

Ability of Experience Design Elements to Elicit Emotions and Loyalty Behaviors

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ABSTRACT

Experience design, an approach to create emotional connection with guests or customers through careful planning of tangible and intangible service elements, has gained popularity in many hospitality and retail businesses. With ever-increasing competition, service providers seek to develop loyalty by aggressively designing, continuously innovating, and managing their customer experiences. This article explores the relationship between different service elements designed to create enhanced experience and customer loyalty. In addition, it looks at emotional responses as mediating factors between the physical and relational elements and loyalty behaviors. A model is proposed and tested with a VIP hospitality tent for an internationally renowned touring circus. Results of the study indicate that while a few design elements directly affect loyalty behavior, the relationship between most design elements and loyalty behavior is strongly mediated by eliciting certain types of emotional behavior. This connection has implications for the focus of service managers' efforts in different environments.

Subject Areas: Emotion and Loyalty Modeling, Experience, and Service Design.

INTRODUCTION

Recently, there has been increasing interest in creating "experiences" for customers, particularly for those in the service sector. Along these lines, a number of authors argue that the service economy has been transformed into an attention economy (Davenport & Beck, 2002), entertainment economy (Wolf, 1999), a dream society (Jensen, 1999), emotion economy (Gobé & Zyman, 2001), or an experience economy (Pine & Gilmore, 1998, 1999; Schmitt, 1999). The authors indicate that as commoditization of many service offerings continues, companies must find new ways to achieve a competitive advantage particularly by focusing on design and management of customers' experiences. Typical examples of new service experience concepts are the following: boutique hotels, such as Starwood's W hotels or

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Ian Schrager's unique properties; "Try and Buy" retail concepts, such as American Girl Stores, Xscape (U.K.), or Case Tomahawk Customer Experience Center; theme park retail, such as Toys R US, New York City flagship store, and full experience portfolios, such as those provided by Lego International through their theme parks, Web sites and user groups, and extensive products.

While experience design authors argue that well-designed experiences build loyalty (Davenport & Beck, 2002; Gobé & Zyman, 2001; Pine & Gilmore, 1998, 1999; Reichheld, 1996; Schmitt, 1999), the relationship between different service design elements and loyalty behavior warrants further examination. Experiences are inherently emotional and personal; many factors are beyond the control of management such as personal interpretation of a situation based on cultural background, prior experience, mood, sensation seeking personality traits, and many other factors (Belk, 1975; Gardner, 1985; Hirschman & Holbrook, 1982; Zuckerman, 1971). Nevertheless, within management's domain, the service designer can design *for* experience and operations manager can facilitate an environment *for* experience by manipulating key elements. A considerable amount of marketing research has examined how brands create experiences (Gobé & Zyman, 2001; Schmitt, 1999; Wolf, 1999; Zaltman, 2003). Limited research focuses on the influences of experience design and management in services. In addition, minimal research exists concerning the mediating role of emotions between experience design elements and customer loyalty behaviors in the evaluation of services (Cook et al., 2002). Our study's major contribution is to develop further understanding of this relationship and provide a useful framework for experience service design and management. The purpose of this article is to improve management understanding of experience design by addressing the following questions:

- How do services create an experience that can influence loyalty behaviors?
- What role do customer's emotions play?
- What specific service design elements influence desired emotions and loyalty behaviors?
- What are the implications for service managers?
- Can we learn lessons in one sector and translate this knowledge to other service sectors?

To address these questions, we first look at definitions of experience and the current literature on designing and managing experiences. Next, we develop an exploratory framework to integrate the vital pieces of experience design with customer loyalty behavior. We test the proposed framework with a VIP hospitality treatment for an internationally renowned touring circus company. We then analyze and discuss the managerial and research implications of the model and experimental results. In addition, we offer suggestions for future research.

CONCEPTS

Experience Design

While operations management research has focused on service design, the area of experience design has received less attention. To see what it takes to create a service

“experience,” we first look at definitions of experience. Early research by Dewey (1963) focused on the event qualities of an experience. According to this work, engaging in an experience involves progression over time, anticipation, emotional involvement, a uniqueness that makes it stand out from the ordinary, and it reaches some sort of completion. Gupta and Vajic (1999) state that an experience occurs when a customer has any sensation or knowledge acquisition resulting from some level of interaction with different elements of a context created by a service provider. Successful experiences are those that the customer finds unique, memorable and sustainable over time, would want to repeat and build upon, and enthusiastically promotes via word of mouth (Pine & Gilmore, 1998, 1999).

