International Journal of
Organizational Innovation

A STUDY OF CONSUMER BEHAVIORAL INTENTION TOWARDS MUSEUM CULTURAL GOODS

Ren-Jye Shiau
Department of Marketing
National Chung-Hsing University, Taiwan, R.O.C.
marshall@nchu.edu.tw

Kuei-Ling Hu
Department of Accounting Information
National Taipei University of Business, Taipei, Taiwan, R.O.C.
*(Corresponding Author) ckhu168@gmail.com

Abstract

Museums play an important role in both the cultural and creative aspects of a region by providing education to the public, aesthetic functionality, and a place of leisure. Museum exhibits facilitate the public's understanding of significant cultural goods and events, providing a sense of pleasure and well-being associated with the experience. This study aims to probe into the behavioral intention of consumers with regards to the purchase of cultural goods from museums. Furthermore, we attempt to understand how the features provided by the museum itself can influence the behavioral intention of consumers by using communication, trust, and consumer value as research variables. The study targeted individuals who had visited museum exhibits within a six-month time frame. A total of 405 valid questionnaires were returned, representing 89.4% of total effective sample. The results of the hypotheses tested demonstrate that utilitarian value, trust, and interpretation of meaning were associated with a significantly positive impact on intention of purchase. Therefore, our findings offer valuable guidance to museums seeking to improve their marketing programs.

Key words: museums; communication; trust; consumer value; behavioral intention

Introduction

The cultural and creative industry is a key indicator of measuring the development of a nation or a society. In a well-developed country, the output value of the cultural and creative industry ac- counts for a large proportion of a country's Gross Domestic Product, GDP. The output value of the cultural and creative industry in the U.S. was as high as 1.525 trillion U.S. dollars in 2007, accounting for approximately 11.05% of the total GDP for that year (Stephen, 2007). Ac-

325

cording to the Department for Culture, Media and Sport, the output value of the U.K. cultural and creative industry is approximately 938 billion U.S. dollars, representing 6.2% of total GDP (DCMS, 2010).

Museums play a crucial role in the cultural and creative industry, although drawing public interest constitutes a challenging task. Scheff and Kotler (1996) state that today's art providers face two main challenges: the first challenge is how to integrate the arts into the consumer's everyday life when externally facing the audience; and the second challenge is how to become internally situated in a position to fulfill the needs and interests of the general public. A museum is an important medium as a place where cultural and creative professionals can infuse significance into artwork, and covey a deeper meaning of such artwork to the public via exhibitions. As a result, museums act as an important bridge for communication between art professionals and consumers.

A museum is essentially a nonprofit organization, with a central mission to educate the general public, provide aesthetics, and display exhibitions. Therefore, the true value of a museum should not be measured or judged based on economic profitability. Over time, people become dissatisfied with the basic needs of daily life, and are drawn to the pursuit of symbolic products and imagery. Therefore, the mission and responsibility of a museum has progressed away from the traditional stereotypical images of conservativeness and education, transforming into an indicator of current trends, and mode of representing unique popular consumer culture.

The current research in the field of museum management is relatively broad. For example, Maher, Clark and Motley (2011) explored the relationship between the service quality of a museum and its members, in the context of a small children's museum in the North-Western region of the U.S. In addition, Jansen-Verbeke and van Rekom (1996) used Rotterdam in Holland as an example, and found that visiting art museums and museums in general, was a major motivating factor for tourists when deciding whether to visit a city. Therefore, it is extremely important to include museums in the marketing of a city to attract tourists. In a different line of research, Amenta (2010) proposed Performance of Museums as a Marketing Product (PMMP) as an indicator of evaluating museum marketing performance. Additionally, Hume (2011) discussed the influence of service quality, perceived value, and customer satisfaction on repurchase intention. Although the sale of cultural goods is a portion of a museum's management performance, and provides support to the museum's operations, research into the cultural goods and consumer market of a museum has received little attention.

Since 2002, the Taiwan Government has actively promoted the cultural and creative industry, in an attempt to redefine its value through the concept of an industry chain. This involves taking into account both the cultural and economic benefits of an industry by combining aspects of human and economic development. Since museums are classified as cultural assets, the application of exhibition and performance facilities falls under the Law for the Development of the Cultural and Creative Industries, and plays an important role in promoting cultural and creative development. In 2009,

326

the Executive Yuan of Taiwan passed the "Creative Taiwan- the programs of developing cultural and creative industry," as an attempt at building Taiwan into a "confluent center of cultural and creative industry of Pacific-Asia," and officially announced the "Cultural and Creative Industry Development Act" in 2010. This demonstrates that the cultural and creative industry is essential for Taiwan to flourish, and museums are taking on the responsibility for leading this effort. The most famous example of this is the National Palace Museum, which is world renowned for its numerous collections; its related cultural commodities create a very high production value every year.

