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Arts Consumption, Customer Satisfaction and Personal Well-being: A Study of Performing Arts in Hong Kong

KEYWORDS. Customer satisfaction, cultural consumption, well-being, self-determination theory

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ABSTRACT.

Customer satisfaction has been regarded as a key antecedent to positive future consumption behavior. However, studies on the relationship between satisfaction and personal well-being in the cultural context are scarce. To fill the research gap, a field survey with a sample of 367 cultural visitors in the performing arts context was conducted to investigate the role of satisfaction on the physical, psychological and social dimensions of customers' well-being. Findings indicate that satisfaction serves as mediator in transforming consumption benefits into fulfilling autonomy and relatedness needs, which subsequently contributes to personal well-being.

KEYWORDS. Customer satisfaction, cultural consumption, well-being, self-determination theory

INTRODUCTION

With rising household incomes, there has been a significant expansion of spending on services related to culture, leisure and the arts (Beyers, 2002). For instance, in United States, the total expenditures by consumers on arts and culture increased from USD119 billion to USD153 billion between 2000 and 2011, a total growth of 29 percent (Kushner and Cohen, 2013). According to Park (2009), appreciating art and culture is one life circumstance of importance to individuals. Arts or culture-related activities can contribute to enhancing an individual's life quality (Kim and Kim, 2009). Engagement in the arts has a transformative potential to improve personal health and well-being (Atkinson and Robson, 2012). Matarasso (1997) has shown that participation in cultural activities can facilitate social cohesion, community empowerment, self-determination and even good health. However, there has been a lack of studies addressing the dimensions of cultural consumption and even fewer exploring the mechanisms underlying the observed linkages.

Customer satisfaction has been widely discussed as a key antecedent of customer behavioral intentions such as intention to revisit, positive word-of-mouth publicity and customer loyalty (e.g., Fornell, Rust, and Dekimpe, 2010; Hui, Wan, and Ho, 2007; Hume and Mort, 2008). Achieving customer satisfaction is pivotal even in the area of cultural services where success is determined largely by the customer's experience and participation. Prior studies in the arts context have emphasized identifying factors that would lead to customer satisfaction with arts performance (e.g., Boerner, Moser, and Jobst 2011; Hume and Mort, 2010; Minor et al., 2004). For example, Hume and Mort (2008) found that show experience quality and peripheral service quality are two significant predictors of customer satisfaction in performing arts. However, research on the impact of satisfaction on customer well-being is scarce in the cultural services sector. In line with Kotler (1980), maximizing customer satisfaction is one of the major goals of marketing. Sirgy, Samli and Meadow

(1982) further suggest that marketing can play an important role in social change contributing to the creation of individuals' quality of life. Human well-being can be enhanced by satisfying customer needs. This research was therefore designed to investigate how satisfaction arising from arts consumption relates to customer well-being.

Self-determination theory (Deci and Ryan, 2000) suggests that fulfillment of an individual's fundamental needs for autonomy, relatedness and a self-perception of competence plays a significant role in maintaining one's perception of well-being and in the overall quality of life. The social antecedents which link need satisfaction with personal well-being have been specified (e.g., Deci et al., 2001; Ilardi et al., 1993), but little scholarly attention has been paid to the relationship between cultural consumption, need satisfaction and perceptions of well-being (Grossi et al., 2013; Michalos, 2005). A second objective of this research, therefore, was to apply self-determination theory to explain how consuming cultural output can promote consumers' self-perceptions of well-being.

Bourdieu's notion of cultural capital has highlighted the significant role of culture in contemporary societies. He found that culture has an impact on social class and class structures (Bourdieu and Passeron, 1998). For Bourdieu, cultural consumption comprehends activities such as arts appreciation, concerts and museum visits (Bourdieu, 1966). Culture theorists argue that consuming culture can be considered a process of culture appropriation (Young, 2010). Arts organizations suggest meanings for specific arts events, but it is ultimately for the consumer to make sense of the event for their own ends, which might, for example, involve maintaining social relationships or gratifying a cultural fantasy (Chan and Goldthrope, 2007; DiMaggio and Mukhtar, 2004). The reciprocal relationship between cultural institutions and a wide range of consumers actively contributes to the production of culture (Lizardo and Skiles, 2008; Storey, 1999). This research was designed to examine how consumers associate their experiences, feelings, social position and social memberships with

encounters with the arts, regarding the appreciation of cultural output as a total experience involving leisure activity, social interaction, and cultural learning that can foster personal well-being. It addressed the impact of customer satisfaction in response to both behavioral and psychological consumption of arts on the need fulfillment that contributes to personal well-being. Personal well-being describes a stable state of actual, objective well-being combining physical, social and psychological aspects of health. The study was designed to advance our understanding of the extent to which investing in cultural activities might promote personal well-being in a population, as well as to serving as a basis for those in the arts seeking to develop appropriate marketing and positioning strategies for audience development.

