



# EXPLORING AESTHETIC VALUE: HOW IT MEASURED? DOES IT AFFECT THE SATISFACTION AND LOYALTY OF GALLERY VISITORS?

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## ABSTRACT

*Art galleries are one of the crucial infrastructures in the creative sector, serving as a platform to promote and develop the creative works of society for sustainable development. In the consumption of art galleries, aesthetic value plays a vital role, more than functional values, for gallery visitors. This study aims to develop a measurement tool for the construct of aesthetic value and test its influence on the satisfaction and loyalty of art gallery visitors. In the first study, a literature review on the concept was conducted and then used to create measurement tools and develop the conceptual model. Data from a survey of 242 art gallery visitors in Yogyakarta were analyzed with Exploratory Factor Analysis (EFA) to determine the number of factors retained in the concept. In the second study, the influence of aesthetic value on consumer satisfaction and loyalty (intention to revisit and intention to recommend) was tested. Survey data from 225 respondents were analyzed using Structural Equation Modeling-Partial Least Square (SEM-PLS). The results of the two studies revealed four dimensions representing Aesthetic Value: artwork, facility-place, knowledge, and emotion. Additionally, aesthetic value also influences consumer satisfaction and loyalty (intention to revisit and intention to recommend) in art galleries.*

**Keywords:** *aesthetic value, art gallery, scale measurement, satisfaction, loyalty.*

## 1. Introduction

Aesthetic value, as described by Holbrook (1999), involves an intrinsic appreciation of self-oriented consumption experiences that end in themselves. In customer value research, aesthetic value is recognized as a significant form of customer value in art consumption (Wagner, 1999a). As a form of service organization in the arts sector, art galleries are also evaluated based on aesthetic value by their consumers or visitors. As a service organization whose primary purpose is to exhibit artworks, art galleries are interested in ensuring that visitors receive and appreciate these artworks. Traditionally defined primarily in terms of function rather than purpose, art galleries' functional definition is more related to activities within the gallery, focusing on the internal and object-based aspects, namely displaying artworks (Weil, 1990, as cited in Rentschler & Gilmore, 2002). There has been a shift in the understanding and orientation of art galleries. Art galleries are now moving towards a purpose-oriented orientation, which relates to the gallery's intentions, vision, or mission, focusing on the external aspects of leadership and serving visitors, serving the community, and facilitating development through education and entertainment (Besterman, 1998, as cited in Rentschler & Gilmore, 2002).

In its development, various marketing aspects, both tangible and intangible, have become

tools used by art galleries to attract a wider audience. Visitors are no longer merely objects or complements to the existence of art galleries; instead, visitors have been positioned as important subjects influencing an art gallery's presence, sustainability, and success. The existence of an art gallery would diminish and vanish without the support of visitors. Visitors are one of the main components of an art gallery, alongside other components such as artists, artworks, collectors, and the general art public. Therefore, the aspirations of visitors become something significant for the art gallery to consider.

However, the customer orientation adopted by galleries must still be conducted within the boundaries of the organization's mission and not sacrifice the aesthetic value of the displayed art objects (Boorsma, 2006). Kotler and Scheff (1997: 34) suggest that a customer-centric approach should be applied to something other than the art itself but rather to how it is narrated, priced, packaged, enhanced, and presented to its audience. It is further stated that customer-centric organizations can be defined as those making every effort to sense, serve, and satisfy the needs and desires of clients or the public within the bounds of their mission and budget (Kotler and Scheff 1997: 36). Hence, the role of art marketing is considered one that indirectly supports the achievement of an art organization's aesthetic mission by increasing presence and generating funds for the organization (Kotler et al., 2008: 23).

For art galleries, marketing is the exchange process to offer high value to visitors (Kotler et al., 2008). Holbrook (1986) asserts that an individual's participation in artistic activities is viewed as a form of fulfilling aesthetic needs. Aesthetics is generally defined as an aspect of sensory experience that arises from consuming art objects or activities presumed to have aesthetic qualities (Burgeon-Renault, 2000). Visiting art objects such as art galleries will undoubtedly stimulate the formation of an individual's aesthetic experience. Consequently, consumer choices are no longer based on the utility of products or services but rather on the aesthetic value obtained by the consumer. Therefore, the criterion for the success of art gallery consumption lies in the aesthetic value derived from the experience of visiting art galleries.

Unfortunately, although there have been several studies conceptualizing and operationalizing aesthetic value in service organizations, , Most studies utilize contexts of fundamentally utilitarian services and employ aesthetics as differentiators or attractions (Mathwick et al., 2001; Gallarza and Gil-Saura, 2006; Sanchez-Fernandez et al., 2009; Gallarza et al., 2017).

Based on the literature review, few define and develop a measurement model of aesthetic value in contexts where aesthetics are fundamentally offered, such as in art galleries. Gronroos and Voima (2013) mention that the fundamental premise in the development of empirical research on value is greatly influenced by contextual factors. Therefore, if concepts and instruments of aesthetic value of products or services that are fundamentally utilitarian and have aesthetic dimensions are used in contexts of products or services that are fundamentally aesthetic, they may need to be sufficiently representative and have adequate explanatory power for such phenomena. In addition to the measurement model of aesthetic value, it is also necessary to test the extent to which aesthetic value influences visitor responses, especially regarding their satisfaction and loyalty to an art gallery.

This study has two main objectives, given the importance of aesthetic value in the consumption of art services such as art galleries. The first study will be conducted on the development of aesthetic value measurement within the context of art galleries. The second study examined the influence of aesthetic value on consumer satisfaction and loyalty. Consumer loyalty, mostly applied empirically and utilized in this study, is a combination measure of word-of-mouth recommendations and intention to revisit (Harison and Shaw, 2004).