Several researchers have focused on extraordinary or optimal experiences. Csikszentmihalyi (1991, 1997) refers to optimal experiences as “flow.” Flow experiences offer absorption, personal control, joy, values, spontaneity, and a newness of perception and process. The activity or goal object completely absorbs one’s attention and the experience has a level of skill and challenge. Arnould and Price (1993) define extraordinary experiences as those characterized by high levels of emotional intensity (usually triggered by an unusual event) and disclosure over time. The customer is never sure what the exact outcome will be due to the context, behavior of other customers, and unclear expectations. According to McLellan (2000), the goal of experience design is to orchestrate experiences that are functional, purposeful, engaging, compelling, and memorable. Similarly, Pine and Gilmore’s (1998) richest experiences have a “sweet spot” or elements of active and passive customer participation and immersive and absorptive connection in the context. The context should be mutable so each customer can choose the extent of participation and connection with people, physical objects, or technology. They stress that all context elements should have a consistent theme and engage all senses. Similarly, Berry, Carbone, and Haeckel (2002) discuss the importance of clues of quality in experience design. These clues emanate from people and tangibles and communicate important themes or mission of an organization. For example, the clues for a medical facility such as the Mayo Clinic should signal competence, caring, and integrity (Berry & Bendapudi, 2003). Within a manager’s control, there are several common ideas relating to the design and management of customer experiences. Properly executed experiences will encourage loyalty not only through a functional design but also by creating emotional connection through engaging, compelling, and consistent context.

Context

Context is the primary concern for experience design and management. Previous researchers have alternative definitions for context. Carbone and Haeckel (1994) differentiate context from a service’s performance by design clues or elements emitted by the service and the environment. Similarly, Gupta and Vajic (1999) define context as the physical and relational setting where the customer consumes the service and everything that the customer interacts with in that setting. According to Bitner (1990, 1992, 2000), context is the “servicescape” and dictates what the organization should consider in terms of environmental dimensions, participant mediating responses (cognitive, emotional, and physiological), and employee and

customer behaviors including staying longer, expressing commitment and loyalty, spending money, and carrying out the purpose of the organization. Here, the social environment is an important dimension of the servicescape because people within a physically built environment can shape and influence the physical space and its impact (see Baker, Grewal, & Parasuraman, 1994; Baker, Levy, & Grewal, 1992).

Particularly, memorable context allows for different levels of customer participation and connection with the event or performance both through relational and physical elements (Pine & Gilmore, 1998). Context design allows the guest to choose between passive participation (not affecting the performance outcome) and active participation (helping to create the experience). Similarly, context designers affect the level of guest connection by allowing guests to stand on the sidelines and absorb activities or immerse them in the center of activities with all the accompanying sensory stimuli (Pine & Gilmore, 1998). Our model contributes to the experiential design framework by further explicating how the service provider “creates” a loyal relationship with the customer by manipulating the social and physical environment.

Similar to previous research addressing elements of experiential design, we propose two primary components to context: physical and relational. Carbone and Haeckel (1994) refer to physical context as “mechanics clues” for sights, smells, sounds, and textures generated by things. They refer to relational context as “humanics clues” for those behaviors emanated from people. From this perspective, managing customer experience means orchestrating all the “clues” that people detect so that they collectively meet or exceed people’s emotional needs and expectations in addition to functional expectations (Berry et al., 2002). From a service operations design perspective, service design factors such as location, facility layout, product design, scheduling, worker skills, quality control and measures, time standards, demand and capacity planning, industrialization level, standardization of service offering, customer contact level, front line personnel discretion, sales opportunity, and customer participation affect both context elements (Metters, King-Metters, & Pullman, 2003).

The particular context of this study is a VIP hospitality tent for an internationally renowned touring circus. Traditionally, hospitality tents or venues are luxury environments for socializing, eating, and drinking before, during, and/or after an event. Golf tournaments, ski competitions, theatre performances, pro sports, or fashion shows typically use these venues. Today, VIP experiences are key revenue generators for many performance arts and sports venues due to limited perishable capacity, competition from alternative entertainment options, and ticket price sensitivity (Barnes, 2000; Boraks, 2002; Buzalka, 2000). Because of premium pricing associated with these venues, increasingly sponsors or owners examine different context elements to see where they will get “bang for the buck.” Hence, VIP venues have increasingly become the focus of experience design with the goal of creating memorable guest experiences. Because the venues are often temporary (set up specifically for an event, moved, or changed for other functions) or take up significant space relative to regular seating, the design and management of context elements can dramatically affect the operation’s management and cost.

