

REPURCHASE INTENTIONS IN INDONESIAN PERFORMING ARTS PRODUCTIONS. A Marketing Management Review

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ABSTRACT

The problem in this study is how a performing arts organization determines the most important factor in conducting an assessment to regulate the level of consumer retention to repurchase a service. For an organization that provides emotional service, assessing the audience's emotional response to a performance is quite challenging. Therefore, this research needs to be done to find out what emotional issues underlie the decision of the audience to go back and repurchase tickets to traditional performing arts productions. This research was developed by getting the audience's response of traditional performing arts production from Wayang Orang (WO) Bharata group at Gedung WO. Bharata in Jakarta. The samples are examined using a structural equation modelling which could indicate the repurchase intention based on its satisfaction value. Findings show that the appraisal emotion and peripheral services quality contribute substantially to the time and money spent by the audience, however the quality of the performing arts remains to be the basis of the audience's tendency for repurchase intentions. The expected implication of this research is that the management of WO. Bharata can improve the quality of service continuously to maintain the loyalty of the audience by providing added value through the improvement of facilities and infrastructure in the Gedung WO. Bharata.

Keywords: Repurchase Intention, Satisfaction Value, Appraisal Emotion, Traditional Performing Arts, Wayang Orang

ABSTRAK

Masalah yang diangkat dari penelitian ini adalah bagaimana cara sebuah organisasi seni pertunjukan menentukan faktor terpenting dalam melakukan assessment, untuk menentukan tingkat retensi konsumen dalam rangka melakukan pembelian kembali sebuah jasa. Bagi sebuah organisasi yang memberikan jasa layanan emosional, menilai respons emosional penonton terhadap sebuah pertunjukan merupakan hal yang cukup menantang. Oleh karenanya penelitian ini perlu dilakukan untuk menguji apa yang secara emosional menjadi dasar penonton untuk hadir kembali dan

membeli tiket menonton sebuah produksi seni pertunjukan tradisi. Penelitian ini ini dikembangkan dengan mendapatkan respon penonton yang datang menghadiri pertunjukan Wayang Orang dari kelompok Wayang Orang (WO) Bharata di Gedung Kesenian WO Bharata, Jakarta. Sampel diperiksa dengan menggunakan model persamaan struktural yang dapat mengindikasikan niat untuk melakukan pembelian kembali berdasarkan nilai kepuasannya. Dari sini, temuan yang didapat memperlihatkan bahwa faktor penilaian emosional (*appraisal emotion*) dan kualitas layanan tambahan (*peripheral services quality*) justru memberikan kontribusi besar terhadap nilai waktu dan uang yang telah dikeluarkan oleh penonton, meskipun kualitas pertunjukan dalam sebuah pertunjukan tetap menjadi basis kecenderungan khalayak untuk niat membeli kembali. Implikasi yang diharapkan dari penelitian ini agar WO Bharata, secara manajemen – mampu meningkatkan kualitas pelayanan demi menjaga loyalitas khalayaknya dengan memberikan nilai tambah melalui perbaikan sarana dan prasarana yang ada di Gedung WO Bharata.

Kata Kunci: *repurchase intention*, nilai kepuasan, penilaian emosional, kualitas layanan, seni pertunjukan tradisi, wayang orang.

FOREWORD

Cobina Gillitt Asmara (1995) observed that up to the end of the 1960s, Indonesian performing arts are commonly described as scriptless performances, often staged in local languages, and are pertinent to ritualistic ceremonies in rural areas or celebrated by particular bloodlines. These occasions are held as a way of expressing gratitude through folk performances that people can enjoy for free. However, these art forms have become a kind of commodity for urban citizens, especially in large cities like Jakarta. In this context, people living in metropolitan areas tend to prefer buying tickets to enjoy entertainment packages prepared by some artists or performance troupes and staged on special venues. This leads to a challenge in organizing performing arts, where it is necessary to balance economic issues (such as lack of financial support) with artistic qualities without sacrificing its cultural objectives (Sullivan Mort et al, 2003).