## 2. Study 1: Aesthetic Value Measurement Development

### 2.1 Literature Review

In study 1, a search and review of the literature on aesthetic value in various fields, particularly art, psychology, management, and marketing, was conducted. The literature review utilized major academic databases such as Proquest, EBSCO, and Google Scholar, searching with the keywords "aesthetic value" and "aesthetic' AND "value." A total of 112 articles were utilized in the development of the concept of aesthetic value from approximately 1,390 journals, books, conference papers, and others. The following paragraphs outline the results of the literature review.

#### 2.1.1 Theory of Value in Consumption Experience

In the services marketing domain, value has important epistemological implications for understanding customers' cognitive, affective, and behavioral responses to marketing stimuli (Homer & Kahle, 1988) and is a crucial determinant of competitive advantage (Woodruff, 1997; Parasuraman, 1997). However, existing value typologies and methodological approaches to capturing value remain abstract due to the diverse and complex nature of the concept (Gallarza et al., 2017). Marketing scholars focusing on customer perceived value identified several definitions through two main approaches: economic (cost-benefit) and consumption experience (Holbrook, 1999; Woodruff, 1997; Zeithaml, 1988).

The economic approach is the initial stage of the conceptual development of value, where value is defined as consumers' overall assessment of the utility of a product based on what is received and what is given (Zeithaml, 1988). In addition, value is conceptualized as a unidimensional construct. Value is considered a single overall latent construct measured by items or a set of items that represent it. Although multiple antecedents may also influence the unidimensional construct, it is not an aggregate concept formed from multiple components (Sánchez-Fernández and Iniesta-Bonillo, 2007).

Over time, services marketing researchers have shifted their focus from the economic (cost-benefit) approach (Zeithaml, 1988) to the consumption experience approach, which is an interactive consumption experience based on relativistic preferences (Holbrook, 1999). This approach supports a broader conceptualization of value. Value is no longer limited to cognitive judgments alone. It also encompasses affect and emotion, thus complementing the economic basis (Gallarza et al., 2017). Consequently, the unidimensional conceptualization of value has been criticized for being simplistic (Sánchez-Fernández et al., 2009), arcane (Huber et al., 2007), and narrow (Mathwick et al., 2001). Furthermore, it fails to acknowledge the value construct's multidimensional potential and does not guide how managers can create or enhance value (Petrick, 2002).

Using the consumer experience approach, the concept of value is considered an entirely relativistic phenomenon. Therefore, it allows for adaptation to any consumption setting that reflects the uniqueness of each situation (Gallarza et al., 2017). Value is ultimately understood as a dynamic and situational multidimensional concept, depending on the context and moment in time when consumption occurs (Holbrook, 1999; Woodruff, 1997). Some studies that have developed the multidimensional concept of value, which are pretty representative, include Sheth et al. (1991) with functional, social, emotional, epistemic, and conditional values; Babin et al. (1994) with hedonic and utilitarian values; Holbrook (1999) with intrinsic-extrinsic, self-oriented-other-oriented, and active-reactive values; Sweeney and Soutar (2001) with emotional, social, economic, and functional values. The multidimensional concept of value in these studies has gained considerable acceptance and has been replicated in various settings, especially in the service sector (e.g., Stoel et al., 2004; Carpenter & Moore, 2009; Lloyd et al., 2011).

### 2.1.2 *Aesthetic Value in Art Service Consumption*

The emergence of art consumption phenomena in the cultural or creative industries today, which is more based on creativity, skills, and aesthetic aspects, directs consumers not only to focus on utility value but also to pay more attention to the aesthetic or artistic value of a product or service (Purnomo & Kristiansen, 2018). Holbrook (1980) stated that consuming art or cultural products generates specific behavioral responses, where consumers' aesthetic perceptions play a more significant role in attitudes, evaluations, and decision-making. Therefore, aesthetic value becomes necessary and should be a focus for academics' future research on consumer value themes.

Aesthetic value is part of intrinsic value that is often generally equated or referred to within the scope of hedonism (Babin et al., 1994; Sweeney & Soutar, 2001). Aesthetics or aesthetic value often serves as a hedonic variable presented in service contexts as the appearance of destinations (Pandža Bajš, 2015), physical environments (Ryu et al., 2012), or atmospheres for restaurants (Sánchez-Fernández et al., 2009). However, Charters (2006) refuses to equate aesthetic value with hedonism because they differ. According to Charters (2006), aesthetic value is the entirety of the consumption experience involving cognitive, affective, and various sensory aspects. Conversely, hedonic value pertains more to the pleasure derived from consumption. Therefore, although elements of the consumer's aesthetic experience can take the form of pleasure, and that experience can lead to hedonic responses, they are distinct. Furthermore, aesthetic value in the context of art services encompasses not only the physical environment and atmosphere of services but also relates to the artwork itself as a stimulus factor (Colbert & St-James, 2014; Bourgeon-Renault, 2000).

Theoretically, values associated with art objects, such as aesthetic value, are intrinsic (Holbrook, 1999). Intrinsic means that the value is an end or goal in itself rather than a means to an end. Additionally, aesthetic value is not solely presented as a hedonic aspect but is analyzed based on its significance in consumption. Aesthetic value is also not associated with purchasing decisions but represents the outcome of the overall consumption experience. Thus, value is no longer the result of calculation but rather the output of an experience (Bourgeon-Renault et al., 2006).