The industry used for the study, a touring circus company, recently introduced a new VIP tent concept with many experiential context elements. Although VIP guests pay a premium of \$100 for the tent experience, the increased cost and complexity of the new service delivery reduced profit margins considerably. For example, large special effects and lounge seating required additional trucks and setup time; special interactive entertainers created additional cost through costumes, salaries, and yearly living/touring expenses; and carefully designed food and beverages created increased management costs for selection, materials, labor, quality control, and training costs of touring city caterers. The company was considering an international rollout of the new tent concept but needed to determine what to modify for both improved margins and loyalty behavior.

As seen in the previous review of experience design literature, the key context design elements are (1) opportunities for customer interaction with other people and (2) design or atmosphere that conveys certain messages or themes. In the next sections, we will explore these conceptual definitions and their relevance to the specific VIP tent context.

Relational Context

Relational context refers to two important types of interaction: (1) between the guest and service provider and (2) between the guest and the other guests. While previous experience design research has acknowledged these two important relationships, the mechanism for its impact on customer loyalty has not been explicit. In our proposed model, this interaction is important to experience design because it fosters identification with the service provider and with the other guests. Identification is the perception of oneness with or belongingness to a collective (Mael & Ashforth, 1992). When a guest identifies with the service provider and other guests, the guest takes on the interests of the service provider and accepts those interests as his or her own, thus creating loyalty behavior. A successful service experience provider such as Disney spends many months training employees on relational methods to explicitly identify with and connect emotionally with guests during social interactions (Rubis, 1998). In the circus VIP tent, relational methods such as interacting with circus performers could enhance the guest's identification with the troupe and behind-the-scenes life.

Several previous researchers examined the implications of relational context design factors. The well-known customer contact approach (Chase, 1981) outlined the implications of higher degrees of customer to server contact for increased sales opportunities. In her study of critical incident outcomes in hospitality settings, Bitner (1990) found the ability of employees to respond appropriately to the customer needs or service delivery failures and unprompted employee actions strongly related to customer satisfaction. In their study of customers' participation, Kellogg, Youngdahl, and Bowen (1997) found customers experience higher frequency of satisfactory service outcomes when allowed to engage in relationship building behaviors. Thus, relational context has positively influenced sales and ratings of satisfaction.

For experience design research, we go beyond satisfaction to focus on the connection between relational context and future behaviors. Research by Gutek,

Bhappu, Liao-Troth, and Cherry (1999) illustrates the importance of service providers and the long-term relationship they build with their customers. When a provider focuses on this relationship, he or she is creating an emotional context for future interaction. Loyalty building between the service provider and customer means creating a history of shared interactions, which can lead to trust (Guttek, 1995), fostering an immediate bond between the provider and customer that meets unique emotional needs of the customer (Ford, 1998, 1999, 2001, 2003). Price, Arnould, and Tierney (1995) found that perceptions of positive relational context (duration, affective content, and proxemic intimacy between client and service providers) played a significant role in customer's positive affect and satisfaction in long-duration encounters. In her study of hospitality venues, Bitner (1990) showed that satisfactory encounters result when contact employees make customers "feel unique or pampered" by giving them special attention, being attentive, and taking extra time. Thus, we argue that effective experiential design creates loyalty when the service provider relies on its employees and customers to enact a shared identity and emotional connection during the customer's experience.

For the VIP venue, perceptions of relational context depend on how the venue facilitates guest interactions among themselves and with employees. Guests often participate in VIP venues to interact with other VIPs because "people who have money want to be seen around other people who have money" (Barnes, 2000). Similar to certain restaurant experiences, the context serves the leisure function of seeing and being seen in public and being entertained by others (Scapp & Seitz, 1998). Additionally, guests participate because of some unique behind-the-scenes opportunities only available in a VIP tent. Here, memorable experiences can come from providing the guests with special interactions with celebrities and performers (Barnes, 2000; Boraks, 2002; Buzalka, 2000). Because of the small scale and high employee to guest ratio, employees in a VIP venue have an opportunity to make guests feel special and pampered. The performers can customize their routines for individuals in the tent, acknowledge special events like birthdays and anniversaries, and encourage intimacy, uniqueness, and caring.

Physical Context

Physical context applies to the tangible aspects of service design. Analogous to the customer benefit package (Collier, 1994), physical context design addresses the supporting facility, facilitating goods, and sensual and psychological benefits associated with the services that emanate from things. These benefits could include sensory things like sights, smells, and sounds or feelings of status, privacy, or security.