Literature Review

This study, based on the method of empirical studies, explores the current situation of consumer behavior toward the market of museum cultural goods in Taiwan. Specifically, it intends to: 1) determine if a museum has served as a good communication bridge and cultural intermediary between cultural goods and consumers; 2) further investigate the values or functions of cultural goods that consumers value the most; and 3) provide conclusions and recommendations for museums as references for marketing cultural goods. In summary, the specific purpose of this study is to explore the relationship between the three variables of communication, trust, and consumer value in museums within Taiwan, and the consumer purchase intention on the cultural goods in these museums. Among these variables, communication and trust are the factors that museums have the most influence on the behavioral intention of consumer purchases; whereas, consumer value is the factor which is in the control of the consumer.

Museums and Cultural Goods

In 2007, the definition of "museum" by the International Council of Museums (ICOM) was described as a non-profit, permanent organization that opens to the public, and promotes the development of the society. It primary purpose is to collect, preserve, study, communicate, and display tangible and intangible human resources, in addition to creating an environment for the purpose of education, learning, and entertainment. However, the role of the museum today is more of a cultural intermediary, acting as a bridge between creation and consumption. Featherstone (1991) argues that a museum: 1) is a cultural intermediary that translates or disseminates between manufacturing and consumption; 2) educates the general public on the distinction between art consumption, and social taste; and 3) is the medium connecting the needs of creators with the desires of consumers. Furthermore, Du Gay (1997) considers a museum as a cultural intermediary that actively promotes consumption and provides symbolic meaning to products and services.

In addition, the topic of cultural goods is also discussed throughout this study. Cultural goods consist of tangible and intangible products of cultural significance, such as traditional architecture, artwork (sculptures or paintings), text, and music. Throsby (2003) states that the value of a cultural good is derived from the cultural value it contains. Such value includes aesthetic assets, spiritual significance, symbolic meaning, historical importance, and the impact on aesthetic trends and uniqueness. O'Connor (1999) considers that the significance of continued increases in cultural consumption represents not only the increase in the

327

purchase volume of cultural goods, but the fact that such goods have been used by consumers to construct a symbolic and unique individual and social status. These fast-paced, highly segmented, and increasingly new methods of cultural consumption form the economic value of cultural goods. Therefore, adding design elements in response to the rapidly changing consumer preferences in cultural tastes is increasingly important for the manufacturing, financial, and service industries in societies rich in cultural symbolism. Indeed, Bourdieu (1984) argues that the value of cultural goods is derived from its own cultural meaning and significance, thus making the consumption of such goods rapidly changing and unpredictable. Furthermore, even though the raw materials for producing various cultural goods may be similar, the greater the cultural value that it possesses, the higher its worth. The nature of cultural and creative industries is derived from creativity and culture, and it creates wealth and employment through the formation of intellectual property. Museums are part of the cultural and creative industries, and are responsible for education, entertainment, and conveying cultural meaning by providing exhibitions to the general public. Apart from exhibitions, museums can also convey significance to their audience via cultural goods for the purpose of transmitting knowledge, and extending the culture and experience beyond the museum walls, through the goods purchased at museums. Museums convey the cultural meaning of various collections to the intended audience as a form of communication. The level of confidence that the general public has toward a particular museum will affect the level of risk felt by the consumer during the decision to purchase cultural goods. On the other hand, muse-

ums should be aware of whether cultural goods meet the value expected by consumers. Therefore, this study will provide an in-depth discussion on communication, trust, and value in regards to consumer purchases of museum cultural goods.

Communication

The primary obligation of a museum itself is to provide regular exhibits to the public. It is worthwhile for the museum to explore the interpretation and significance of the arts and culture in order to motivate the audience, and consequently impact the purchase of cultural goods. It is important to examine whether a museum is able to effectively communicate with the public, as it is necessary that the target consumer can clearly comprehend the cultural significance of various cultural goods and arts.