In the form of customer interaction with art galleries, customers will encounter two types of aesthetic experiences, namely content experience and environmental experience (Colbert & St-James, 2014), as well as emotions (Botti, 2000). Content experience is the aesthetic experience visitors gain based on their interaction with the artworks exhibited in art galleries (Bourgeon-Renault, 2000). Nuttavuthisit (2014) refers to this experience as an appreciation of an artwork for its own sake. As a form of service whose primary goal is to showcase artworks, art galleries are interested in ensuring that the artworks are well-received and appreciated by visitors. Leder et al. (2004) used a psychological approach to develop an integrated model of aesthetic experience from artworks.

Furthermore, it is stated that art, like other activities of the mind, is a subject of psychology that requires a comprehensive understanding of mental functions. Aesthetic experience towards artworks is depicted as an input-process-output mechanism, where the input is an artwork processed in the mental mind starting from perception, memory integration, classification, cognition, and evaluation. Then, it ends as an output in the form of aesthetic judgment. Leder et al. (2004) also emphasize that in the pre-classification stage, contextual features are essential to classify objects as art contextual features are essential, with the emergence of objects in art exhibitions, such as art galleries, serves as contextual solid cues for classifying objects as ones that ensure aesthetic processing.

Meanwhile, environmental experience is the aesthetic experience obtained by art gallery visitors from factors or activities surrounding the aesthetic experience of artworks (Colbert & St-James, 2014). This experience is referred to by Nuttavuthisit (2014) as a time when aesthetic

responses or appreciation occur and where artworks serve as aesthetic stimuli (such as in art galleries). Environmental experience may also be called the contextualization of aesthetic experience from an encounter with artworks. As service organizations, art galleries display their artworks in a specific environment that includes building architecture, room layout, lighting, signage, and supporting facilities (restrooms, cafes, and souvenir shops).

According to Joy and Sherry (2003), the interconnection between embodiment, movement, and multisensory experiences within art galleries suggests that customers' aesthetic experiences can originate from the gallery's architecture. Meanwhile, Goulding (2000) asserts that in the context of art galleries, the framing of exhibitions is a dominant motivator. Thus, it can be manipulated and controlled regarding the active vs. passive participation level, content type, and attractiveness. Aesthetic experience can be achieved by arranging environmental factors in the art gallery, such as content placement, layout, lighting, and visitor movement arrangements. Therefore, various arrangements of these environmental factors will affect the aesthetic experience and assessment of art gallery visitors.

Other behavioral studies have found that presenting artworks accompanied by narratives, such as titles, texts, or other cognitive information, significantly influences customer evaluations and their aesthetic experience of an artwork (Cupchik, 1994; Russell, 2003). Some of the pleasure derived from viewing artworks (paintings) comes from visitors' success in interpreting and grasping the message intended by the artist. Russell (2003) states that information aiding the interpretation of a painting will make the painting more meaningful and enhance its aesthetic value.

Art consumption can be distinguished from other forms of consumption by its emotional or non-utilitarian aspects (Botti, 2000). The existence of an artwork, such as a painting, is not solely perceived through its physical form. However, it is interpreted by its audience based on the extent to which the artwork evokes certain feelings or emotions, such as joy, surprise, anger, sadness, and others. Therefore, the experience customers gain during their visit to an art gallery will elicit and shape specific feelings or emotions. In psychology, there is still debate about whether aesthetic emotion is a specific everyday emotion (Juslin, 2013). Silvia (2005; 2009) has shown that aesthetic judgments encompass a broad spectrum of specific emotions, including pleasure, pride, surprise, anger, disgust, shame, guilt, regret, confusion, and so on. Although these emotions are part of aesthetic judgment, the explicit distinction between aesthetic and non-aesthetic emotions is not mentioned.

Specifically, Frijda (1989 in Markovic 2012) formulated complementary and responsive aesthetic emotions. Complementary emotions bear similarities to emotions generated by the content of an artwork, such as the feeling of pain from depictions of suffering. Meanwhile, responsive emotions arise from the artwork's structure, such as pleasure and fascination with the perfection of its artistic composition. Similarly, Cupchik (1994) offers explicitly two forms of aesthetic, emotional processes: reactive and reflective. The reactive form emphasizes the pleasure and excitement induced by the specific content of the artwork.

In contrast, the reflective form pertains to the contribution of emotions in generating meaning from various aesthetic narratives. The reflective orientation proves crucial to the aesthetic experience as it connects and integrates various contextual relationships and meanings into overall aesthetic coherence. Scherer (2005) also distinguishes aesthetic emotions from utilitarian emotions. Utilitarian emotions have precise adaptive functions and require assessments of goal relevance and potential coping strategies. Furthermore, it is stated that aesthetic emotions are not homeostatic and utilitarian but rather intrinsic, generated by the quality of the aesthetic object itself. Aesthetic emotions include being moved or captivated, filled with wonder, admiration, happiness, attraction, harmony, joy, sincerity, and the like.

## 2.2 Research Methods

This research develops the aesthetic value scale adopted by the scale development procedure outlined by Lavie and Tractinsky (2004) and Gallarza et al. (2017). First, the conceptual domain of the construct was defined. Second, a set of items representing the conceptual domain of aesthetic value was generated. Third, the researcher assessed content validity by consulting a panel of experts regarding the representativeness of the items. Three experts were invited: the first, a professor in marketing management who is also an artist in visual arts and Javanese dance, and the second and third, senior lecturers in management and art enthusiasts from Universitas Gadjah Mada Yogyakarta. The Content Validity Index (CVI) was calculated and evaluated using Aiken's (1985) assessment procedure.