LITERATURE REVIEW AND HYPOTHESIS DEVELOPMENT

Customer Satisfaction

Customer satisfaction is one of the most frequently studied topics in marketing (e.g., Fornell et al., 2006; Torres and Tribó, 2011; Tuli and Bharadwj, 2009). Gustafsson, Johnson and Roos (2005) define customer satisfaction as ‘a customer’s overall evaluation of the performance of an offering to date’ (p. 210), and they considered it a fundamental basis for long-term business success (see also Nam, Ekinici, and Whyatt, 2011). Empirical research has confirmed the positive relationship between customer satisfaction and customer loyalty intentions across various services industries (Anderson, Fornell, Lehmann, 1994; Hume and Mort, 2010; Kaura, 2013). It also has a significant relationship with repurchase intentions (Morgan and Rego, 2006; Yim, Chan, and Lam, 2012), with less price sensitivity and with positive word-of mouth behavior (Anderson, Fornell, and Mazvancheryl, 2004; Brady and Robertson, 2001).

Yet despite all this research on customer satisfaction, behavioral intentions and business performance, little scholarly attention has been paid to understanding satisfaction's impact on personal well-being in the context of cultural services. Previous studies have linked cultural participation with development outcomes (Martin et al., 2013; Michalos, 2005), but those studies did not explore the impact of customer satisfaction experienced during cultural consumption on the development of self-perceptions of well-being. This study therefore set out to better elucidate exactly how cultural consumption contributes to personal well-being.

Cultural Consumption

Cultural consumption in this research refers to the degree of consumer involvement in a cultural activity or an arts event. Havitz and Dimanche (1999) define involvement as 'an unobservable state of motivation, arousal or interest toward a recreational activity or associated product' (p. 122). Customers who are more involved in an activity are likely to consider it important and to maintain a higher level of awareness.

Marketers have long recognized the significance of experiential consumption. Hirschman and Holbrook (1982) classified the experiential aspect of consumption into fantasies (e.g. dreams, imagination and unconscious desires), feelings (emotions such as love, hate, anger, fear, joy and sorrow), and fun (hedonic pleasure derived from playful activities or aesthetic enjoyment). That classification suggests that subjective experience, product meaning and emotional responses are all intrinsic to experiential consumption. The performing arts are a typical example of experiential consumption. Customer interaction and engagement is a necessary element if satisfaction is to be achieved. Only through mental and perhaps physical engagement can consumers perceive value, enjoyment and perhaps fun. And consumers tend to evaluate their cultural consumption from an experiential/affective perspective rather than using conventional service quality criteria (Parasuraman, Zeithaml, and Berry, 1988). So to the

extent that cultural consumption is a form of experiential consumption, research on experiential consumption can be highly relevant to the study of cultural consumption.

Cultural consumption has behavioral and psychological aspects. Research on experiential consumption has emphasized emotional, symbolic, and non-utilitarian values such as fantasies, feelings, and fun (Arnould and Thompson, 2005). Such values can be increased through customer participation such as visiting exhibitions or performances or attending workshops. The value derived may vary according to a consumer's involvement level. Franke, Keinz and Steger (2009) suggest that customers with high product involvement would put more time, ambition and cognitive effort into product definition task.

Morrone (2006) suggests a taxonomy of participation behavior involving three categories: attending, performing and interacting. Attending is interpreted as a communication process between external objects and the attendee. Visiting exhibitions and viewing performances are typical examples. Performing refers to the creation of a (material or immaterial) cultural product such as a musical performance or handicrafts. Interaction in this case is the flow of communication between the performer and a receiving individual, perhaps the performer himself. Using the internet or other technology to obtain arts information or make virtual visits to exhibitions or performances is an example of interactive cultural participation (Morrone, 2006). Applying these classifications, Morrone's attending and performing behaviors were treated as behavioral cultural consumption in this study, while interactive participation was treated as psychological cultural consumption. Attending is clearly behavior, but reading about cultural activities is more psychological in nature. Nevertheless, these two modes of participation are not mutually exclusive. According to McCarthy and Jinnett (2001), the more strongly predisposed an individual is toward the arts, the more likely he will be to participate in multiple ways. The consumption of arts can be

viewed as melding education with entertainment, as consumers are enjoying themselves and learning at the same time (Addis, 2005).

