perception during an activity, a kind of psychological process connected with the event. According to Schmitt (1999), experiential marketing is new. Differing from a focus on product function, characteristics, benefits, and quality, experiential marketing stresses experience. Thus, experiential marketing focuses on experience and the emotions, feelings, and interests of customers, not just quality. Schmitt (1999) argued that consumer behavior includes both a rational decision process and a pursuit of experience, while the ultimate marketing purpose is to sell a valuable experience to consumers. Joy & Sherry (2003) argued that it is important to sell an experience, not a product, and that the experience should be a combination of all senses. Rondeau (2005) argued that experience is a body's perception that is actual, usable, and valuable. Davis (2003) concluded that experience is process rather than a product.

Therefore, a chorus experience is a process in which an audience participates. It is also a behavioral experience, which can increase a consumer's willingness to recommend and repurchase.

Attraction

Swarbrooke (2002) suggested that attraction is a kind of power that attracted users, further leading to get close to and have satisfaction. Attraction is a driver of tourism and performance (Page, 2003; Gunn, 2004). Victor (1989) showed that attraction is a basic motivation that leads tourists to scenic spots and festivals. Hu & Ritchie (1993) pointed out that attraction to a scenic spot was a feeling, opinion, and/or perception of a specific destination based on holiday needs. Gunn (1993) further asserted that marketing "pushes," while attraction "pulls." Saleh & Ryan (1992) named various factors at a festival that drive tourists to participate in activities, including festival content and environment characteristics. William (1997) concluded that activity meaning, the environment, relationship with social culture and tradition, or its relationship with charity brings people to attractions.

Therefore, this study defines attraction as the special incentives that draw consumers to participate in a specific festival. This study defines the motivation of consumers to participate in a seniors' community chorus as a driver, while the expectations of consumers for the community chorus before participation as a pull power.

Perceived Value

Zeithaml (1988) suggested that perceived value is an integrated of experience, quality comparison, quality, and subjective and objective factors. Rao & Monroe (1989) and Monroe (1990) noted that perceived value is affected by information, further influencing consumers' purchase intention. Petrick (2004) concluded that research into perceived value is helpful when investigating consumption behavior. Lovelock (2000) further pointed out that perceived value can be treated as a transaction, composed of perceived benefits and perceived costs. A comprehensive measurement of both tangible and intangible costs and benefits defines perceived value for Chen & Chen (2010). Therefore, perceived value is a value added by service providers which may or may not generate profit.

Satisfaction

Howard & Sheth (1969) first imposed the notion of satisfaction on consumer theory; satisfaction is a perception of the rationality of expectation and perception. Satisfaction is a post-service or on time evaluation of service, which is produced from a consumer's positive, negative, or indifferent impressions (Anderson, 1973). Churchill & Surprenant (1982) suggested that customer satisfaction comes from consumption and usage, and is the result of a comparison of rewards expected and cost or efforts invested.

Baker & Crompton (2000) concluded that satisfaction is a psychological and emotional state during an experience. When expectation before purchasing exceeds actual results perceived, customer satisfaction results; otherwise, customer dissatisfaction may be produced. Therefore, consumer satisfaction is related strongly to service experience. When an audience at a concert has an expected experience, consumer satisfaction is typically generated.

Repurchase intention

Purchase intentions are personal tendencies related to an object and service (Bagozzi *et al.*, 1979). Intentions differ from attitudes: while attitudes are summary evaluations, intentions represent a person's motivation in the sense of his or her conscious plan to exert effort to carry out a behavior (Eagly & Chaiken, 1993). In Fishbein & Ajzen's (1975) formulation, attitudes influence behavior through behavioral intentions.

Past studies indicate that the link between attitude toward an object and behavior is not always clear. In some cases, attitudes directly affect behaviors (Davis, Bagozzi & Warshaw, 1992) but do not in the work by Bagozzi (1992). An intention to buy a branded object is based on a consumer's attitude toward that brand, as well as the influence of social norms.

At times, intention is difficult to measure. For instance, Bagozzi, Baumgartner & Yi (1989) noted that when an individual is unclear about his or her intention as it relates to a given action, a strong tendency exists for him or her to react based on their past actions. Here, the individual is likely to report his or her habit rather than intention (Warsaw & Davis, 1985).