Furthermore, the researcher created the measurement model by specifying the scale and measurement format. Then, the researcher formulated and carried out field research using this measurement model as a foundation. This study surveyed visitors to Yogyakarta's art galleries, including Jogja Galeri, Sangkring Art Space, Langgeng Art Foundation, Galeri R. J. Katamsi, Bentara Budaya, and Taman Budaya Yogyakarta. Yogyakarta was chosen because it is known as city of culture in Indonesia. Yogyakarta is a benchmark for Indonesian visual arts, supported by many artists and sufficient art infrastructure such as art galleries.

Later, the researcher examined and analyzed the survey results by implementing Exploratory Factor Analysis (EFA) utilizing SPSS. The factor analysis aims to uncover latent variables that contribute to the covariance among observable variables. Afterward, the researcher assessed the goodness of fit of the measurement model. Finally, the researcher evaluated the reliability and validity of the scale. The complete research stages can be seen in Figure 1.

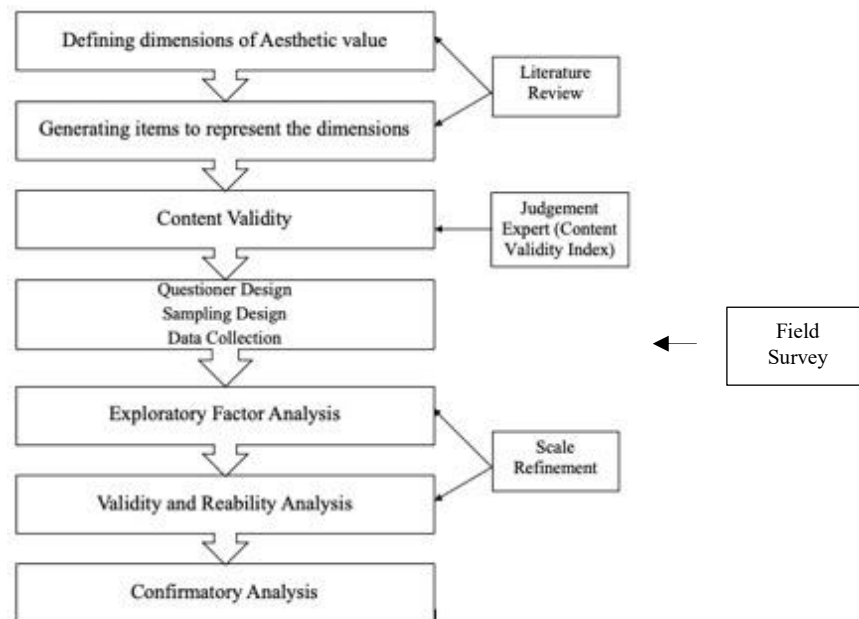


Figure 1. Research Process

## 2.3 Research Findings and Discussion

Based on the literature review, the definition of aesthetic value is formulated as follows: *“Consumer aesthetic value is the consumer's appreciation of an object (art) that involves cognitive, affective, and sensory aspects based on the consumer's overall experience, which is intrinsically evaluated as self-oriented and end of itself.”*

Results of the literature review indicate that 38 out of 112 articles used in developing the aesthetic value concept indicate the presence of three key elements or dimensions: sensory, cognitive, and affective. Furthermore, referring to the formal definition and the discussion of the previous dimensions of aesthetic value, a set of measurement items was generated, representing the conceptual domain of aesthetic value. By deducing from theory and literature review, 30 items were developed and grouped into three dimensions, namely (1) sensory, (2) cognitive, and (3) affective. Table 1 displays the dimensions of consumer aesthetic value and the development of items based on the literature review.

Table 1. Dimensions and Items of Consumer Aesthetic Values

Dimensions	Description	Items	Reference
Sensory	Utilizing multiple sensory channels by consumers to feel and perceive services (art gallery).	Content (exhibited artworks): beauty, composition, color, form, unity, texture.	Bourgeon-Renault (2000); Colbert & St-James (2014); Csikszentmihaly & Robinson (1990); Kulka (1981)
		Context (environment where artworks are exhibited): architecture, layout, cleanliness, display, fragrance, lighting, atmosphere.	Bitner (1992); Wagner (1999a); Botti (2000); Wang et al. (2013); Nuttavuthisit (2014)
Cognitive	During the cognitive mastery stage, consumers engage in contemplation, evaluation, and understanding.	style, theme, meaning, technique, material, originality, comparison, knowledge, contemplation, stimulation	Leder et al. (2004); Cupchik (1995); Russell (2003); Radbourne et al. (2010); Stecker (2012); Newman & Bloom (2012)
Affective	The emotional state of consumers arises as an assessment of a consumption experience.	joy, delight, happiness, joyfulness, admiration, fascination, passion	Botti (2000); Cupchik (1995); Scherer (2005); Markovic (2012)

Source: Data Processed (2023)

At the initial stage, after item development, the researcher used the Content Validity Index (CVI) to assess content validity and sought three experts' opinions to evaluate the content's representativeness and the substance of the measurement tool (Aiken, 1985). Items with a CVI above 0.75 were retained, while others were discarded. The CVI results indicated that 25 items or indicators constituted the aesthetic value construct, demonstrating that 80% were correctly classified. Further, the researcher collected data through a field survey based on this measurement model. There were 242 valid responses gathered from 285 potential respondents. The subject-to-variable (STV) ratio is 5:1, making it acceptable, according to Hair et al. (2014) and MacKenzie et al. (2011). Respondents came from various art galleries in Yogyakarta, including Gallery R.J. Katamsi (22.3%), Langgeng Art Foundation (18.2%), Jogja Galeri (17.8%), Sangkring Art Space (14.5%), Bentara Budaya (15.3%), and Taman Budaya Yogyakarta (12%). Most respondents were male (58%), with most being between 16 and 25 years old (37%).