Shannon and Weaver (1949) define communication as the process of influencing others to share an idea with regard to its attributes, opinions, information, and knowledge. In addition, present a model of communication structured into five elements: 1) the information source, responsible for producing messages; 2) a transmitter, that encodes the message into signals; 3) the channel, which transmits signals; 4) a receiver, responsible for decoding signals into messages; and 5) the destination where the messages arrive. More recently, Hooper-Greenhill (1999) presented a model of communication for museums that follows the linear model of Shannon, et al. (1949), and argues that one of the values of the modern museum is the transmission process for communicating with the audience. The goal of communicating with the audience is to enlighten, educate, and provide knowl-

328

edge for the audience to absorb. The exhibition team acts as the transmitter by acknowledging and interpreting the significance of the exhibition art based on personal experience, and conveying this significance to the audience via special objects, content, and events. As Hall (1980) suggests, messages do not possess any meaning without encoding and decoding. It is therefore imperative for museums to decide whether they can properly encode the exhibition products and cultural goods with symbolic meaning, to ensure that their consumers to decode the correct messages. Thus, this study explores whether museums satisfy effective communication with the general public in order to ensure that the symbolic meanings of exhibition products and cultural goods are properly understood and accepted.

Trust

The most significant impact of trust on consumer behavior is that consumers have a perception of decreased risk and uncertainty in their purchase intention when they consider the exchange partner to be reliable. Moorman et al., (1993) define consumer "trust" as having confidence in, and relying on, a particular exchange partner. From a marketing perspective, trust can be viewed as the belief, confidence, or expectation toward an exchange partner, where the partner's expertise, reliability, or intentionality will affect the level of trust. In addition, trust can be regarded as an intention or behavior where consumers must rely on exchange partners in situations of vulnerability and uncertainty. Morgan and Hunt (1994) argue that trust is the degree to which one party feels confident in the reliability and honesty of the exchange partner. Moreover, confidence is consid-

ered to be the major factor in determining trust, and a party in a relationship with a high level of trust is often viewed as reliable and honest. Furthermore, these traits are also associated with being consistent, competent, honest, fair, responsible, helpful, and kind. In summary, reliability and confidence constitute the two most important factors of trust, and the definition most accepted by scholars is that consumers are willing to rely on exchange partners in whom they have confidence. Trust is often discussed with regard to the types of circumstances or stimulations where trust acts to reduce the anxiety and uncertainty of an exchange process (Zucker, 1986; Williamson, 1993). In their study of relationship marketing on non-profit theatres, Garbarino and Johnson (1999) analyze the impact of relationship strength on overall satisfaction, trust, and commitment to future behavioral intention. They argue that for a low relational customer, overall satisfaction has an influence on future behavioral intention; and for a high relational customer, trust and commitment have a positive influence on behavioral intention. In addition, previous research suggests that trust is likely to reduce the uncertainty that consumers experience in an exchange market with unsound information, and consequently, consumers are willing to enhance their purchase behavior. Therefore, the research presented here aims to determine whether museums establish enough trust in the minds of their consumers, that they will consider the exhibited items trustworthy enough to purchase the cultural goods in museums.

Consumer Value

Value can be considered to have an impact on consumer preference, satisfaction, loyalty, and other important shop-

329

ping outcomes (Cronin et al., 2000). The widely accepted definition of value suggests that it is the ratio or trade-off between price and quality (Bolton and Drew, 1991;Cravens et al., 1988; Monroe, 1990). Other studies propose that value consists of more complex factors, with the end result ultimately being the consumer's choice (Grewal et al., 2003; Holbrook, 1994). Consumer value is primarily derived from the consumers' past experience of consumption, rather than the benefits of the products or brands (Hirschman and Holbrook, 1982). One mechanism that many investigators employ in their research is to classify consumer value into utilitarian value and hedonic value (Hirschman and Holbrook, 1982; Dhar and Wertenbroch, 2000). Indeed, Overby and Lee (2006) propose that utilitarian value is an overall measurement of functional benefits and sacrifices, where consumers carefully consider factors, such as products, services, and prices prior to making a purchase decision. Furthermore, they describe utilitarian value to be an integrated assessment of rational cognition, such as value for the money, time saving, and convenience. Other authors, such as Hirschman and Holbrook (1982), define hedonic value as consumer behaviors that relate to the multisensory, fantasy, and emotive aspects of consumption, where shopping behavior is driven by the pleasure obtained from the shopping experience. In addition, it is argued that the hedonic value is subjective and related to personal factors, and therefore the shopping experience will provide more enjoyment to the consumer.