The Effect of Cultural Consumption on Customer Satisfaction

Cultural consumption is always seen as intrinsically motivated and as arousing appraisal emotions such as feeling happy or disappointed (Izquierdo and Samaniego, 2011). An exciting, pleasurable and relaxing experience leads to customer satisfaction (Kotler and Kotler, 2001). It is an enjoyable experience or positive emotions associated with product or service consumption that leads to customer satisfaction (Oliver, 1980; Phillips and Baumgartner, 2002).

In the cultural consumption context (attending arts performance in this study), customer satisfaction depends on a customer's overall evaluation of an event or performance, and it is the result of a comparison of perceptions of the experience against expectations (Oliver, 1980). Consumers invest time, money and psychological effort in attending (Hoyer et al., 2010) and may seek to participate, interact and feel actively involved. They at least expend psychological effort in making sense of the event for their own ends. They may also feel stimulated by interacting with the artists or others in the audience. They may hope to learn through such active engagement, or at least perceive hedonic value, experiencing pleasure and enjoyment (De Rojas and Camarero, 2008; Yim et al., 2012). Prior research has demonstrated that customer participation appears to be closely related to satisfaction (Dellande, Gilly, and Graham, 2004; Grisseemann and Stokburger-Sauer, 2012) and that it influences customers' perceptions of a service experience (Edvardsson, 2005). Customers involved in activities for their own sake are most likely to derive enjoyment from their participation experience (Belk, Ger, and Askegaard, 2000). Franke and Schreier (2010) argue that affective reactions are likely to be induced when customers participate, and that this in turn enhances the value

attached to the product. This reasoning suggests that active participation in the consumption of culture can be perceived as personally rewarding and joyful, contributing to customer satisfaction. Also, customers who are more involved in a cultural activity are likely to attach greater importance to it and to maintain a higher level of awareness toward it. Consumers who participate actively feel more enthusiastic and are more likely to be satisfied with their arts consumption experience.

H1a: Arts consumption in behavioral aspect is positively related to overall customer satisfaction.

H1b: Arts consumption in psychological aspect is positively related to overall customer satisfaction.

Arts Consumption, Customer Satisfaction and Need Fulfillment

Self-determination theory treats human motivation, development and wellness. It has been increasingly applied to explain the conditions and processes that foster human development and healthy functioning (e.g., Bartholomew et al., 2011; Halvari et al., 2013; Milyavskaya and Koestner, 2011). It postulates an innate psychological need for a self-perception of autonomy, competence and relatedness, and treats its satisfaction as an essential psychological process in every individual (Deci and Ryan, 1985, 1991). Research has supported the idea that fulfilling all three of these basic needs contributes to personal well-being (Reis et al., 2000). It also promotes psychological growth (Ryan and Deci, 2000).

The need for autonomy refers to the sense that one's behavior emanates from and is endorsed by oneself (Kasser and Ryan, 1999). According to Kasser and Ryan, actions are characterized by a feeling of 'freedom and choicefulness' when one is autonomous (p. 937). Experience of autonomy is viewed as a universal human need for promoting psychological health and well-being of individuals (Moller, Ryan, and Deci, 2006). People who experience

greater autonomy are less likely to exhibit depression and likely to have greater self-esteem, greater life satisfaction, as well as better general health (Vallerand and O'Connor, 1989). On the other hand, controlled activity tends to induce tension and weaken self-esteem. The need for relatedness refers to a need to feel securely connected with and loved by other people (Baumeister and Leary, 1995). The need for competence refers to a sense of proficiency or effectiveness in the activities in which one engages (Ryan and La Guardia, 2000). It concerns people's feelings about efficacy and about overcoming challenges (Deci, 1975; White, 1959).

Customers are always receptive arts participants in traditional cultural consumption settings, such as attending arts events or appreciating arts exhibits as audiences. Autonomy and relatedness needs are perhaps more relevant than competence to well-being, so the notion of competence needs was not studied in this research. Consumers who often seek to experience varied cultural events make sense of works of arts and create meaning for their own ends, such as maintaining social relationships or gratifying a cultural fantasy (Chan and Goldthrope, 2007; DiMaggio and Mukhtar, 2004; Stylianou-Lambert, 2011). The reciprocal relationship between cultural institutions and consumers actively contributes to the production of culture (Lizardo and Skiles, 2008; Storey, 1999). The interaction involves relational bonds and a feeling of choice.