The researcher conducted an exploratory factor analysis (EFA) using SPSS version 2.3. The main objective of this factor analysis is to uncover the co-variation among latent variables, thereby reducing the number of observed variables. Subsequently, the researcher conducted data analysis and assessed the goodness of fit for the measurement model. KMO score revealed a value of 0.843, suggesting that the sample responses were sufficient. Bartlett's Test of Sphericity also showed significance (0.00), and the item communalities were acceptable, with values exceeding 0.40.

To ensure the absence of validity concerns, conceptual blending, or multidimensionality issues, the researcher removed several indicators that posed problems (Mackenzie et al., 2011). The study excluded indicators with insignificant loadings below 0.50 and those with substantial and statistically significant cross-loadings. The researcher removed 3 items and retained 22 measurable items for further calculations. After rerunning the factor analysis test using the remaining 22 items, the KMO value and Bartlett’s Test of Sphericity were obtained at 0.853 with a significance of 0.000. Furthermore, items were grouped into four factors, each with factor loadings greater than the required criterion of 0.4. Additionally, there were no more instances of cross-loading in each item. Finally, the analysis findings reveal that individual items with strong inter-correlations form clusters within the existing factors. In Table 2, it can be observed that the first factor consists of eight items. The second factor comprises seven items. The third factor consists of four items, while the fourth and final factors comprise three items.

Table 2. Pattern Matrix

	Faktor			
	1	2	3	4
Sensory				
A2				0,796
A3				0,824
A4				0,831
A5		0,733		
A6		0,636		
A7		0,769		
A8		0,738		
A10		0,826		
A11		0,769		
A14		0,787		
Cognitive				
B2			0,780	
B3			0,726	
B4			0,843	
B5			0,735	
Affective				
C1	0,743			
C2	0,820			
C3	0,797			
C4	0,761			
C5	0,746			
C6	0,811			
C7	0,810			
C8	0,792			

Source: Data Processed (2023)

There are two dimensions resulting from statistical tests in the sensory category. The first dimension is labeled *Artworks*, which measures individual sensory aspects in perceiving artworks exhibited in an art gallery. Respondents are asked about their assessments and interests in artworks' form, composition, and beauty. The first dimension consists of three items, as seen in Table 3. The second dimension is *Facilities-Place*, measured by asking respondents about their assessments and interests in the gallery's architecture, walls and floors, spatial layout, cleanliness, lighting, artwork display, and the gallery's atmosphere. The second dimension consists of seven items, as seen in Table 3. The cognitive category is the third dimension, and it is called *Knowledge*. This dimension measures how respondents gain knowledge and understanding from their experience visiting art galleries. The third dimension



consists of 4 items, as seen in Table 3. The fourth dimension is the affective aspect, which is then named *Emotion*, consists of 8 items.

Table 3. Aesthetic Value: Dimension and Scales

Dimension	Codes	Item of questions
Artworks	Aw1	I interested in the form of the exhibited artwork
	Aw2	I like the overall composition of the exhibited artwork.
	Aw3	I appreciate the beauty of the exhibited artwork.
Facilities-Place	FP1	I appreciate the architectural display of the art gallery.
	F2	The colors of the walls and floors of the art gallery complement and harmonize with each other.
	FP3	The layout of the art gallery space makes it easy for me to move around.
	FP4	The cleanliness of the art gallery is always well-maintained.
	FP5	The lighting in the gallery space is sufficient for me.
	FP6	The arrangement or display of artworks is very appealing to me.
	FP7	Overall, the atmosphere of the art gallery provides comfort for me.
Knowledge	KL1	I gained an understanding of the meaning of this work of art.
	KL2	I gained an understanding of the originality of this work of art.
	KL3	I can distinguish one artwork from another.
	KL4	I get new knowledge.
Emotion	ET1	I feel positive emotions.
	ET2	I feel a sense of joy.
	ET3	I feel a sense of happiness.
	ET4	I feel a sense of contentment.
	ET5	I feel a sense of delight.
	ET6	I feel a sense of admiration.
	ET7	I feel a sense of fascination.
	ET8	I feel a sense of excitement.

Source: Data Processed (2023)

### 3. Examination of the Effect of Aesthetic Value on Customer Satisfaction and Loyalty

In study 2, the main focus of the research was to use aesthetic value to predict the two main consumer behavior outcomes of satisfaction and loyalty.

#### 3.1. Literature Review

##### 3.1.1. Influence of Aesthetic Value on Satisfaction, Recommendation Intention, and Revisit Intention

In the domain of services, several researchers, such as Babin et al. (1994) and Holbrook (1994), emphasize the relevance of affective or emotional dimensions alongside cognitive or economic 22perceived customer value experience, encompassing not only utilitarian aspects but also symbolic, hedonic, and aesthetic aspects of the consumption process. Holbrook (1999) develops types of customer value, one of which is intrinsic value. Intrinsic value occurs when specific consumption experiences are valued as ends in themselves, for their own sake, as self-justification or autotelic.