Despite these issues, purchase intention is an important construct in consumer behavior (Kotler & Armstrong, 2003) due its long-term implications (Ritti & Silver, 1986). Repurchase intention is similar to purchase intention except that it includes experience. Repurchase intention is defined as the likelihood that a user will repurchase a product or service.

The effects of experience on satisfaction

Dorfman (1979) suggested that leisure satisfaction is a customer's subjective evaluation of an activity and experience, which are affected by various subjective and objective factors. Mannell (1989) proposed that satisfaction with a leisure experience is both an internal perception and favorable to repurchase intention. Therefore, leisure experience upgrading is fundamental to increasing consumer repurchase intention. Oliver (1997) argued that satisfaction includes psychological perception, and further defined satisfaction as "a kind of satisfaction status after consumption, which is also a kind of judgment and perception of recreation provided from the product itself or its attributes." Therefore, as the pleasure of an experience increases, consumer satisfaction increases. Thus, we hypothesize the following.

H1: As the pleasure of an experience increases, consumer satisfaction increases

The effects of attraction on satisfaction

According to Lew (1987) attraction to a tourist location was composed of landscape, participation, memory, and services and facilities that satisfied tourists. Hu & Ritchie (1993) concluded that attraction for sightseeing came from tourists' needs for a special vacation, and feelings for, opinions of, and perception of satisfaction for a specific destination. Therefore, leisure attraction positively affects leisure satisfaction, such that we hypothesize the following.

H2: As the attraction of an experience increases, consumer satisfaction increases

The effects of perceived value on satisfaction

Patterson & Spreng (1997) concluded that perceived value in four industries was an antecedent variable of satisfaction, which increase with satisfaction. Oh (1999) also found that perceived value positively and significantly affects customer satisfaction. Therefore, we propose the following hypothesis.

H3: The perceived value of a seniors 'community chorus concert positively and significantly affects audience satisfaction.

The effects of satisfaction on repurchase intention

Past studies proposed that satisfaction and post purchase behavior are strongly related. Anderson & Sullivan (1993) pointed out that customer satisfaction positively affected loyalty. Heskett *et al.* (1994) proposed "The Service-Profit Chain, "which supposed that the relationship between service value and customer satisfaction, and customer satisfaction and behavior loyalty lead to company profit and growth. Additionally, Bigne *et al.* (2001) proved that high customer perceived value leads to future purchasing behavior.

According to Harrison & Shaw (2004), customer satisfaction affects customer repurchase intention. Therefore, perceived value is a critical variable in customer satisfaction (McDougall & Levesque, 2000), and that customer satisfaction affects customer loyalty (Bitner, 1990; Hui, Wan, & Ho, 2007). Petrick & Backman (2002) pointed out that both satisfaction and perceived value are predictors of customer post-purchase behavior. Furthermore, Anderson & Sullivan (1993) argued that customer satisfaction is strongly related to product loyalty. Baker & Crompton (2000) concluded that high customer satisfaction leads to high repurchase intention (Olsen & Johnson, 2003).

H4: Audience satisfaction at a seniors 'community chorus concert positively and significantly affects audience repurchase intention.

Methodology

To test empirically the hypothesized model, questionnaires were distributed between Nov. 1 and Nov 15, 2012. The questionnaires were delivered to audience at the biggest annual community chorus musical festival in southern Taiwan. There were 11 seniors' community chorus, and more than 300 performers performing in this festival. In total, 400 questionnaires were distributed, 356 were returned, and 304 were valid. Table 1 presents sample descriptive statistics.

Since path-analysis has become main stream in social science research (Li & Calantone, 1998; Chaudhuri & Morris, 2001; Hair *et al.*, 2009), confirmatory factor analysis (CFA) and structural equation modeling (SEM) are applied to analyze the underlying relationships among research constructs. Specifically, this study investigates whether data conform to the multi-normality requirement because the SEM test is based on multi-normality (McDonald *et al.*, 2002). The proposed model is then tested via a two-stage structural equation framework. Furthermore, CFA is applied to assess construct validity, both convergent and discriminant, before applying SEM.

Measures

Item responses were on a 5-point Likert-type scale, ranging from 1 for "strongly disagree" to 5 for "strongly agree." The hypothesized model had five constructs: (1) Attraction; (2) Experience; (3) Perceived Value; (4) Satisfaction; and (5) Repurchase Intention. Questionnaire items were revised versions of those in previous studies.

