An Elaborated Model of Satisfaction With Live Musical Entertainment

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EXTENDED ABSTRACT - Live musical performances permeate and give meaning to our existence, in some cases allowing us to transcend the stresses and sameness of our lives. The paucity of extant research looms large when compared with the vast number of local bands, gospel choirs, even highly paid professional performers who perform around the country in corporate and non-profit fund-raisers, clubs and restaurants, and concert halls. Moreover, understanding the relationship between music and consumptive motives surrounding achievement of transcendent experience is in its infancy. This paper seeks to redress this deficiency by introducing the concept of hyper-involvement and testing linkages between this construct and other evaluations of live musical performances.

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EXTENDED ABSTRACT

Live musical performances permeate and give meaning to our existence, in some cases allowing us to transcend the stresses and sameness of our lives. The paucity of extant research looms large when compared with the vast number of local bands, gospel choirs, even highly paid professional performers who perform around the country in corporate and non-profit fund-raisers, clubs and restaurants, and concert halls. Moreover, understanding the relationship between music and consumptive motives surrounding achievement of transcendent experience is in its infancy. This paper seeks to redress this deficiency by introducing the concept of hyper-involvement and testing linkages between this construct and other evaluations of live musical performances.

The literature clearly identifies several states of involvement, including situational and enduring, and a continuum from low involvement to high involvement. However, there are occasions when our involvement conceivably becomes all-consuming and overwhelms us. In this condition, we are totally focused on a single act or experience. “Mesmerized,” “consumed,” “in the zone,” “in a stupor” might be everyday expressions for this state. If this state is reached in a religious context, it might be described as “rapture.” We believe this state is so frequently the goal of consumptive behaviors that a separate analysis of this state is justified. Hyper-involvement and flow are related. Csikszentmihalyi (1991) defines flow as “the state in which people are so involved in an activity that nothing else seems to matter.” We characterize “flow” as an active state, such as Michael Jordan “in the zone”. It is this state of active control, and the lack thereof, that separates the two constructs. By comparison, we characterize hyper-involvement as a passive state, e.g. a person who is “in a stupor” at a rock concert or is swept up in religious “rapture.”

Mizerski and his colleagues (1988) suggest an “aesthetic experiential processing scale” which contains a few elements related to our hyper-involvement construct. Their results suggest that experiential processing does exist, and is a condition necessary for the existence of hyper-involvement. However, and importantly, this scale fails to capture the escape from reality as conceptualized in hyper-involvement. In prior work, Minor and colleagues (2002) developed a preliminary model of customer satisfaction with live musical performances. The six factors were musical ability, musician appearance, musical sound, stage appearance, facilities, and audience interaction. Minor et al. (2002) proposed a relationship between the six factors and overall satisfaction with live musical experiences, although this was not empirically tested in that paper. By using music as a situation within which to investigate hyper-involvement, we can integrate hyper-involvement with the earlier model of satisfaction with musical performance. This discussion leads to a new scale to assess hyper-involvement. This scale, along with existing measures for satisfaction, the six-factor model, and behavioral intentions were combined to form a survey instrument. This instrument was pre-tested and subsequently administered to undergraduates at a regional southern university. This sample is appropriate considering 90% of music is consumed by this age group.

The reliabilities were well within the guidelines established by Nunnally and Bernstein (1949). CFA results from analysis of the six-factor music satisfaction model were acceptable, especially when compared to a unidimensional representation of the factors (RMSEA=.05; CFI=.99; NFI=.99). CFA results also suggested good convergent and discriminant validity for the six-item hyper-involvement scale when compared with situational involvement. Path analysis was used for hypothesis testing. Results did not support the hypothesized relationships between the six-factor model of music satisfaction and satisfaction or hyper-involvement. Using the modification indices, a pattern began to emerge whereby most of the effects of four of the factors were mediated through the staging and audience interaction factors (see Figure 1). The complex pattern of relationships also shows that factors affecting hyper-involvement, again with the exception of musician ability, were mediated through staging. Due to the atheoretical process used in modifying the model, validation was conducted using pre-test data and demonstrated the good fit between the data and the model (RMSEA=.06; CFI=.99; NFI=.96). As hypothesized, the relationship between satisfaction and behavioral intentions were significant based on path coefficients and fit statistics. This provided support for H7.

The most important finding from this study is the relative importance of musical ability in forming satisfaction and behavioral intentions with respect to live musical performances. The complex pattern of relationships between the six-factor model of music satisfaction and satisfaction suggests other managerially relevant considerations. The second impact of the study is the generation of the hyper-involvement construct and understanding of the relationship between this construct and satisfaction. An important consideration in this research is its possible application to other contexts, specifically impulse buying, consumption of fantasy enclaves, and consumption of certain types of leisure and recreation.

References


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FIGURE 1
Path Analysis Results