Consumer value, classified and examined in terms of utilitarian value and hedonic value, is widely applied to many areas of business, such as brands, prod-ucts, and online shopping. Dhar and Wertenbroch (2000) propose that consumers are willing to pay a higher price for products or brands that are perceived as higher in hedonic value, thus making is necessary to consider both types of consumer value when formulating pricing or promotion strategies. Chaudhuri and Holbrook (2001) differentiate product attributes based on the two types of consumer value, and study the impact that they have on brands. They discovered that consumer value influences brand affect in opposing ways, where hedonic value is positively associated with brand affect, and in contrast, utilitarian value is negatively associated with brand affect. In another study, Jones et al. (2006) investigated the relationship between consumer value and purchase outcome on retailing consumers, and suggested that satisfaction, reputation, and repurchase expectation towards retailers can be influenced by consumer value, whereby hedonic value has a greater impact than utilitarian value.

Consumer value is essentially an accumulation of feelings from past consumption experiences. Earlier studies proposed that both hedonic and utilitarian value affect a consumer's behavioral intention purchase. In relation to cultural goods, focusing on the utilitarian value alone is not sufficient, as the important cultural meaning would be lacking. The perceived value that consumers have toward cultural goods has an influence on their purchase behavior. Thus, in the present study, we consider consumer value to be an important variable affecting the purchase intention of cultural goods.

Behavioral Intention

330

Zeithaml et al. (1996) propose that behavioral intention can be classified as either favorable or unfavorable. In instances where consumers have favorable behavioral intention towards a company, they will associate themselves with merchants by praising the company, showing preference in a discussion with others, purchasing a greater number of items, or paying a higher price. On the contrary, when consumers have unfavorable behavioral intention towards a company, they will distance themselves from the company by decreasing the number of purchases that they make, complaining, showing dissatisfaction towards the company, or terminating the relationship and turning to competitors. This study conforms to the measurement of behavioral intention that Zeithaml et al. (1996) proposed, and takes into account the unique characteristics of cultural goods compared to other general goods. Hence, "loyalty" based on the dimension stated in Zeithaml et al. (1996) constitutes the measurement of behavioral intention to purchase for this study.

As discussed in the above literature reviews, active communication and level of trust both affect the consumer's behavioral intention to purchase goods, and the level of consumer value obtained from past consumption experiences can further influence purchase intention in the future. Therefore, this study examines consumer value in order to determine the perceived value that consumers have toward cultural goods in museums, and how consumer value influences consumer behavioral intention to purchase such goods.

Research Hypothesis

1. The relationship between communication and behavioral intention

Brackett (2000) suggests that communication helps to establish the meaning and organization of information between the transmitter and receiver in order ensure that they connect effectively. One of the functions of modern museums is to act as a transmitter via communicating with the audience. The goal of communication is to enlighten, educate, and provide knowledge for the audience to absorb. The transmitter itself is the exhibition team that comprehends and interprets the meaning of the exhibition based on their experiences, and conveys this information to the audience through the use of unique objects, content, and events (Hall, 1980). From the analysis of extant literature, it can be concluded that communication is positively associated with consumer behavioral intention. This study proposes the research hypothesis:

H1: communication has a significantly positive influence on behavioral intention.

2. The relationship between trust and behavioral intention

Anderson and Narus (1990) argue that trust can reduce the risk and uncertainty that exist in a buying/selling relationship, and increase the consumer's willingness to purchase. Garbarino et al. (1999) investigated non-profit theatres in terms of relationship marketing research, and found that trust had a positive influence on the behavioral intention of consumers with a strong relationship. Based on the study above, we consider trust to be positively related with consumer behavioral intention. This study proposes the research hypothesis:

331

H2: trust has a significantly positive influence on behavioral intention.

3. The relationship between consumer value and behavioral intention

The study conducted by Overby et al. (2006) on online shopping discovered that consumer value has a high impact on consumer preference and future purchase intention. Furthermore Jones et al. (2006) examined the relationship between the consumer value of a retailer's customer and purchase outcome, and found that the satisfaction, reputation, and expectation to repurchase could be affected by consumer value, with hedonic value having a greater impact. Based on the study above, it has been observed that consumer value is positively related with consumer behavioral intention. This study proposes the research hypothesis:

H3: consumer value has a significantly positive influence on behavioral intention.