Several authors have emphasized the emotion-eliciting or affective qualities of physical context (Mehrabian & Russell, 1974; Nasar, 1988; Statis, 1999). In their seminal research, Mehrabian and Russell (1974) found that peoples' emotional response to a place could be captured on two dimensions, pleasure-displeasure and degree of stimulation or excitement. In particular, environments that elicit feelings of pleasure are likely to be ones where people want to spend time and money. Wasserman, Rafaeli, and Kluger (2000) found that different restaurant layouts and interior design influenced behavior and emotion. By altering aesthetic physical

cues or symbols, they could generate a predictable pattern of emotional scripts along the dimensions of pleasantness, arousal, and power.

Customers' evaluations of physical context play a significant role in customer's evaluation of loyalty behaviors and length of stay in service settings (Bitner, 1990, 1992; Wakefield & Blodgett, 1996). In a study of travel agency service failures, the appearance of physical surroundings was positively related to service encounter evaluations and customer loyalty behaviors (Bitner, 1990). Wakefield and Blodgett (1996) found that facility aesthetics, layout, seating comfort, electronic equipment, and cleanliness positively influenced repatronage intentions and desire to stay in casinos and sports venues.

In the VIP tent, physical context refers to elements similar to a restaurant, that is, catering, design, and overall ambiance. According to Finkelstein's "parodic" restaurant design (1989), firms create VIP venues so that the guest is "lifted out of the ordinary and deposited in a stylized atmosphere and theatrical setting designed in such a way that it requires the patron to enact a theatrical role." The design of food, beverages, and their presentation play a key role in evoking positive emotional responses (Finkelstein, 1989; Hanefors & Mossberg, 2003; Scapp & Seitz, 1998). Researchers have found that ambiance factors such as music, lighting, and color affect customers' pleasure and arousal emotions in these settings (e.g., Baker & Cameron, 1996; Dube, Chebat, & Morin, 1995).

Good experience design uses all physical context elements to support an underlying vision, metaphor, or theme (Alben, 1996; Carbone & Haeckel, 1994; Pine & Gilmore, 1998). Effective physical context is concise, compelling, and engages all senses reflected in interior design, employee dress and behavior, and all tangible props (Pine & Gilmore, 1998). Alben's (1996) quality experience criterion requires consistency of spirit and style for interactive design. Along these lines, the VIP experience tent creators designed the physical context so that a guest feels as if he or she is part of circus life. All employees and performers have special costumes and the tent materials lighting, music, and interior design reflect this theme. The layout allows for more participation with performers by putting guest seating (specially designed couches and bar stools) and mobile food carts in the center of the tent (rather than at the perimeters in the former tent). In addition, interactive holograms and videos allow the guests to see behind the scenes, that is, watching costume design and creation or performers preparing their makeup and rehearsing to go on stage. There are elaborate costumes on display from the current show that guests can touch. All special effects allow for full sensory connection at a level the guest chooses (active or passive; immersive or absorptive).

Assessing Experience Design

Experience design is primarily concerned with (1) the affective or emotional nature of customer reactions to the service design and encounter and (2) the connection between this affective state and loyalty behaviors (Davenport & Beck, 2001; Gobé & Zyman, 2001; Pine & Gilmore, 1998, 1999; Schmitt, 1999; Zaltman, 2003). According to Pine and Gilmore (1998, 1999), the best relationships with customers are affective or emotional in nature and when companies succeed in not only satisfying certain needs but also making the interactions pleasurable, people are

more inclined to stay loyal, even when a mistake takes place. Zaltman (2003) indicates that the tangible attributes of a product or service have far less influence on consumer preference than the subconscious sensory and emotional elements derived from the total experience.

Emotional Response, Satisfaction, and Loyalty Literature

Typically, service operations management research has considered cognitive assessments of customer satisfaction as the key outcome measurement of service design (e.g., Johnston, 1995; Kellogg et al., 1997). In most cases, researchers conceptualize satisfaction and service quality either as an attitude-like judgment where confirmation/disconfirmation of preconsumption product or service attributes is the essential determinant of satisfaction (e.g., Parasuraman, Zeithaml, & Berry, 1994). In other words, service quality depends on perception of the customer of what was delivered and how, and the expectation that the customer has of the service and company delivering the service (Zeithaml, Parasuraman, & Berry, 1990). Alternatively, researchers measure satisfaction as overall impressions or perceptions of service quality attributes (Cronin & Taylor, 1992; Teas, 1993, 1994). Recently, several researchers have stressed that satisfaction is not a simple cognitive measure and instead a complex, affective state (Oliver, 1996; Westbrook, 1987). Initially, Westbrook (1980, 1983) equated satisfaction with emotion and later tested emotion as an antecedent to satisfaction (Westbrook & Oliver, 1991). Oliver (1989) suggested that there are five different modes of satisfaction: contentment, pleasure, relief, novelty, and surprise. In a comprehensive model, Oliver (1993) included cognitive, affective, and attribute performance assessments as determinants of a global satisfaction measure. In assessing the current state of satisfaction research, Fournier and Mick (1999) have encouraged an expansion of the role of emotions.