Customers always seek a pleasing experience when attending arts activities (Caldwell, 2001). They hope to feel good about the experience and thus to help fulfill their basic psychological needs. Enjoyment may be derived from their active involvement or simply from engagement with other people and the performance. If there is involvement, it is voluntary, self-motivated and based on the customer's own choice and interests (Leversen et al., 2012). The consumers' participation is normally self-directed, and perceived freedom is at the centre of such autonomous behavior (Iso-Ahola, 1979). In an arts context, customers who have freely

chosen to attend and come away satisfied are likely to enjoy a feeling of freedom from control—in other words, autonomy.

Cultural activities also facilitate social interactions (Jeannotte, 2003). Customers can, for instance, interact with friends, the performers and other audience members to share feelings and a common experience, facilitating friendly relations with others. This helps fulfill consumers' need for relatedness by establishing emotional ties with the artists and other fans. Lam and So (2013) found that leisure satisfaction is positively related to intentions to provide positive word-of-mouth support. Customers are more likely to engage in conversations and interact with others when they feel satisfied with their leisure experience. That, in turn, fulfills their innate relatedness need.

The social context influences motivation and personal growth directions (Ryan and Deci, 2000), leading to the development of innate autonomy. The contexts in which culture is consumed offer consumers new experiences and help them to develop relationships with the organizations involved and with other consumers with similar interests. Their relatedness needs are therefore fulfilled. But need fulfillment will normally hinge on customer satisfaction with the artistic experience. An enjoyable experience helps strengthen feelings of freedom and control. It also helps reinforce social interaction, as customers will be more inclined to chat about an arts experience with which they feel satisfied (Lam and So, 2013). Thus, a rewarding and satisfactory cultural experience takes on added significance in fulfilling customers' psychological needs for autonomy and relatedness. On the other hand, when customers are not pleased and satisfied with a cultural event they may regard the experience as a waste of time and money, failing to satisfy their psychological needs. Satisfaction thus promotes the fulfillment of customers' psychological needs, giving it a mediating role in any consumption – need fulfillment link. In other words, cultural consumption promotes need fulfillment through customer satisfaction.

H2a: Customer satisfaction mediates the relationship between arts consumption and autonomy need fulfillment.

H2b: Customer satisfaction mediates the relationship between arts consumption and relatedness need fulfillment.

Need Fulfillment and Personal Well-being

Ryff and Keyes (1995) propose that well-being, including personal well-being, is related to life satisfaction. Consumers' well-being has received little attention in the marketing field until recent years (e.g., Burroughs and Rindfleisch, 2002; Lee et al., 2002; Moisio and Beruchashvili, 2010). The World Health Organization has attempted to measure well-being in nations around the world. A brief version of their well-being indicator (WHOQOL-BRIEF) (WHO 2013) uses four domains: physical, psychological, social and environmental well-being. Grossi and his colleagues (2010) have asserted a substantial impact of cultural consumption on one's physical, psychological and social well-being. This study was designed to encompass different views of personal well-being and include measures of well-being in three specific domains – physical, psychological, and social well-being.

Generally, need fulfillment has been shown to predict well-being in various settings (e.g., Baard et al., 2004; Halvari et al., 2013; Ryan and Fredrick, 1997). Prior research in this area suggests that basic psychological need fulfillment and personal well-being are closely related (Ryan, 1995; Sheldon, Ryan, and Rei, 1996). Individuals' experience of autonomy was found to enhance physical and psychological well-being across different settings and cultures (Moller et al., 2006). A study by Sheldon's group (1996) found that individuals who experienced greater satisfaction of their autonomy and competence needs had more positive affect, greater vitality and fewer negative physical symptoms. The findings of Kasser and Ryan (1999) support the idea that basic psychological needs must be satisfied for personal

well-being to be enhanced. Individual perceptions of autonomy correlate with greater self-esteem, greater life satisfaction and less depression, leading to increased well-being.

Perceptions of relatedness also contribute to feelings of personal well-being and life satisfaction. Emotional contact with others enhances personal well-being (Kasser and Ryan, 1999). Previous research reveals that individuals who experience support, love and affection from others are likely to function better, be more stress resilient, and report fewer psychological difficulties (Cohen, Sherrod, and Clark, 1986; Lepore, 1992; Ryan, Deci, and Grolnick, 1995; Sarason et al., 1991). These results suggest that in the context of cultural consumption, consumers' personal well-being can be promoted when their autonomy and relatedness needs are fulfilled. It is therefore hypothesized that need fulfillment is positively associated with personal well-being in arts consumption.

H3a: Autonomy need fulfillment is positively related to personal physical well-being.

H3b: Autonomy need fulfillment is positively related to personal psychological well-being.

H3c: Autonomy need fulfillment is positively related to personal social relationship.