Research Methodology

Questionnaire Development and Design

Referring to findings of prior research and questions on variables amended to our need, this study formulates a questionnaire using a five-point Likert scale (where 1 represents "strongly disagree", and 5 represents "strongly agree"). The first independent variable is communication, referring to Duck's (1988) communication research questions that were edited where appropriate. It includes statements, such as "I highly regard the explanations this museum has for the exhibition," with a total of seven questions. The second independent variable is trust, with our ques-

tions based on those derived by Morgan et al. (1994) and Coulter and Coulter (2003) on the development of trust, modified where appropriate. The statements on trust totaled seven questions, such as "I feel the museum pays attention to the general public." The third independent variable is consumer value, with our questions developed by referring to Babin et al. (1994) on the development of consumer value, and edited where appropriate. The topics on consumer value consisted of a total of eight questions, including "It is a pleasure to see the exhibition." The dependent variable is behavioral intention, with the questions based on the study by Zeithaml et al. (1996) on the development of behavioral intention, and employs the dimension of "loyalty" as the basis to construct a measurement on behavioral intention specific to the characteristics of cultural goods within museums. The statements consisted of a total of seven questions, such as "I will continue coming to this museum and purchasing cultural goods in the future."

In addition, the scope of the cultural goods described in this study includes original artworks, reproduction collections, exhibition publications, creative products, and cultural goods in the questionnaire in order to ensure that the respondents understand the various types of cultural goods.

Sample, Pre-test, and Formal Questionnaire Collection

The main research objective of this study is to discuss the factors that influence the behavioral intention of consumers on the purchase of museum cultural goods in Taiwan. Therefore, the test subjects are individuals who have seen a

332

museum exhibition in the last six months, to ensure that such individuals have maximal clarity in their recollection.

The first phase consisted of a pre-test, totaling 40 completed questionnaires by proceeding with convenience sampling. The respondents were asked for content that was incomprehensible or unclear during the process, which was documented as the basis for modification. The amended questions were generated into a formal questionnaire based on the pre-test results.

The formal questionnaire consisted of both an online and paper questionnaire. The online questionnaire was placed on a professional questionnaire production website (MY3Q) http://www.my3q.com, and distributed to the most used bulletin board in Taiwan (PTT – telent://ptt.cc), as well as exhibition or museum related web pages, such as the museum home page and design page. The formal paper questionnaire was distributed and collected in large museums throughout Taiwan using a convenience sampling method.

Research Results

This study distributed both the online and paper questionnaires to respondents who had seen a museum exhibition in the past six months. There were a total of 297 copies of the online questionnaire distributed with an effective sample of 270 copies, representing 66.6% of the total effective sample; and there were 156 copies of the paper questionnaire circulated with an effective sample of 135 copies, representing 33.3% of the total effective sample. The total number of distributed questionnaires was 453 copies with an effective

sample of 405 copies, representing 89.4% of the total effective sample.

Descriptive Statistics

Based on the demographic analysis of the respondents, males represented 42.7% (a total of 173 respondents) and females 57.3% (a total of 232 respondents). The highest age distribution of the respondents was between 19-23 years of age (49.4%), followed by the group of 24-28 years of age (33.3%), indicating that the sample was consisted of primarily young adults. In terms of educational background, 68.9% of the respondents were university graduates and 28.1% were post-graduates.

Factor Analysis

The model can be evaluated in order to determine its appropriateness for factor analysis prior conducting the analysis. Kaiser (1974) proposes to evaluate the model by using the value of the Kaiser-Meyer-Olkin (KMO) measure for sampling adequacy greater than 0.5. If the KMO value of a variable is smaller than 0.5, this suggests that the variable is not appropriate for factor analysis. The KMO value for each variable in this study is greater than 0.5, suggesting that they are all appropriate for factor analysis.

This study adopted the Principal Components Analysis and Varimax rotation with the eigenvalue greater than 1 as the criterion. Dimension "communication" removes two factors, with a factor loading lower than 0.5; it then conducts the second factor analysis on the remaining five factors, and groups it into two factors named "interpretation of significance" and "service response." The study groups the four items of trust into one

333

factor and names it "trust," and it separates the eight items of consumer value into two factors named "utilitarian value" and "hedonic value."

The seven topics of behavioral intention have been sorted into one factor and named "behavioral intention". Based on the results of factor analysis, this study divides the original communication variable into two variables, "designated interpretation of significance" and "service response." In addition, the original consumer value variable is divided into "utilitarian value" and "hedonic value", and followed with an additional detailed analysis when necessary.