Previous research on VIP venues is negligible but in most respects, this environment is similar to other types of hospitality venues in terms of emotional response. In their study of extraordinary restaurant experiences, Hanefors and Mossberg (2003) found that those with memorable experiences generated strong feelings of excitement, curiosity, joy, and surprise. Barksy and Nash (2002) show that different emotions (comfort, content, important, pampered, practical, relaxed, respected, secure, sophisticated, and welcome) play a strong role in the decision-making process regarding loyalty behavior at various hotel segments. Emotions such as happiness, pleasure, and warm-heartedness play key roles in outcome assessments measures such as best experience, price-worthy, and unique for multiday river trips (Arnould & Price, 1993; Price et al., 1995). Bloemer and de Ruyter (1999) found a significant relationship between positive emotions (interested, excited, strong, enthusiastic, proud, alert, inspired, and active) and loyalty in high-involvement hospitality settings such as restaurants and holiday camps. Similar to Oliver's (1989, 1996) assessment, these researchers indicate that different positive emotions modes create a better representation of the complex idea of satisfaction.

For this study's-specific context, we look at emotions that fall into two categories, basic pleasure-arousal or satisfaction-related emotions and VIP-specific or esteem emotions, those emotions related to the need to protect and enhance

one's self-concept or feel important. The first category (what we call *basic emotions*) relates to overall satisfaction and fun that one could expect from attending a hospitality venue at a circus. Here, we include the following emotions related to satisfaction (comfort, relaxed, happy, pampered, and satisfied) and those related to the fun circus environment (entertained, amused, and excited). These emotions are similar to those used in previous hospitality-related studies as mentioned above. The other category, emotions specific to VIP or special behind-the-scenes status, include sophisticated, privileged, hip, important, inspired, curious, and part of show. These emotions are those expected in luxury and status-seeking environments (Barksey & Nash, 2002) and those emotions specific to viewing behind the scenes of the circus.

Loyalty

In many contexts, an overall measure of satisfaction is important (Anderson & Fornell, 1994). However, return or loyal customers are key to the success of many services particularly those in the hospitality, insurance, and financial sectors. A small increase in the percentage of loyal customers can amount to a much higher increase in profits and overall value to the firm (Heskett, Reichfeld, & Sasser, 1990; Heskett, Sasser, & Schlesinger, 1997; Holbrook, 1994). Satisfaction, as an outcome measure, does not necessarily indicate that the customer will be loyal to the company (Gitomer, 1998). Loyal customers have behaviors such as repeat business and promotion of the company through word of mouth to others (Godin & Gladwell, 2001; Heskett et al., 1990, 1997). Thus, the proposed model contributes to further this expansion of experience design theory by evaluating the effect of specific design elements on emotions and loyalty behaviors.