In the consumption of art services (such as art galleries), aesthetic value is one of the intrinsic values customers encounter in a consumption experience (Holbrook, 1999; Wagner, 1999a). Customer value has long been considered the most essential and comprehensive antecedent of customer satisfaction (Gallarza et al., 2013; Gallarza et al., 2016). Research on customer value in the hotel context indicates that visitors' evaluations of aesthetic value predict

visitor satisfaction (El-Adly, 2018). Similarly, research by De Ruyter et al. (1997) in the museum context shows that when customers appreciate a museum, it influences their tendency to experience satisfaction. Customers are inclined to experience satisfaction when they perceive positively the experience and aesthetic value they obtain from an artwork. Therefore, a positive perception of aesthetic value from an experience visiting an art gallery will create positive customer attitudes and feelings, leading to customer satisfaction.

This allows for the formulation of the following hypothesis:

H1: Customer aesthetic value positively affects customer satisfaction.

In line with the existing theoretical framework (Gallarza et al., 2017), besides satisfaction, loyalty is the second output or the most prominent influence on consumer value. Zeithaml et al. (1996) and Brady et al. (2005) use loyalty in the form of behavioral intention to capture different outcome dimensions, such as recommendation, repeat purchase, and willingness to buy at a higher price. This dimension is also a form of consumer loyalty (Oliver, 2010, p. 432), where consumer loyalty is most widely applied empirically combined with measures from word-of-mouth recommendations and repurchase intentions (Cronin et al., 2000; Harrison & Shaw, 2004; Gallarza & Gil-Saura, 2006; Hu et al., 2009). Research by Gallarza et al. (2016) specifically formulated that aesthetic value directly affects consumer loyalty.

This allows for the formulation of the following hypothesis:

H2: Customer aesthetic value positively affects the intention to recommend art galleries.

H3: Customer aesthetic value positively affects the intention to revisit the art gallery.

### *3.1.2. Influence of Satisfaction on Recommendation Intention and Revisit Intention*

Customers who feel satisfied tend to lean towards continued interest in a product or service, likely leading to intentions for repeat purchases or returns (Oliver, 2010; Harrison & Shaw, 2004). Based on research findings (Cronin et al., 2000), loyalty is not only expressed by the intention to return but also by the intention to recommend. The importance of customer satisfaction in the service sector is typically illustrated by its emphasis on word-of-mouth communication, as opposed to traditional promotional methods such as advertising. Word-of-mouth communication efficiently attracts customers to cultural facilities such as museums and art galleries (Di Maggio, 1985, cited in Harrison and Shaw, 2004). Hausmann (2012) also states that word-of-mouth is essential in the current era of social media, as it has become a highly effective way to reach an unlimited number of people. Several studies (Harrison & Shaw, 2004; Hausmann, 2012; Santos & Meléndez, 2016) in the context of museums and art galleries formulate the influence of customer satisfaction on the intention to recommend and revisit art galleries.

This allows for the formulation of the following hypothesis:

H4: Customer satisfaction positively affects the intention to recommend art galleries.

H5: Customer satisfaction positively affects the intention to revisit the art gallery.

### *3.2. Research Methods*

To test our hypotheses, the data were primarily obtained from respondents through questionnaires based on purposive sampling techniques of visitors to art galleries in Yogyakarta, namely Jogja Galeri, Sangkring Art Space, Langgeng Art Foundation, Galeri R. J. Katamsi, Bentara Budaya, and Taman Budaya Yogyakarta. We found that a total of 225 questionnaires were obtained. A total of 133 respondents (59.1%) are men, making up the majority of the respondents, 86 respondents (37.2%), or most responders, were between 16 and 25. Data collected shows that Jogja Gallery with 45 people (20%), Langgeng Art Foundation with 30 people (13%), Sangkring Art Space with 35 people (15.6%), Taman Budaya

Yogyakarta with 36 people (16%), Bentara Budaya with 35 people (15.6%), and Gallery R.J. Katamsi with 44 people (19.6%).

Further, to measure aesthetic value, we adopt four formative indicators from study 1: artwork, facility-place, knowledge, and emotion. The customer satisfaction variable was measured using 5 (five) reflective indicators from Taylor et al. (2004). The intention to recommend variable was measured using 3 (three) reflective indicators adapted from Babin et al. (2005). The intention to revisit the variable was measured using 3 (three) reflective indicators adapted from Taylor et al. (2004). A Likert scale with five points, 1 for strongly disagreeing, 2 for disagreeing, 3 for neutral, 4 for agreeing, and 5 for strongly agreeing, was used to quantify the variables. The data in this research were analyzed using a structural equation model with smartPLS software. The first step involved testing the validity and reliability of the model, followed by the discriminant validity test, multicollinearity, R test, and finally, the hypothesis test by comparing the t-test results with a value above 1.96 and a probability value <0.05 indicating influence.

### 3.3. Research Findings and Discussion

#### 3.3.1. Measurement Model Evaluation

In this study, there are two measurement models: the formative measurement model for the aesthetic value variable and the reflective measurement model for customer satisfaction, intention to revisit, and intention to recommend.

Table 4. Formative Measurement Model Test Result

Variable	Code	Indicators	Outer Weight	p-value Outer Weight	Outer Loading	p-value Outer Loading	Outer VIF
Aesthetic Value	AW	Art-Work	0,343	0,001	0,520	0,000	1,052
	FP	Facilities-Place	0,264	0,011	0,792	0,000	1,868
	KL	Knowledge	0,178	<b>0,077</b>	0,762	0,000	2,094
	ES	Emotions	0,533	0,000	0,893	0,000	2,526

Source: Data Processed (2023)

Based on the results of testing the formative measurement model in Table 4, it can be seen that almost all indicators of aesthetic values, such as Artwork, Facilities-Place, and Emotions, show significant outer weight values ( $p < 0.05$ ). Only one indicator has an insignificant outer weight value, namely Knowledge. Even so, Hair et al. (2019) state that even though the outer weight value is insignificant, if the indicator has an outer loading value above 0.50 and a significant  $p < 0.05$ , it can be retained. Table 4 shows that the Knowledge indicator has an outer loading value above 0.50 ( $p < 0.01$ ), so the indicator can be retained in the measurement model.