Reliability and Convergent Validity Analysis

1. Reliability analysis

The reliability of a questionnaire is usually examined by using Cronbach'α value. Nunnally (1978) proposes that the level of adequacy for Cronbach'α value should be greater than 0.7. Hair et al. (1998) also suggest that Cronbach'α value greater than 0.7 indicates that the variable is of high reliability. Thus, this study adopts 0.7 as a criterion for the reliability test. All variables of Cronbach'α in this study exceed 0.7, indicating adequate reliability of the study.

2. Validity analysis

This study used LISREL to analyze and calculate the composite reliability (CR) and the average variance extracted (AVE) of each variable (see Table 1), where all of values for the composite reliability were greater than 0.7, and thus conformed to the standard of Bagozzi and Yi (1988).

Table 1. Variables reliability table

Dimension	Variable	Cronbach'α	Composite reliability	Average variance extracted
Communication	Interpretation of significance	0.72	0.74	0.49
	Service response	0.70	0.71	0.55
Trust	Trust	0.84	0.84	0.57
Consumer value	Utilitarian value	0.81	0.81	0.67
	Hedonic value	0.85	0.85	0.49
Behavioural intention	Behavioural intention	0.86	0.89	0.48

Data source：this study

For the average variance extracted, interpretation of significance, hedonic value, and behavioral intention were found to be slightly lower than 0.5. Fornell and Larcker (1981) consider the average variance extracted to be a relatively conservative standard. Even if over 50% of variance is from measurement error, the convergent validity of the dimensions can be considered appropriate based on the composite reliability alone. Based on this argument, instances where the average variance extracted of other dimensions is greater than 0.5, this model qualifies as possessing considerable convergent validity.

334

Fornell and Larcker (1981) propose that a satisfactory level of discriminant validity can be assessed by using the correlation matrix between the latent variables where the diagonal elements are replaced by the square root of the AVE. When the value of the diagonal elements is greater than value of the non-diagonal elements of the corresponding columns and rows, it indicates that the measurement model has fair discriminant validity.

Table 2 displays the correlations between the variables and the square root of AVE on the diagonal, where all the values of the diagonal elements are larger than their corresponding correlation coefficients. This conforms to Fornell and Larcker's (1981) criteria, and therefore indicates that all variables of the metric have appropriate discriminant validity.

Table 2. Discriminant validity

Variable	Interpretation of significance	Service response	Trust	Utilitarian value	Hedonic value	Purchase behaviour
Interpretation of significance	**0.70**					
Service response	0.46	**0.74**				
Trust	0.47	0.57	**0.76**			
Utilitarian value	0.26	0.42	0.26	**0.82**		
Hedonic value	0.45	0.33	0.52	0.33	**0.70**	
Purchase behavior	0.39	0.41	0.44	0.60	0.36	**0.70**

Data source： this study

Structural Equation Model Analysis

After conducting exploratory analysis on each of the factors, the original communication variable is divided into two variables (i.e., interpretation of significance and service response), and the original consumer value is divided into two variables (i.e., utilitarian value and hedonic value). The revised research structure is displayed in Figure 1.

Based on the revised structural model, this study proposes the following new hypotheses:

H1a: Interpretation of significance has a positive influence on behavior intention