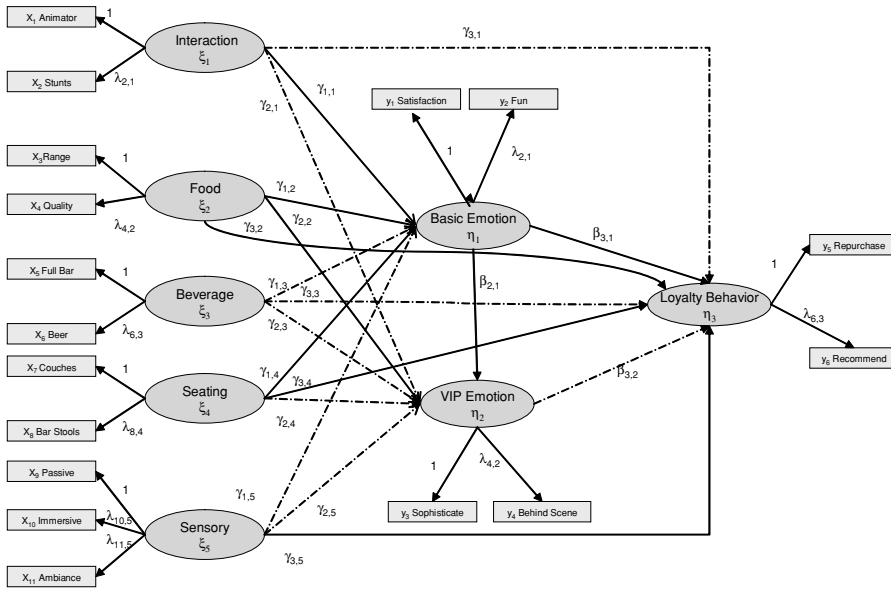
HYPOTHESES

A number of hypotheses derive from the previous discussion. Figure 1 proposes a general model of the antecedents and outcomes of customer loyalty behavior in hospitality experience design with corresponding hypotheses. The first part of the model suggests that customer perceptions of key experience design elements (created and managed by the service provider) will influence the level and type of emotions generated in a particular service setting. The second phase of the model suggests that the level and type of emotional connection will mediate customer loyalty behaviors. That is, perceptions of the experience design can both directly and indirectly (through emotional connection) influence loyalty behaviors.

Physical Context, Emotions, and Loyalty Behaviors

The first set of hypothesis address the fit of physical context elements to a two-dimensional structure of emotions and loyalty behaviors. Other research efforts mentioned above have found support for either a relationship between physical context elements and emotions or a relationship between certain emotions and loyalty. Past research has not investigated the direct relationship between physical

Figure 1: Latent path model for VIP experience design.



Note: Solid lines represent statistically significant paths ($p < .01$); dashed lines indicate nonsignificant paths.

experience design elements and loyalty behaviors or mediating role of different emotions.

- H1a: Customer perceptions of physical context variables (food, beverage, seating, and special effects) will be positively related to basic emotions.
- H1b: Customer perceptions of physical context variables (food, beverage, seating, and special effects) will be positively related to VIP emotions.
- H1c: Customer perceptions of physical context variables (food, beverage, seating, and special effects) will be positively related to loyalty behaviors.

Relational Context, Emotions, and Loyalty Behaviors

The second set of hypotheses address the fit of relational context elements to a two-dimensional structure of emotions and loyalty behaviors. As mentioned in the literature review, past research has found support for relations between relational context and positive affect or satisfaction measures (here referred to as “basic emotions”) but there is limited empirical evidence of the link between relational context and loyalty behaviors. Additionally, Bitner (1990) found qualitative evidence to support the relationship between relational context and VIP emotions

(feeling special or pampered) so we would expect further evidence of this relationship. Past research has not investigated the mediating role of different emotions between relational context and loyalty but experience design anecdotal evidence supports a positive link (Berry et al., 2002; Carbone & Haeckel, 1994; Pine & Gilmore, 1998).

- H2a: Customer perceptions of the relational context variable (entertainer interactions) will be positively related to basic emotions.
- H2b: Customer perceptions of the relational context variable (entertainer interactions) will be positively related to VIP emotions.
- H2c: Customer perceptions of the relational context variable (entertainer interactions) will be positively related to loyalty behaviors.

Emotional Connection and Loyalty

Several empirical researchers have found significant relationships between evoking different emotions and customer satisfaction (Arnould & Price, 1993; Westbrook, 1987; Westbrook & Oliver, 1991; Oliver, 1993) or repeat donation behavior (Allen, Machleit, & Kleine, 1992). However, there are limited studies linking emotions and loyalty behaviors in experiential services. The noted exception, Barsky and Nash's (2002) study, demonstrated that different emotions played a strong role in explaining willingness to pay and return to certain hotel segments. In addition, both basic and VIP emotions represent different aspects of positive affect. Previous research has found high correlation between all aspects of positive affect (Watson, Clark, & Tellegen, 1988; Mano & Oliver, 1993). Thus, we would expect similar positive relationship between the two emotional constructs here. Therefore, the following hypotheses are advanced:

- H3a: Customer perceptions of Basic Emotions will be positively related to loyalty behaviors.
- H3b: Customer perceptions of Basic Emotions will be positively related to VIP Emotions.
- H3c: Customer perceptions of VIP Emotions will be positively related to loyalty behaviors.

METHOD

We collected the data in two phases, pretest and final survey test, from guests who purchased their tickets via the Internet and visited the VIP tent during the fall of 2002. For all shows, 35% of all VIP tent customers purchased their tickets online. In each phase, we sent an email to these customers requesting that they go to an Internet survey link. We sent the pretest survey to an initial group of 350 people experiencing the new tent, 219 complete surveys were returned. We used this information to check the survey wording and to evaluate open-ended responses for relevant emotions and their relationship to context elements. The final survey was sent to all VIP customers attending the new tent during the fall. By the survey

closing date, 47% of these customers responded to the survey. After discarding incomplete surveys, the final sample was 400 respondents.