H3d: Relatedness need fulfillment is positively related to personal physical well-being.

H3e: Relatedness need fulfillment is positively related to personal psychological well-being.

H3f: Relatedness need fulfillment is positively related to personal social relationship.

Figure 1 depicts the conceptual model tested in this research.

Insert Figure 1 about here

METHODOLOGY

Design and Procedures

A field survey using a self-administrated structured questionnaire was employed to test these propositions. Data were collected using convenience sampling in which questionnaires were administered to consumers intercepted outside the Hong Kong Cultural Centre, a premier cultural venue in Hong Kong, between January and March, 2013. Only local Chinese were approached. Qualified respondents who claimed to have attended at least one performing arts activity (e.g., music or dance performance, theatre, film, opera) as audiences in the previous three months were invited to fill out the questionnaire. A total of 367 respondents completed the questionnaire. This sample size proved sufficient to accommodate factor analysis and structural equation modeling, both of which require a certain minimum sample size to obtain reliable and valid results (Hair et al., 2006). According to Kline (2011), sample sizes as small as 200 cases is recommended for studies where SEM is used. Thus, a total of 367 samples was regarded as appropriate for this study.

The questionnaire had three sections: (1) screening and background questions (about the type and name of performances attended), (2) measures of the constructs of interest, and (3) questions soliciting demographic information. As a major and official language in Hong Kong, Chinese is widely used amongst Hong Kong residents for their daily communication. The questionnaire was thus first prepared in English and then translated into Chinese using standard back-translation validation (Brislin, 1980) for distribution in Hong Kong.

Prior to the field survey, the questionnaire was pre-tested with 51 respondents known to have arts/culture experience, and they were asked to point out items that were unclear or inapplicable. The pretest helped identify ambiguous statements and validated the scales for the key constructs in the research.

Sample Profile

Table 1 shows the sample demographics. Nearly 60% of the respondents were female (59.6%). Respondents younger than 35 years old accounted for 67.9%. Most respondents claimed to have attained either secondary school (26.2%) or undergraduate education (42.0%) level. Almost half of the respondents (41.6%) reported having attended an arts performance either once or twice during the previous year. A further 29% reported three or four attendances. As far as the frequency of attending other sorts of cultural activities is concerned, 39.7% of the respondents reported one or two attendances during the previous year.

Insert Table 1 about here

Measures

Most of the measures were adapted from previous studies, and all were measured using a seven-point Likert scale. With reference to work of Chan, Yim and Lam (2010), arts consumption in behavioral aspect was measured in one item by asking the respondents to rate the extent to which they felt highly involved in appreciating the performance on a scale ranging from ‘strongly disagree’ (1) to ‘strongly agree’ (7). The measure for psychological consumption was adapted from the work of Franke, Keinz and Steger (2009). It assessed the degree to which the respondent paid attention to, cared about and was involved with news or information about performing arts activities ($\alpha = 0.92$). Measure for overall customer satisfaction was adapted from the work of Garbarino and Johnson (1999) and that of Tu (2004) ($\alpha = 0.94$).

The Basic Psychological Needs Scale (Ilardi et al., 1993) was adapted to assess autonomy ($\alpha = 0.81$) and relatedness ($\alpha = 0.81$) using seven-point scales anchored by 1 (not at

all true) and 7 (very true). The scale and its variants have been widely applied in similar research (e.g., Beard et al., 2004; Deci et al., 2001; Ilardi et al., 1993; Kasser et al., 1992; La Guardia et al., 2000; Ntoumanis, 2005).

In addition, the WHO's 22-item well-being scale (WHOQOL- BRIEF) was adapted to assess the respondents' quality of life and their health. The three major domains of physical health ($\alpha = 0.85$), psychological health ($\alpha = 0.83$), and social relationships ($\alpha = 0.71$) were included. A full list of the statements is shown in Table 2.

Insert Table 2 about here

Measure Validation

Reliability tests and confirmatory factor analysis (CFA) were performed with the help of the LISREL 8.80 software package to assess the reliability and validity of the measures. Cronbach's alpha coefficients for all of the measures exceed the acceptable standard of 0.70 (Nunnally, 1978), suggesting satisfactory internal consistency and reliability.