The next check in the formative measurement model for the aesthetic value variable is to look at the outer VIF value. Table 4 shows that the test results indicate that the outer VIF values for all indicators, such as Artwork, Facilities-Place, Knowledge, and Emotions, have an outer VIF value  $< 5$ , thus indicating that there is no multicollinearity among the measurement indicators.

Table 5. Reflective Measurement Model Test Results

Variable	Code	Indicator	Outer Loading			Composite Reliability	Cronbach's Alpha	AVE
			1	2	3			
Customer Satisfaction	CS	CS1	0,791			0,923	0,894	0,706
		CS2	0,852					
		CS3	0,915					
		CS4	0,905					

Intention to revisit	to IRV	CS5	0,724			
		IRV1	0,794			
		IRV2	0,872	0,895	0,823	0,741
Intention to recommend	IRC	IRV3	0,911			
		IRC1	0,913			
		IRC2	0,953	0,946	0,914	0,853
		IRC3	0,904			

Source: Data Processed (2023)

Further, regarding the results of testing the reflective measurement model of customer satisfaction variables, intention to revisit, and intention to recommend, for convergent validity, Table 5 shows that the customer satisfaction variable measured using 5 indicator items as a whole indicate good convergent validity because all indicators are clustered in one factor. The loading value is  $\geq 0.70$ , besides the AVE value  $\geq 0.50$ . Likewise, with intention to revisit variable measured using 3 indicator items, Table 5 shows that all items have a loading value of  $\geq 0.70$  clusters in one factor and an AVE value of  $\geq 0.50$ , so it has good convergent validity. The following variable, intention to recommend, measured using 3 indicator items, also has good convergent validity. Table 5 shows that all items have a loading value of  $\geq 0.70$  and an AVE value of  $\geq 0.50$ . Meanwhile, when viewed from construct reliability, Table 5 shows that using composite reliability and Cronbach's alpha assessments, all variables, namely customer satisfaction, intention to revisit, and intention to recommend, have good construct reliability because the value is  $\geq 0.70$  (Hair et al., 2019).

Table 6. HTMT Value

	Customer Satisfaction	Intention to Revisit	Intention to Recommend
Customer Satisfaction			
Intention to Revisit	0,733		
Intention to Recommend	0,734	0,544	

Source: Data Processed (2023)

Hair et al. (2019) recommend HTMT analysis to test discriminant validity because it is considered more sensitive and accurate with the recommended value  $\leq 0.90$ . Table 6 shows that the HTMT value is below 0.90 in each pair of variables, so all variables have good discriminant validity.

### 3.3.2. Structural Model

The next stage of evaluating the structural model is to check the R2 value of the endogenous variables. Table 7 shows that the effect of aesthetic value on customer satisfaction has a coefficient of determination (R2) of 0.30, so it can be said to have low criteria, according to Chin (1998). Next, respectively, the effect of aesthetic value and satisfaction on intention to revisit has a coefficient of determination (R2) of 0.42. In contrast, the effect of aesthetic value and customer satisfaction on the intention to recommend has an R2 value of 0.47. So, both have moderate explanatory value strength (Chin, 1998).

Table 7. R Square

Variable	R <sup>2</sup>
Customer Satisfaction	0,30
Intention to Revisit	0,42
Intention to Recommend	0,47

Source: Data Processed (2023)

SmartPLS evaluates research ideas and decides which ones to accept or reject. The hypothesis can be accepted if the p-value is less than 0.05 and the path coefficient t-value is greater than 1.96. According to Table 8 and Figure 2, the accepted hypotheses are as follows: H1 stated that aesthetic value positively affects customer satisfaction. The data supports the idea that aesthetic value positively impacts customer satisfaction (t=12.471 and p=0.000). Therefore, H2 is also supported. Aesthetic value positively affects intention to recommend (t=2.043 and p=0.042). H3, which stated aesthetic value positively affects intention to return, was also supported (t=2.191 and p=0.029). Further, H4 stated that customer satisfaction positively affects intention to recommend (t=11.006 and p=0.000) and customer satisfaction positively affects intention to return (t=9.470 and p=0.000), both supported by the data. So, all hypotheses in this study are accepted.

Table 8. Path Coefficient

Hypotheses	Variable Correlation	Path Coefficient	t-Statistic	p-Value	Result
Hypothesis 1	Aesthetic Value -> Customer Satisfaction	0,548	12,471	0,000	Accepted
Hypothesis 2	Aesthetic Value -> Intention to Recommend	0,116	2,043	0,042	Accepted
Hypothesis 3	Aesthetic Value -> Intention to Revisit	0,176	2,191	0,029	Accepted
Hypothesis 4	Customer Satisfaction -> Intention to Recommend	0,604	11,006	0,000	Accepted
Hypothesis 5	Customer Satisfaction -> Intention to Revisit	0,533	9,470	0,000	Accepted

Source: Data Processed (2023)