Qualitative Research

We based the initial context measures on items generated by the VIP tent sales staff, marketing managers, and a previous company survey for the old style tent. The sales and marketing managers reviewed the emotion measures to insure that all relevant measures were included. In both questionnaires, respondents were asked general open-ended questions about the VIP tent experience, that is, “tell us about the VIP experience, how was it?,” “tell us about the highlights of the VIP experience,” “what elements would you change or improve and how could we make it better for you?” The survey was designed so that each emotion measure was followed by a question asking which elements contributed to the feeling and to explain the response. In addition, the emotion section was followed by a question to find any other relevant emotions, e.g., “besides the aforementioned items, what did the VIP tent experience feel like? Why?”

During the first phase, we looked at both quantitative and qualitative measures to insure that people understood the questions and that the emotion concepts were relevant. In particular, we looked at the open-ended responses to see if we were capturing appropriate emotions and their relationship to context elements. In open-ended responses, 70% of the guests spoke about VIP feelings. Here the respondents spoke about association with the circus troupe and disassociation from “other people” who are not VIP. Generally, respondents indicated that the tent is a place that reinforces one’s own worth, a place where privileged people and circus people mingle and others are not allowed. Typical association comments include: “from the time I entered and even the next day, I was still feeling special. . . hip, cool, and special,” “the VIP experience made me feel like I was part of the show,” and “it seems like you are part of an exclusive group.” From champagne to frozen fruit pops, we were above the “normal group.” Typical disassociation comments were “we were able to see costumes and photographs that others were not lucky enough to view” and “it’s like we had inside information that the majority of people didn’t have, like we were closer.” Similarly, 57% of guests spoke of being part of the theatrical community or part of the show. They said things such as: “I was part of the show,” “to be part of the extended show, to hobnob with wizards, to eat such delightful food. . . ,” “they gave me every opportunity to be a clown with them, how could I not be inspired?” and “made the show an unforgettable event, like going to a good friend’s house and having a great time and not wanting to leave.” Thus, the comments reinforce the idea that people felt VIP-type emotions and that different elements of the context contributed to these feelings.

Many respondents (65%) discussed experience and entertainment. These people spoke of “entering or extending the experience” in an immersion sense or observing as spectators with a focus on “entertainment.” Typical comments include “it felt like a give and take experience that was incomplete without participation” and “it didn’t just seem as if you were attending a show; you were attending an experience.” From these comments, it appears that the experience design was having the desired effect on creating connection with guests.

Almost 80% of all guests made comments about sensing and feeling. They convey the idea that the guests react to and interact with a plethora of sensory stimuli that the tent presents to the guests. In particular, the performers tend to generate feelings for guests. Guests use words about feeling (65%), exciting (25%), music or sounds (18%), visual (3%) and inspiring (3%). As one guest reflects, "it was a very interactive, visual experience, very exciting, and the staff and entertainers in the VIP were provocative and exciting in many ways." Other typical comments include "to experience as well as watching the interactions with other patrons, sensual overload," "I felt that the visual stimuli made the biggest impression on me," "very exciting, satisfying curiosity of seeing it all close up, total immersion," "interaction with the staff made me feel like part of the team," and "they made everyone feel important. The people were funny and made me feel good. In some ways it felt like a family."

In terms of physical context, food and drinks were mentioned by 64% of all respondents while 26% mentioned atmosphere or ambiance. According to their comments, food and drink are part of the entire sensory experience but almost as a secondary motivator. For example, respondents said the following: "Quality of food and availability of performers enhanced the performance experience," "the food and drink was amazing but the main decision to do it again would be based on the displays and the performer(s)," and "the food was impressive." In terms of ambiance, the lights, sounds, show members, and amenities are perceived as user-friendly and contribute to an atmosphere where guests can relax. Along these lines, respondents indicate the following: "the atmosphere is a delight for all the senses," "the whole atmosphere of the tent just helped you get into the theme of the evening," "the ambiance of the tent felt a little surreal in a good way," "laid back atmosphere; the entertainers talked to you," and "the ambiance and music tended to lull you into a dream state."

Relational context, interacting with the clowns, was mentioned by 23% of the guests. Here the guests stress that the clowns seem to be able to involve them in satisfying personal encounters and bring the guests "into the clown's energy." Typical comments are: "biggest impression would have to be the interaction with the clowns," "I had an ongoing personal interaction going with one of the lead clowns," "the tent entertainers interacted with everyone," and "the interaction with the entertainers in the tent was very close and personal." In all comments about participation with other people, guests talk about the performers and occasionally the staff (food servers), with negligible comments about interacting with other guests. Therefore, we did not ask any questions about guests interacting amongst themselves, since the experience is specifically designed for interaction with performers.