There have been plenty of market researches on performing arts conducted and developed largely in Europe and the United States. Unfortunately, there has yet to be a result specifically made to test the aspects of the service quality of a performance as seen from its Core Service Quality and Peripheral Service Quality – through the audience's perspective, Perceived Value, and customer satisfaction, which can eventually predict the audience's interest to return to an art performance. In the world of performing arts, many art organizations have struggled to keep the loyalty of their audience or to invent novel means in order to attract new audience. Indeed, the audience's attachment is one of the most integral factors when it comes to organizing events of performing arts. This is where the aspects of production, service, and other qualities directly contribute to the customer repurchase intention.

Thus it becomes necessary to amplify the quality of service in order to ensure the maximum extent of repurchase intention. The increase in quality of service will guarantee the audience's return to a venue, whether it is due to their general attraction or, indirectly, encouraged by their emotional attachment to the place. This attachment will eventually influence the audience's value perceptions.

Prior to this paper, Margee Hume and Gillian Sullivan Mort (2010) had conducted a research to examine the circumstances behind audience of a performance to repurchase tickets for the show. The research shed light on the connection of the quality of service, appraisal emotion, perceived value, and customer satisfaction with their future repurchase intention. These points later become the underlying basis of this research, in which the author has set his focus on folk theaters that require ticket payment (not chargeless) that are staged on limited venues meant only for paying audience. This includes performance of *wayang kulit* or *wayang golek* and live music concerts with hundreds or even thousands of audience. In this context, the aspect of audience payment is significant because it relates to the marketing and professionalism of a particular performance troupe. Keeping that in mind, this research will focus on one performance venue, namely WO Bharata Art Building, located in Jakarta. It needs to be mentioned that this building only shows one type of performance, Wayang Orang (human wayang), which is staged once a week every Saturday. Due to this concentrated subject, the result of this research cannot be applied in a generalization to all other art buildings in Jakarta.

METHODOLOGY

Based on the research background, the problems that this research aims to address are as follows:

1. Does *Core Service Quality* have positive influences on the audience's *Appraisal Emotion* to an art performance?
2. Does *Peripheral Service Quality* have positive influences on the audience's *Appraisal Emotion* to an art performance?
3. Does *Core Service Quality* have positive influences on *Repurchase Intent*?
4. Does *Peripheral Service Quality* have positive influences on *Repurchase Intent*?
5. Does *Appraisal Emotion* influence *Repurchase Intention*?
6. Does *Perceived Value* influence *Repurchase Intention*?
7. Does *Customer Satisfaction* influence *Repurchase Intention*?

The research is conducted using *hypothesis testing* method to answer above problems and to test the prepared research hypothesis. As for the survey instrument, this research uses a survey with 5-point Likert interval scale from the value of 1 ("strongly disagree") to the value of 5 ("strongly agree"). The survey is designed to suit the needs of an art performance held in WO Bharata, and its results are analyzed from preexisting phenomena without any interventions. The data acquired from the samples are analyzed with factors that are seen to influence audience's interest to

return to a performance venue. The research is constructed through literature study with some adjustments tailored to the scale.

The participants for this survey are 202 members of the audience that attended the Wayang Orang Bharata show on the 7th and the 14th of November 2015, and on the 16th and 23rd January 2016. The respondents are comprised of 100 women and 103 men. The age of respondents ranges from 16 to 67 years old. The author decides to limit research samples to 202 individuals under the consideration that the number already surpassed the required minimum sample size of 10% to 20% from the entire population of samples (Mudradjad & Kuntjoro, 2003). The total amount of the population is interpreted as the total of tickets sold for 4 separate performances in Wayang Orang Bharata art building, i. e. 1,010 tickets.

Table 1.
Validity Examination Results

Variables		Loading Factor	Verdict
<i>Peripheral Service Quality</i>			
1	Ease of access to Wayang Orang Bharata venue	0.903	Valid
2	Convenience to park in Wayang Orang Bharata venue	0.907	Valid
3	Ease of public transportation to Wayang Orang Bharata venue	0.930	Valid
<i>Core Service Quality</i>			
1	I am very satisfied with the actors, stage designs, and the entire performance	0.895	Valid
2	This show fulfills my expectation	0.692	Valid
3	This show is entertaining and professional	0.911	Valid
Variables		Loading Factor	Verdict
<i>Perceived Value</i>			
1	The show is worth the value of the ticket	0.834	Valid
2	The show is worth the time and effort I spent	0.816	Valid
3	In general, this show is worth the time and money I spent	0.679	Valid
<i>Appraisal Emotion</i>			
1	I think it is important to get a satisfaction from the service provided by Bharata	0.775	Valid
2	I think it is important to be entertained by the show	0.786	Valid
3	I think it is important that this show fulfills my expectations	0.802	Valid
4	I need performances that are heartfelt	0.715	Valid
<i>Customer Satisfaction</i>			