The CFA result showed satisfactory model fit, construct reliability, and validity (Anderson and Gerbing, 1988; Fornell and Larcker, 1981). More specifically, the model fit indices indicated good overall fit ($\chi^2 [474] = 1215.40, p < 0.01$; root mean square error of approximation (RMSEA) = 0.065; comparative fit index (CFI) = 0.96; incremental fit index (IFI) = 0.96; normed fit index (NFI) = 0.94; and non-normed fit index (NNFI) = 0.96). The standardized factor loadings of all items on the respective factors were all positive and statistically significant. Furthermore, the composite reliabilities were all above the recommended level of 0.70 (ranging from 0.81 to 0.94), and the average variance extracted (AVE) of each construct was greater than or equal to the 0.50 benchmark, suggesting adequate

convergent validity and reliability (Anderson and Gerbing, 1988; Fornell and Larcker, 1981). Discriminant validity was then assessed by comparing the squared correlation between two constructs with the constructs' AVEs. The squared correlations among most of the constructs were less than the AVEs, supporting sufficient discriminant validity for those constructs (Fornell and Larcker, 1981). The chi-square difference tests were used to further test discriminant validity, and the results showed that the constrained models (where the correlation between two constructs was constrained to 1.0 while allowing other correlations to be freely estimated each time) produced a significant increase in χ^2 , indicating adequate discriminant validity among the constructs.

The measurement items and the results of the reliability and validity testing are reported in Table 2. The means and standard deviations of the measures and their correlations are reported in Table 3.

Insert Table 3 about here

RESULTS

As a highly sophisticated statistical tool that is widely used in social science, structural equation modelling was used to estimate the magnitude of any structural relationships among the constructs and the measurement errors. In the present study, the relationships among arts consumption, overall customer satisfaction, need fulfillment and personal well-being were examined. Moreover, the mediating role of satisfaction was investigated.

The Effect of Cultural Consumption on Customer Satisfaction

As predicted, customer satisfaction with arts consumption was found to be significantly and positively related to both behavioral ($\beta = 0.77, p < 0.001$) and psychological arts consumption ($\beta = 0.16, p < 0.001$), supporting H1a and H1b. The findings showed that consumers who actively participate (either behaviorally or psychologically) in a cultural arts activity are likely to be satisfied with their arts experience, in which behavioral consumption of arts has a greater impact on overall customer satisfaction than psychological arts consumption.

Moreover, findings reveal that customer satisfaction with arts consumption is positively associated with both autonomy ($\beta = 0.28, p < 0.001$) and relatedness ($\beta = 0.22, p < 0.001$). Together, these findings suggest that behavioral and psychological consumption of arts activities do have a significant impact on customer satisfaction, contributing to the fulfillment of consumers' autonomy and relatedness needs.

These results are summarized in Figure 2.

Insert Figure 2 about here

Mediating Role of Customer Satisfaction with Arts Consumption

The proposed mediation effect was tested by comparing three alternative nested models using the chi-square difference test outlined by Steiger, Shapiro and Browne (1985). Specifically, the direct effect model was used to investigate the direct effect of behavioral and psychological consumption on autonomy and relatedness need fulfillment, with the paths from the mediation mechanism (i.e., customer satisfaction with arts consumption) constrained to zero. The partial mediation model incorporated both the direct effects of arts consumption on need fulfillment and the indirect effects through customer satisfaction. The full mediation

model included only the indirect effects of arts consumption on need fulfillment through the intermediate mechanism of customer satisfaction. The results are presented in Table 4.

Insert Table 4 about here

The results show satisfactory fits for all three models. However, the model fit of the nonmediated model (i.e., the direct effect model) was not as good as that of either the partial or the full mediation models (as shown in Table 4). Model comparisons with the chi-square difference test suggested that the partial mediation model had better fit than the full mediation model ($\Delta\chi^2 = 10.92$ [4], $p < 0.05$). Also, the difference in chi-square between the direct effect model and the partial mediation model was significant ($\Delta\chi^2 = 188.19$ [4], $p < 0.001$).

Considering all these statistical indices, the partial mediation model produced a better model fit ($\chi^2(\text{d.f.}) = 1518.84$ (513); RMSEA = 0.073; CFI = 0.95; IFI = 0.95 and NNFI = 0.95). The results of the partial mediation model were therefore used to test the hypotheses.

H2a and H2b proposed customer satisfaction arising through consumption of the arts mediates in the relationship between arts consumption and the fulfillment of the customers' basic psychological needs. Baron and Kenny's (1986) four-step procedure can be used to assess mediation. Mediation exists when (1) the independent variables (arts consumption in behavioral and psychological aspects) relate significantly with the outcome variables (autonomy and relatedness need fulfillment), (2) the independent variables are related to the mediator (i.e. customer satisfaction with arts consumption) and (3) customer satisfaction relates significantly with autonomy and relatedness need fulfillment when arts consumption and customer satisfaction are included as predictors in the model. Finally, the relationship between the independent variables and basic need fulfillment must be weaker after controlling for customer satisfaction.