H1b: Service response has a positive influence on behavior intention

H2: Trust has a positive influence on behavior intention

H3a: Utilitarian value has a positive influence on behavior intention

H3b: Hedonic value has a positive influence on behavior intention

1. Goodness-of-fit for the model

This study adopts LISREL 8.5 to operate the structural equation modeling and determine the fitted value of the model. Table 3 demonstrates that only GFI, NFI, and NNFI have a value lower than the recommended criterion, while
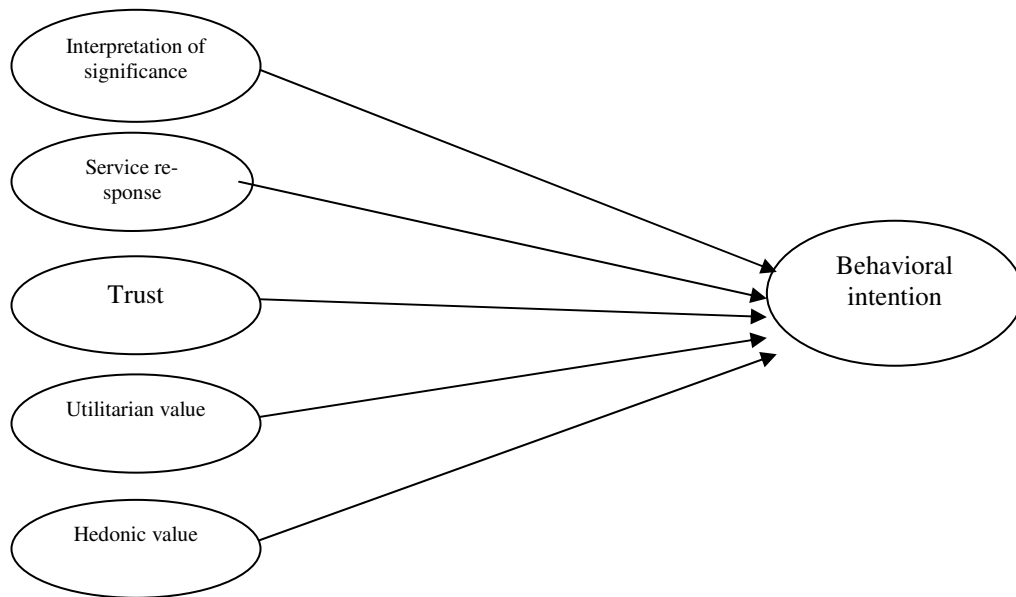
335

Figure 1. Research Framework

Table 3. Fit indices and criterion

Fit indices	Recommended criterion	Fitted value	Result	Literature source
χ^2	As small as possible	677.89 df=237	Under the influence of sample size	Jöreskog and Sörbom (1993a)
χ^2/df 值	<3	2.86	Good	Bagozzi et al. (1988)
RMSEA	<0.05	0.07	Acceptable	Hair et al. (1998)
RMR	<0.05	0.03	Good	Browne and Cudeck (1993)
GFI	>0.9	0.88	Slightly lower	Hatcher (1998)
AGFI	>0.8	0.84	Good	Tanaka (1993)
NFI	>0.9	0.85	Slightly lower	Cole (1987)
NNFI	>0.9	0.89	Slightly lower	MacCallurn et al. (1997)
CFI	>0.9	0.90	Good	Hair et al.(1998)

Data source：this study

the rest of the fit indices (χ^2/df value, RMSEA, RMR, AGFI, and CFI) are the value of the criterion. Thus the goodness-of-fit for the model in this study is acceptable.

2. Structural equation modeling result

This study determines the significance of the research hypothesis with a t-value greater than 1.96. The results suggest that the three hypotheses are significant, including: H1a: Interpretation of significance has a positive influence on behavior intention; H2: Trust has a positive influence on behavior intention; and H3a: Utilitarian value has a positive influence on behavior intention. The study further examines the level of impact with the standardized coefficients, where H3a is the highest at 0.5, followed by H2 at 0.23, and finally H1a at 0.15. Taken together, these results indicate that the variables having the greatest influence on

336

purchase behavior intention are utilitarian value, trust, and interpretation of sig-

nificance, ranging from high to low as shown in Table 4.

Table 4. Structural equation modeling result

Hypothesis	Independent variable - Dependent variable	Standardized coefficient	t-value	Empirical result
H1a	Interpretation of significance - behavioral intention	0.15	2.30**	Significant
H1b	Service response - behavioral intention	0	0.01	Not significant
H2	Trust - behavioral intention	0.23	3.04***	Significant
H3a	Utilitarian value - behavioral intention	0.5	7.25***	Significant
H3b	Hedonic value - behavioral intention	0.01	0.10	Not significant

Data source：this study

Note：*p<0.05　　　　**p<0.01　　　***p<0.001

Conclusion and Recommendation

Research Discussion

This study aims to probe into the behavioral intention of consumer towards the purchase of cultural goods in museums, and to elucidate how the benefits and features provided by the museum itself can influence the intention of a consumer by using communication, trust, and consumer value as research variables. We discuss: (1) The influence of communication on behavioral intention. This study divides behavioral intention into interpretation of significance and service response using factor analysis. The empirical findings support the hypothesis that interpretation of significance has a positive influence on behavioral intention, whereas service response is not supported. This result suggests that consumers are encouraged to increase their willingness to purchase cultural goods when the details of a museum exhibit enable