The items for attraction were revised from those by Lew (1987), Hu & Ritchie (1993), Victor (1989), Swarbrooke (2002), Page (2003) and Gunn (2004). Experience items were revised items from the work by Holbrook (1994), Pine & Gilmore (1998), Schiffman & Kanuk (2000), and Rifkin (2001). Perceived value items were revised version of those used by from Zeithaml (1988), Rao & Monroe (1989), Monroe (1990), Petrick (2004), Lovelock (2000), Breur (2006), and Chen & Chen (2010). Satisfaction items were altered versions of those in Regan (1963), Howard & Sheth (1969), Anderson (1973), Churchill & Surprenant (1982), Mannell (1989), and Baker & Crompton (2000). Repurchase intention items were revised from Heskett *et al.* (1990), Jones & Sasser (1995), Bowen & Shoemaker (1998), and Dick & Basu (1994).

Table 1 Sample Descriptive Statistics

Characteristics	Category	Frequency	Percentage
Sex	Male	173	56.91
	Female	131	43.09
Age	Under 49 years	153	50.33
	50~54 years	58	19.08
	55~59 years	32	10.53
	60~64 years	35	11.51
	65~69 years	9	2.96
	Above 70 years	17	5.59
Education	Under Junior High School.	26	8.55
	Senior High School	110	36.18
	College School	130	42.76
	Graduate School	36	11.84
	PhD	2	0.66
Family members in a music-related department?	Yes	100	32.89
	No	204	67.11
Have you ever participated in Community Choir?	Yes	160	52.63
	No	144	47.37

Research data were collected at the entrance of the largest musical festival of seniors' community choruses in southern Taiwan in 2012. After obtaining demographic data, responses to a series of items about experience, attraction, perceived value, satisfaction, post-purchase behavior were obtained. Of the 304 respondents with valid questionnaires, 173 were male (56.91%) and 131 were female (43.09%). Most were

aged under 49 (153; 50.33%), and 50–54 (58; 19.08%). Most respondents had a college degree (130; 47.6%) or a senior high school degree (110; 36.18%). Roughly 32.89% (100) had families members in music-related departments, and more than one half (160; 52.63%) of respondents had participated in community choir.

Empirical Results

The sample size ($n=304$) was sufficiently large for model specification and further analysis (Stevens, 1996; Hair *et al.*, 2006; Bentler & Chow, 1987). Second, univariate and multivariate outliers were analyzed, revealing no significant violations. Since data normality affects statistical results (Pedhazur & Schmelkin, 1991; Tabachnick & Fidell, 2001), multivariate data normality testing is essential. Specifically, SEM is applied to satisfy the assumption of data normality, meaning that observed variables must be distributed normally (Gravetter & Wallnau, 2000). Moreover, when testing for multivariate data normality, the analytical outcome indicates that the kurtosis value was $-.927$ to -0.251 , and the skewness value was $-.864$ to $-.234$, satisfying the valuation criteria (-2 to $+2$) as suggested by Mardia (Mardia, 1985). Therefore, all valuables fit the assumed multivariate distribution. Tables 2, 3, and 4 summarize items related to each construct in the proposed model.

The proposed measurement model was estimated by LISREL 8.53(Joreskog & Sorborn, 1993, 1989). Table 5 summarizes fit statistics. Chi-square statistics are significant at .05, common for a relatively large sample (Doney & Cannon, 1997). The values of the comparative fit index (CFI), non-normed fit index (NNFI), root mean square error of approximation (RMSEA), and standardized root mean residual (SRMR) are acceptable for the research model, based on criteria suggested by Hu & Bentler(1999, 1995) (.94 for CFI and NNFI; .082 for RMSEA; and .087 for SRMR). Because all goodness-of-fit indices were acceptable and the conceptual model was developed theoretically, model specifications need no modifications. Next, the measurement model and structural path model were analyzed.

Measurement model evaluation

To qualify model specifications, this study assessed the measurement model's quality and adequacy by determining its unidimensionality, reliability, convergent validity, and discriminant validity. First, to determine unidimensionality, principal component analysis was applied to all items. All items had loadings $>.68$ on the hypothesized factors; thus, no significant cross-loading existed via exploratory factor analysis (EFA), supporting the unidimensionality of each hypothesized construct.