Table 5 demonstrates that both behavioral ($\beta = 0.16, p < 0.01$) and psychological consumption ($\beta = 0.21, p < 0.001$) were positively correlated with autonomy, whereas only behavioral consumption was significantly and positively related with relatedness ($\beta = 0.12, p < 0.05$). No significant relationship between psychological consumption and relatedness ($\beta = 0.06, n.s.$) was observed, thus satisfying the first condition only for the link between arts consumption and autonomy. With regard to condition (2), both behavioral ($\beta = 0.25, p < 0.001$) and psychological consumption ($\beta = 0.20, p < 0.001$) were positively associated with the respondents' satisfaction, thus satisfying the second condition. Furthermore, customer satisfaction was found to be a significant predictor of autonomy ($\beta = 0.24, p < 0.05$) when arts consumption and, customer satisfaction were both included as predictors in the regression. However, no significant impact of customer satisfaction on relatedness was found in this step. Thus condition (3) was only satisfied for autonomy needs. Lastly, the behavioral and psychological consumption effect lost its significance after controlling for customer satisfaction, thus demonstrating a significant indirect effect. Together, these results show a significant indirect relationship between behavioral and psychological consumption and autonomy need fulfillment through customer satisfaction mechanism, but no significant relationship between psychological consumption and relatedness. Therefore, only H2a was supported.

Insert Table 5 about here

Need Fulfillment and Personal Well-being

H3 posited that need fulfillment is positively related to personal well-being. The individual dimensions considered were physical health, psychological health, and social

relationships. The relationships between need fulfillment (i.e., autonomy and relatedness) and these three domains were assessed. Autonomy need fulfillment was indeed found to be significantly associated with physical well-being ($\beta = 0.60, p < .001$), psychological health ($\beta = 0.62, p < 0.001$), and social relationships ($\beta = 0.36, p < .001$). Thus, H3a to H3c were all supported.

In addition, relatedness need fulfillment was found to be significantly and positively related to physical, psychological and social relationships well-being, with coefficients of 0.26 ($p < 0.001$), .26 ($p < 0.001$) and .55 ($p < 0.001$) respectively, supporting H3d to H3f. Together, these findings also revealed that when compared to relatedness need, fulfilment of autonomy need contributes more to sustained physical and psychological well-being; while fulfilment of relatedness need rather than autonomy need has a stronger impact on a person's social well-being.

DISCUSSION

Theoretical Implications

The study has enriched the existing literature by establishing overall customer satisfaction as the essential mechanism underlying the relationship between cultural consumption (attending performing arts in this study) and need fulfillment, which subsequently affects one's well-being. Although customer satisfaction has been researched for decades (Fornell, Rust, and Dekimpe, 2010; Hui et al., 2007), findings from the present study offers us an important insight that achieving customer satisfaction is not only a significant antecedent of customers' behavioral intentions for particular organization, it also plays a strong role in satisfying customers' basic psychological needs, and subsequently contributing to their personal well-being.

As one form of hedonic service consumption, cultural participation is self-determined and driven by a sense of personal interest. Active cultural consumption such as visiting cultural institutions and attending workshops helps fulfill customers' basic psychological needs at least in part through generating a satisfying experience. Customers always hope to derive enjoyment from attending cultural activities. They tend to have a sense of autonomy, as they are free to direct their own behavior. They can freely enjoy and appreciate cultural experiences and confer their own meanings on them. Social ties among consumers, artists and providers arise through cultural experiences such as attending cultural events, and these help fulfill consumers' need for relatedness. Consumers also feel closer and more connected to one another. By fulfilling these psychological needs, personal well-being can be enhanced. Psychological involvement with cultural news may not satisfy the need for relatedness, but apparently it can enhance customer satisfaction as well as energize the reader nevertheless.

These results also highlight the significant relationship linking needs fulfillment with personal well-being. As Ryan and Frederick (1997) have previously demonstrated, the energy for action comes from the fulfillment of basic psychological needs. A personal sense of wellness can be maintained or enhanced when autonomy and relatedness needs are satisfied. As an important determinant of well-being, consumers' perceptions of basic need fulfillment derived from the satisfying consumption of the arts can bring about better body functioning, an improved psychological state and social well-being.

This research also advances the work of previous studies (Deci et al., 2001; Ilardi et al., 1993) on well-being by employing individual well-being domains. The findings indicate that all are significant indicators of personal well-being. Both behavioral and psychological consumption of culture were found to correlate with an enhanced sense of personal well-being. Those who participate in cultural activities tend to feel more energetic and feel that their bodies function better, an improved psychological state of social well-being.