the consumer to comprehend the meaning and value of the exhibition itself. (2) The influence of trust on behavioral intention. The results found here support the hypothesis that trust has a positive influence on behavioral intention, suggesting that consumers have a higher purchase intention towards museums with a higher level of trust. Thus, museums should value image building and brand management in their efforts to foster consumer trust and confidence. (3) The influence of consumer value on behavioral intention. Here, consumer value is divided into utilitarian value and hedonic value by using factor analysis. The empirical findings support the hypothesis that utilitarian value has a positive influence on behavioral intention, whereas hedonic value is not supported. The discussion above proposes that consumers have a higher purchase intention towards cultural goods of higher practical and economic value. As an example, in the Dawson et al., (1990) study on the out-

door arts and crafts market and the food and entertainment industry, they classify shopping motives as product and experiential motives. They found that consumers with high product motives have higher purchase intention and consumption behavior, whereas consumers with strong experiential motives display lower purchase intention and behavior. The product motives described in this study have similar meaning to the utilitarian value in our research, and experiential motives are similar to hedonic value. The result is consistent in that utilitarian value has a significant influence on consumer behavior towards cultural goods, and hedonic value is insignificant. Supporting this finding, Bellenger and Korgaonkar (1980) demonstrate that hedonic value is often based on an inner joy derived from a shopping experience in a department store or shopping mall. The present study examines the shopping behavior after seeing an exhibition, and thus the consumer segment and consumer experience are possibly different. The investigation by Overby et al. (2006) into online shopping consumers, proposes that hedonic value has a significant influence on non-regular shoppers, whereas no influence was found on regular shoppers. In our study, a consumer who will purchase cultural goods after the exhibition is considered to be a regular shopper, and thus the influence of hedonic value is insignificant. Based on a comprehensive comparison of the three variables above, the impact of the variables on behavioral intention ranging from high and low are: utilitarian value > trust > interpretation of significance; suggesting that the factors considered by consumers themselves have greater influence on behavioral intention after comparing the external factors (from museums) and inner factors (consumer value). Furthermore, our re-

sults show that the factor most valued by consumers when purchasing cultural goods is whether the goods are perceived to be practical and can be utilized in everyday life, with the level of trust in the museum having a greater influence than the interpretation of the significance of an exhibition.

Practical Recommendations

This study proposes four recommendations. The first recommendation is to develop practical cultural goods. The study finds that utilitarianism has the most significant influence on behavioral intention to purchase. Therefore, museums should introduce or develop cultural goods based on the practicability and economic value perceived by consumers, in order to enhance purchase intention. An example would be the development of household goods that are integrated with the exhibition. The second recommendation is to promote consumer trust in museums. Garbarino et al. (1999)'s study on non-profit theatres argues that for a high relational customer, trust and commitment toward theatres have a positive influence on behavioral intention. Therefore, great attention must be paid to maintaining and building trust and commitment with consumers in marketing. Empirical findings in the present study also suggest that trust of museums has a positive influence on the purchase behavior of consumers towards cultural goods, and thus museums should actively establish and maintain an image that enhances trust. The third recommendation is to interpret the connotation of cultural goods. This study finds that consumers pay considerable attention to the interpretation of the significance of an exhibition, thus affecting subsequent consumer behavior in cultural goods. Therefore, the interpre-

338

tation of the exhibition should be fully comprehended by consumers, in order for communication efforts to result in the purchase of cultural goods, due to the perception of a unique cultural value. Finally, the fourth recommendation is to strengthen the role of a museum as a cultural intermediary. The existing value of a museum is that it enables consumers to easily comprehend and identify with the meaning and value of cultural goods. Prior discussion on the cultural industry suggests that a cultural intermediary plays the role of linking cultural workers with an audience. Museums serve the function of communication, which is an important aspect of being a cultural intermediary. Through interpretation of the exhibition, consumers are able to recognize and understand the cultural value of the exhibition itself. Empirical findings in this study propose that the interpretation of the exhibition and transmission of its significance is highly regarded by the audience, and the messages received do affect the subsequent purchase behavior towards cultural goods. This study therefore recommends that museums can reinforce the role of cultural intermediaries to drive cultural and creative industries, and act as a bridge between creation and consumption. As a cultural intermediary, museums display and interpret the cultural significance of exhibitions created by cultural and creative workers. At the same time, museums must decrease the risk of purchasing cultural goods by establishing trust in general, and market the related cultural goods accordingly. Each of these critical factors are involved in promoting the ability of the audience to understand and identify the added cultural value of various cultural goods, thus promoting their consumption.

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340

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341