For composite reliability, analytical results indicate that all Cronbach's α values exceeded the suggested .6 threshold (Bagozzi & Yi, 1998; Fornell & Lacker, 1981). Second, convergent validity was assessed by examining t statistics related to factor loadings in a CFA setting. All t statistics were statistically significant at .05, revealing that all indicator variables were good measures of their respective construct and demonstrating convergent validity (Hoyle & Panter, 1995, Rao & Troshani, 2007). Moreover, average variances extracted (AVE) for all constructs exceeded .50, demonstrating convergent validity (Fornell & Lacker, 1981; Hair *et al.*, 1998).

Finally, discriminant validity was assessed using the method recommended by Anderson (1987), and Bagozzi & Phillips (1982). A battery of chi-square difference tests was utilized to assess whether chi-square values were significantly lower for unconstrained models than for constrained models when the phi coefficient was constrained to unity(Anderson, 1987). The critical values for chi-square difference exceeded 3.84 for all possible construct pairs, demonstrating discriminant validity. Thus, we concluded that the hypothesized constructs are supported by reliability and validity standards.

Tables 2 and 3 present assessment results for overall model fit and summarizes research hypotheses. Figure 2shows estimated coefficients of the hypothesized model (statistically significant path coefficients are represented by solid lines).

Table2 Survey Instruments I

Constructs/Items	Average	Item-construct loading		Cronbach's Alpha	Average Variance Extract	Reference
		Standardized	t-value			
Community Choir Performance Attraction				0.83	0.81	Lew (1987), Hu & Ritchie (1993), Victor (1989), Swarbrooke (2002), Page(2003), Gunn (2004).
01. Feel interested.	4.01	0.70	13.37			
02. Feel different from that at a general concert.	4.03	0.72	13.85			
03. Feel comfortable.	4.24	0.90	19.39			
04. Feel peaceful.	4.25	0.90	19.21			
Community Choir Performance Experience				0.79	0.77	Experience revised from Holbrook(1994), PineII & Gilmore (1998), Schiffman & Kanuk (2000), Rifkin (2001).
01. Feel fascinated.	4.18	0.81	16.52			
02. Feel relaxed.	4.30	0.89	19.13			
03. Feel calm.	4.22	0.86	17.97			
04. Want to listen again.	3.98	0.77	15.09			
05. Want to share the experience with relatives and friends.	4.04	0.75	14.69			
Perceived Value				0.77	0.74	Zeithaml(1988), Rao & Monroe (1989), Monroe (1990), Petrick (2004), Lovelock (2000), Breur (2006), Chen & Chen (2010).
01. A soul purifying process, not merely listening to songs.	4.15	0.80	16.31			
02. Increase my cultural awareness.	4.13	0.83	17.24			
03. Create memories.	4.11	0.81	16.62			
04. Enhance my friendships with relatives and friends.	4.01	0.80	16.07			
05. Increases my cultural experience and knowledge.	4.16	0.87	18.31			
06. Feels like a valuable cultural and artistic experience	4.13	0.86	17.61			
07. Like to share my cultural and artistic experience with others	4.08	0.88	18.66			

Table3 Survey Instruments II

Constructs/Items	Average	Item-construct loading		Cronbach's Alpha	Average Variance Extract	Reference
		Standardized	t-value			
Audience Satisfaction				0.86	0.84	Satisfaction revised from Regan (1963),Howard & Sheth (1969), Anderson (1973), Churchill & Surprenant(1982), Mannell (1989), Baker & Crompton (2000).
01. Comfortable seats.	4.05	0.71	-			
02. Spacious seats.	3.99	0.77	20.78			
03. Neat and tidy environment.	4.13	0.79	13.18			
04. Complete safety facilities.	4.09	0.82	13.61			
05. Complete instruction signage.	4.05	0.80	13.28			
06. Characteristic uniform for service persons.	3.89	0.78	12.92			
07. Satisfied with the uniforms of cleaning persons.	4.10	0.86	14.41			
08. Services persons were polite.	4.09	0.85	14.11			
09. Services persons had professional knowledge.	3.96	0.82	13.58			
10. Service persons were reliable.	3.97	0.86	14.28			
11. Service persons were timely response.	4.03	0.87	14.52			
12. Service persons provided outstanding services.	4.10	0.91	19.93			
13. Exciting performances of actors.	4.25	0.69	11.58			
14. Experience was quite different from an art performance.	4.23	0.74	12.27			
15. Performance with a professional standard.	4.27	0.69	11.42			