1	I am satisfied with my decision to come to Bharata	0.937	Valid
2	I believe I made the right decision in purchasing the tickets for this show	0.875	Valid
3	I am very happy with my experience and with the service provided by Bharata	0.925	Valid
Repurchase Intent			
1	The possibility of returning to Bharata venue	0.875	Valid
2	The possibility of spending more money to watch other shows	0.875	Valid

DATA ANALYSIS METHOD

The instrument used to analyze the data in this research is Structural Equation Modelling (SEM) to test the influence of *Core Service Quality*, *Peripheral Service Quality*, *Appraisal Emotion*, *Perceived Value*, *Customer Satisfaction* and *Repurchase Intent*.

RESULTS AND DISCUSSION

The descriptive statistics result can be seen in the table below:

Table 2
Descriptive Statistics according to Variables

Variables	N	Min.	Max.	Mean	Std. of Deviation
PSQ	202	2.00	5.00	3.4637	0.71550
CSQ	202	3.00	5.00	3.8432	0.38941
PV	202	2.67	5.00	3.7030	0.44337
AE	202	2.00	5.00	3.7785	0.42555
CS	202	2.00	5.00	3.7640	0.55924
RI	202	3.00	5.00	3.7054	0.52178

Based on the table above, some hypotheses may be described as follow:

1. Hypothesis 1, Core Service Quality has a positive influence on Appraisal Emotion.
2. Hypothesis 2, Peripheral Service Quality has a positive influence on Appraisal Emotion.
3. Hypothesis 3, Core Service Quality has no positive influence to Repurchase Intent
4. Hypothesis 4, Peripheral Service Quality has a positive influence on Repurchase Intent.
5. Hypothesis 5, Appraisal Emotion has a positive influence on Perceived Value.

6. Hypothesis 6, Perceived Value has a positive influence on Customer Satisfaction.
7. Hypothesis 7, Customer Satisfaction has a positive influence on Repurchase Intention.

The results partly corresponds with the research conducted by Margee Hume and Gillian Sullivan Mort (2010), who found that there were positive influences from appraisal emotion, core service quality, perceived value, and customer satisfaction that affect customer decision to return to an art performance. However, the result found in this research shows that service quality only possesses partial influence on customer intent to return to a show.

CONCLUSION

From the result of this research, it can be concluded that the variable with the most positive influence on audience repurchase intent was *Perceived Value*. Customer satisfaction related to the value of money and time was also a significant factor affecting customer decision to return Wayang Orang Bharata Art Building. Nevertheless, the research also revealed that this decision is highly affected by *Core Service Quality*, which in this context was the quality of the performance itself. The delivery of the performers and the artistic team on stage apparently affected the audience's emotions. A great quality of a show was proven to encourage audience to return and watch other shows in Wayang Orang Bharata.

The result of this research may serve as a suggestion or consideration for Wayang Orang Bharata management, especially in increasing their quality of service. Indeed, the quality of shows still became an integral part to achieve audience satisfaction. One of the ways to achieve quality is through numerous improvements and and artistic innovations. However, keeping in mind that *wayang orang* performance is a part of entertainment business, it is advisable for W.O. Bharata management to start offering other advantages to audience, so they may consider spending money to purchase show tickets. Further, it is also necessary to evaluate the facilities available in W.O. Bharata building. The location is greatly strategic, right in the heart of the city, which enables a greater opportunity for public access. Nevertheless, relying merely on location is not enough. The facilities available in the building also need to be improved. Eventually, these factors will contribute to a higher appraisal from the audience and ensure their satisfaction.

There are still suggestions for further research. Primarily, similar researches need to be conducted on other performing arts centers and art buildings. Researches such as the current one may also apply on other various fields of arts, or multi-activity art shows such as dance performance, theater festivals, rock festivals, jazz festivals, and the like. It is hoped that these suggestions may later facilitate the improvement of the business of art performance, which later may provide a great contribution to the creative industry in Indonesia.

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