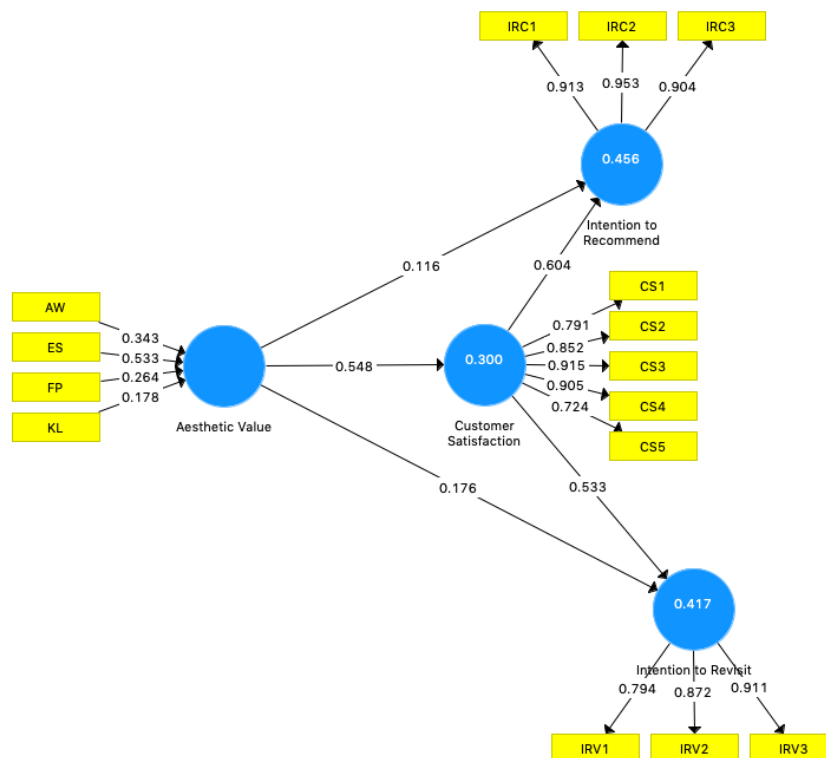


Figure 2. Structural Model

#### **4. Discussion**

This research studies aesthetic value in arts organizations, as this field is rarely encountered in the literature on customer value. This is important because aesthetic value can demonstrate a significant role in the competitiveness of an arts organization and the cultural-based business trends in the creative sector. This research focuses on visitors who play a strategic role in the advancement and sustainability of arts organizations because visitors' perceptions of value are crucial for their satisfaction and loyalty to the organization.

This study tests five hypotheses derived from the conceptual model of aesthetic value, consumer satisfaction, intention to revisit, and intention to recommend. As predicted, aesthetic value positively influences satisfaction, intention to revisit, and intention to recommend. This explains that aesthetic value emerges as a form of consumer experience perception in the context of art services (Wagner, 1999a; 1999b; Pine & Gilmore, 1999), and if it then receives a high overall score on that scale, consumers will be more satisfied with the service. However, the perception of high aesthetic value affects satisfaction more related to the past (already occurred) and directs toward loyalty that leads to the future. Thus, it is reflected in consumers' tendency to visit again and recommend the service to others.

So far, aesthetic value has been considered a determinant factor (Gallarza & Saura, 2006) or a dimension of customer value (Holbrook, 1999; Mathwick et al., 2001). In the customer experience, aesthetics plays a vital role as individuals encounter it daily, at home, in retail settings, public spaces, or notably in service sectors like art, entertainment, and various cultural offerings. In the consumption of art services such as art galleries, aesthetic value becomes a dominant perceived customer value compared to, for example, utilitarian value. It is because art is consumed more for its meaningfulness to oneself, emotions, and sensory experiences that arise rather than its practical usefulness.

#### **5. Conclusion**

Theoretically, this research clarifies the understanding of aesthetic value as one of the dominant forms of consumer value in art consumption, as articulated by Holbrook (1999) and Wagner (1999a; 1999b). The conceptualization and measurement aesthetic value provide a better understanding of individual responses in the context of art consumption, especially art services. Within the framework of consumer experience theory, customer aesthetic value is defined as the consumer's appreciation of an art object involving cognitive, affective, and sensory aspects based on the overall consumer experience, which is intrinsically assessed as self-oriented and self-terminating. Based on intrinsic motivation in art service consumption (art galleries), various key dimensions such as artworks, facilities, knowledge, and emotions shape consumer aesthetic value.

Empirically, research testing results support and confirm that aesthetic value is an important customer value in art service consumption and influences customer satisfaction and behavioral intentions, such as the intention to recommend and intention to revisit the art service. Consumer aesthetic value not only directly influences consumer satisfaction but also directly influences intention to recommend and intention to revisit.

Practically, art service managers need to pay attention to the importance of consumer aesthetic value and strive to create loyal consumers to experience better organizational growth. Managing aesthetic value will lead to consumer satisfaction, secure loyalty, and ultimately increase profits for the organization. Additionally, marketing practitioners involved in projects or activities to understand and enhance the organization's service offerings to its customers can use the aesthetic value scale to assess, plan, and track tangible and intangible aspects of their service offerings.

This research, of course, has some limitations. The researcher acknowledges that the sample size of art gallery consumers is not proportional across galleries. The sample size is

relatively small, although it still meets the required criteria. Nevertheless, the general characteristics of consumers' psychological attributes seem similar across art galleries. The research also focuses on one consumer value, namely aesthetic value, in the context of art services, namely art galleries. It is still possible to expand or compare with other consumer values.

Future research could address several issues. First, there is a need for further research on the determinants and consequences of aesthetic value. Second, it studies the relationship and compares aesthetic value and other customer values in consumer behavior. Third, there is a need to develop an aesthetic value measurement scale for product categories. Developing a broader aesthetic value scale will further clarify the role of aesthetic value in consumer behavior.

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