Repurchase Intention				0.87	0.84	
01.I'll participate in a concert sponsored by the same unit.	4.18	0.92	-			Heskett et al. (1994), Jones & Sasser (1995), Bowen & Shoemaker (1998), Dick & Basu (1994)
02.I'll participate in a concert performed by the same chorus.	4.26	0.91	24.91			
03.I'll recommend the concert performance sponsored by that unit to my family.	4.18	0.89	23.61			
04.I'll pay attention to their recent perform information.	4.04	0.76	16.71			

Table 4 Goodness of Fit Statistics

Model	Factor	X ² /df	GFI	RMSEA	NNFI	SRMR	AGFI	CFI
Confirmatory		2.46	0.85	0.043	0.99	0.058	0.83	0.99
Sequential path model		2.51	0.80	0.056	0.98	0.067	0.79	0.98
Suggested Values		<3	>0.90	<0.06	>0.90	<0.08	>0.80	>0.95

Note : $\chi^2_{(540)} = 1355$, $p=0.00$, GFI=0.80, RMSEA=0.056, NNFI=0.98, SRMR=0.067, AGFI=0.77, CFI=0.98

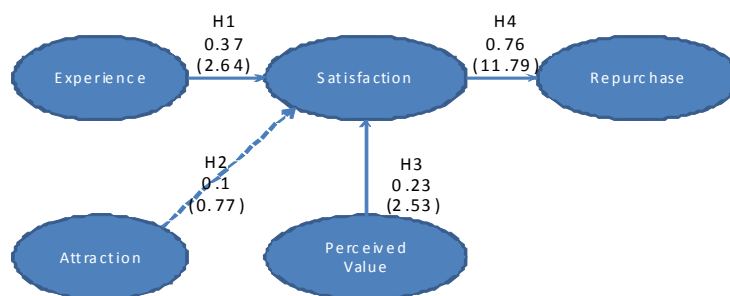


Figure 2 Results of research model

Table 5 Result of the Proposed Model

Causal Path	Hypothesis	Expected Sign	Path Coefficient	t-value	Assessment (p≤.05)
Experience → Satisfaction	H 1	+	0.37	2.64	s.
Attraction → Satisfaction	H 2	+	0.1	0.77	n.s.
Perceived Value → Satisfaction	H 3	+	0.23	2.53	s.
Satisfaction → Repurchase intention	H 4	+	0.76	11.79	s.

Discussion

Analytical results show that all significant relationships between latent constructs match hypothesized directions, except for H2 (attraction → satisfaction): attraction does not have significant effects on satisfaction. Hypothesis H1, firsthand experience has a positive effect on audience satisfaction is supported (Table 5), in other words, audience satisfaction is poor when firsthand experience is poor. This result is consistent with that in past research related to experience marketing (Schmitt, 1999). This finding implies that those who find seniors' community choir concerts fascinating, feel relaxed and calm, want to listen to again, and want to share the experience with relatives and friends will tend to be satisfied.

High perceived value has a positive effect on audience satisfaction. The support for H3 is similar to findings in previous studies (Patterson & Spreng, 1997; Oh, 1999). These studies showed that high perceived value for a seniors' community chorus positively influences repurchasing intention to participate seniors' concert. Therefore, once audiences find that a seniors' community choir concert can entertain, improve one's cultural understanding, create memories, enhance one's friendship with relatives and friends, and feel like a valuable cultural and artistic experience, audiences tend to feel satisfied with the concert.

Attraction for a seniors' community chorus concert is the only construct that does not positively impact audience satisfaction. Hypothesis H2 is partially supported (positive yet insignificant), which contradicts finding in past studies (Page, 2003; Gunn, 2004; Swarbrooke, 2002). Audiences at seniors' community chorus concerts participate freely, different from a general concert. Although they may feel comfortable and other beneficial effects, they are not strong enough to lead to audience satisfaction.

Finally, audience satisfaction has positive and significant effects on repurchase intention for seniors' community chorus concert, supporting H4. This is in agreement with previous research findings (Zeithaml, 1988), meaning that once audiences of a seniors' community chorus concert experienced, say, comfortable and spacious seats, a neat and tidy public environment, complete safety facilities, and complete instructional signage, and enjoyed an exciting performance by actors, quite different from an art performance, their intention to repurchase tickets increased.