Managerial Implications

These results contribute to a more detailed understanding of how cultural consumption can promote well-being. Participation and attendance in arts activities is a typical example of hedonic service consumption. Exciting and satisfying cultural experiences can help fulfill psychological needs for autonomy and relatedness, which in turn enhances personal well-being. These findings have significant practical implications for international arts organizations and public policymakers. Overall customer satisfaction with their arts consumption plays a mediating role in which it accounts for the positive context's impact on psychological need fulfillment, and in turn, impact well-being. Providing customers with satisfactory and fulfilling arts activities not only helps audience development and retention, it also contributes to human development and personal well-being. Arts organizations should make additional efforts to enhance the cultural experiences they provide by offering quality performances and peripheral services. For example, they might engage in more market research to better understand their audiences' perceptions and views on their activities. Guidance and information can also be provided to help customers, especially the novices, better appreciate the arts.

Governments should also take a leading role in creating conducive environment for artistic creation and development. For instance, governments and public bodies can provide funding and grant support to private arts organizations for developing quality arts events and activities for communities. For example, Arts Council England invested more than £600 million in support of a range of arts projects in 2013-14 (Arts Council England, 2014), while Germany's cultural budget was about USD 1.63 billion in 2013 (Gummow, 2014). Other support such as free cultural venue and publicity service can be offered to small arts groups for

their artistic performance. The availability of affordable art space is one of the keys for sustainable arts development, especially for new artists and small arts organizations.

Chen and his colleagues have suggested that special-interest tourism should be promoted to enhance tourists' sense of well-being (Chen, Lehto, and Cai, 2013). Arts tourism would seem to be an appropriate special interest in that regard. Arts organizations from all over the world, meanwhile, can enhance customer satisfaction by improving their service delivery or providing complementary services such as shops in which consumers can not only enjoy their artistic activities, but also make their experience more concrete through buying specialized related items (Bigné, Mattila, and Andreu, 2008). Arts organizations could create a pleasant service environment to provoke feelings of joy and excitement. These, in turn, can help encourage greater involvement with the experience. According to Bigné, Mattila and Andreu (2008) a well-designed environment can encourage visitors to spend more time and better 'digest' the stimulation they receive.

Moreover, customer satisfaction with an arts experience can be affected by the level of customer participation in arts activities. Customers are more likely to derive enjoyment through active participation. Thus, arts organizers should provide customers with activities which can stimulate interest and involvement, and also encourage interactions with participants and amongst the audience.

In addition, stimulating an interest in attending cultural activities is considered to be essential in audience development. The results of this study contribute to explaining how this works. By understanding the significant influence of cultural consumption on well-being, arts organizations can better design marketing campaigns and programs which best enhance visitor satisfaction as well as assisting in attitude formation about arts participation. In particular, arts organizations can emphasize participation and position it as one of their essential tools in creating uplifting changes in personal well-being. Governments can also help increase

citizenship participation in culture and the arts through arts education. Educating individuals about the cultural knowledge and appreciation of the arts can motivate public interest and awareness towards arts events and activities.

However, access to arts events is sometimes restricted by language barriers and problems obtaining tickets (cf. Hughes, 2000). In promoting the arts, administrators need to allocate appropriate resources such as capacity and sponsorship to enhance arts consumption. The results of this study offer insights which artists, practitioners and governments may all find valuable for managing and investing in cultural activities, which can ultimately foster the well-being of arts consumers.

LIMITATIONS AND FUTURE RESEARCH DIRECTIONS

It must be acknowledged that this study was conducted entirely in the rather specialized cultural context of Hong Kong. Any generalization of the findings needs to take into account differences in culture and demographics. Ryan and Deci (2000) argue that the self-determination mechanisms are culturally endorsed values and that their manifestations differ among cultures. Further studies using a larger sample should be conducted in different cultures to ensure the generalizability of the findings.

In addition, the present study focused exclusively on the fulfillment of autonomy and relatedness needs since the target samples were primarily receptive arts participants. The need for competence may be more relevant to other arts contexts in which active participation (e.g., making or doing the arts or arts forms as performers) is needed. Further research in other cultural arts context is thus warranted. Furthermore, it would be fruitful to explore more diverse cultural consumption situations including different cultural natures, varying levels and durations of cultural involvement. The impact of a museum and a rock concert are likely to be

rather different. Such findings would better elucidate the link between cultural consumption and well-being.

And finally, it seems likely that personality traits, prior expectations, and level of expertise all would affect the impact of consuming culture on changes in well-being. These would be worthwhile topics for further research.

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