Findings and Implications

As mentioned, managing a seniors' community choir is challenging for a contemporary musician. Therefore, managers of such choruses should learn to reach out to both consumers and members. Finally, when audience members at seniors' community chorus are satisfied, their repurchase intention will increase.

This study's contribution to theory is in applying several theoretical perspectives to identify factors that influence the purchasing decisions of consumers for seniors' community choir concerts. It uses attraction, firsthand experience, perceived value, and audience satisfaction to investigate the behavior of an audience] at a seniors' community chorus concert. To the best of our knowledge, this is the first study to theoretically specify and empirically test the effect of attraction, firsthand experience, and perceived value of a seniors performance on satisfaction and repurchase intention. In the context of performing arts, this study fills a theoretical gap by developing a research model and evaluating it using an empirical dataset. Empirical analysis demonstrated several major findings. Interpretations and implications based on these findings are as follows.

First, study findings support the adaptability of experience marketing to predict customer attitudes toward the performing arts. Firsthand experience proved to have significant effects on audience satisfaction. Customers who had positive opinions about experiencing seniors' community chorus concert were satisfied. Thus, customer perceptions about the experience of seniors' community chorus appears to be a

predictor of audience satisfaction. This finding implies that customers who find seniors' community choir concerts fascinating, relaxing, and calming, may find that a seniors' community choir meets their expectations and preferences. Therefore, experiencing seniors' community chorus is a method of attracting and keeping customers.

Second, analytical results show a significant and positive relationship from perceived value to audience satisfaction for a seniors' community chorus concert. This may indicate that audience repurchase intention may be based on audience satisfaction. Moreover, audience satisfaction is predicted by attraction, experience, and perceived value. Therefore, once audiences find seniors community choir concert could entertain, upgrade one's cultural level, create memories, enhance one's friendship with relatives and friends, explore their cultural experience and knowledge, feel like a valuable cultural and artistic experience, and feel like to share others with their cultural and artistic experience, audiences tend to feel satisfaction with concert. Thus, this is why audience tends to be satisfied when they find a seniors' community choir concert pleasing. Finally, the perceived value of a seniors' community chorus performance is also a way to attract and keep customers since they are positively related.

Third, attraction had positive but insignificant effects on audience satisfaction. This means that audiences of seniors' community chorus concerts participate only out of interest and are not motivated enough to be satisfied. Incentives in this field are not as strong as experience and perceived value, which do lead to audience satisfaction. Therefore, consumers will spend time at seniors' community chorus concerts if and only if they offer more attractions. Other than entertainment value, concerts could be combined with fundraising. Based on researcher's experience, when audience of a seniors' community chorus concert know that the revenue of the concert is for charitable donation, it is very attractive.

Conclusions

This study starts from firsthand experience of a seniors' community chorus concert. Differing from previous studies of the performing arts, this concert was performed by seniors and has unique characteristics. This study identified which factors can promote the popularity of a seniors' community chorus.

According to analytical results, both firsthand experience and perceived value have positive effects on audience satisfaction. This means that managers of senior community choruses should provide valuable experiences to attract audiences' participation behavior. Thus, customer perceptions about their experience participating a seniors' community chorus perform coincide with their values, and appear to be a predictor of satisfaction. Therefore, experiencing a seniors' community chorus performance can generate audience satisfaction. In addition to experience, analytical results show that a significant and positive relationship exists between perceived value and audience satisfaction. Therefore, when audiences find merit, they tend to feel satisfaction. Finally, perceived value of a seniors' community chorus performance is also a way to attract, keep, and generate audience satisfaction.

Attraction has positive yet insignificant effects on audience satisfaction. Therefore, a seniors' community chorus concert should be more attractive when combined with fundraising. According to the researcher's past experience, when the audience knows that the revenue is to be donated for beneficence, it is one of the most attractive factors. Furthermore, when audiences find that their preferred corporate sponsor or person support the concert, they tend to participate in this activity actively. Therefore, this means that repurchase intentions based on an audience's satisfaction. Moreover, audience satisfaction is predicted jointly by attraction, experience, and perceived value.

This study examined the concerns of consumers of a seniors' community chorus concert in Taiwan, and focused only on consumers and on limited number of attributes. Although the future of such concerts is predictable, the authors will next explore the implications of experiential marketing, attraction and perceived value.

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