Scale Development for Exogenous Variables

As mentioned above, specific items were developed for each context factor based on company input and qualitative analysis. The instrument measured 35 specific context items. After evaluating qualitative comments and scale purification, for the second phase we reduced the questionnaire to 21 context items with four physical context factors specific to the new VIP tent (*food, beverages, seating, and sensory design*) and one relational context factor (*interaction with entertainers*). To measure

these variables, respondents were asked to respond using a 5-point scale (1 = poor to 5 = outstanding) how well each item contributed to their VIP tent experience. The Appendix provides all measures and factors.

Scale Development for Endogenous Variables

The basic (pleasure-arousal) emotion variables were measured using items from the PANAS scale (Watson et al., 1988) and Mano's domains (1991) for "inspired," "excited," "satisfied," "happy," and "relaxed." In her work on measuring emotions, Richins (1997) illustrates the complexity of determining appropriate emotional measures for different products and stresses that measures used in prior research do not represent the diversity of emotions. This issue is particularly true when theory offers little prior information about the kinds of emotional states that may be relevant to the VIP venues and circus-related behavior under investigation. In this case, we used modified VIP emotion items from Barksy and Nash's (2002) scales for luxury and upscale hotels ("comfortable," "pampered," "hip or cool," "sophisticated," "important," and "privileged"). Additional context-specific items for a circus environment such as "entertained," "amused," "curious," and "part of the troupe" were suggested by Hirshman and Holbrook's (1982) work on fun and fantasy hedonics.

We retained all of the above 15 emotion items in both phases. The initial qualitative and quantitative analysis supported the use of all these emotions. To measure these variables, respondents were asked to respond to a 5-point scale (1 = strongly disagree to 5 = strongly agree) with their level of agreement to statements such as, "overall, the VIP experience made me feel relaxed."

The future intent behavior variables were measure with two items. Respondents were asked to express their level of agreement on a 5-point scale (1 = strongly disagree to 5 = strongly agree) to statements of repurchase intent and recommend to others (Godin & Gladwell, 2001; Dabholkar, Shepard, & Thorpe, 2000).

Principal Component and Confirmatory Factor Analysis

We first examined the underlying structure of the endogenous emotion variables (Churchill, 1979). Principal component analysis of the items revealed two items with eigenvalues greater than one, explaining 68% of the variance. The items "excited" and "pampered" items had cross loadings on two factors. On further reflection, "pampered" had ambiguous connotations with both factors and "excited" did not fit well with either set of items, thus we eliminated these items from further analysis. The remaining six items for basic emotion were comfortable, relaxed, happy, satisfied, entertained, and amused; the seven for VIP emotion were sophisticated, hip or cool, privileged, important, inspired, curious, and part of the show. The basic emotions reflect similar positive affect items found in Mano and Oliver's study (1993) with the exception of "inspired," which loaded on VIP emotions. Their study did not include these context-specific VIP emotions therefore the exception makes sense. The factor loading results from the principal components analysis are shown in Table 1.

Principal component analysis and confirmatory factor analysis were conducted with the exogenous context variables according to the approach suggested

Table 1: Factor loadings and reliabilities for emotions and loyalty measurement model.

Construct/Indicator	Factor Loadings	Reliability Analysis α	Percent of Variance Explained
Basic Emotion			
Comfort	0.908	0.929	0.740
Happy	0.910		
Satisfied	0.867		
Entertained	0.833		
Relaxed	0.831		
Amused	0.806		
VIP Emotion			
Sophisticated	0.848	0.893	0.613
Privileged	0.843		
Inspired	0.798		
Important	0.794		
Part of show	0.743		
Hip or cool	0.732		
Curious	0.710		
Loyalty Behavior			
Repurchase	0.928	0.931	0.935
Future intent	0.906		

by Gerbing and Anderson (1988). Table 2 reports the estimates of factor loadings from an unconstrained analysis and the reliability analysis (Cronbach’s alpha and average variance extracted) for each construct. The analysis items revealed five items with eigenvalues greater than one, explaining 77% of the variance. The results of the both analysis confirmed that all constructs were unidimensional.

The reliability alphas range between 0.79 and 0.93 significant at $p \leq 0.001$. In addition, the square roots of the average variance explained exceed 0.7 indicating that each construct is accounting for at least 50% of the variance in its items and 95% confidence intervals for interconstruct correlations exclude the value of 1. The loadings of the measurement items on their constructs are all above 0.6 (Tables 1 and 2 from factor analysis; Table 3 from structural equation model) and significant at $p \leq 0.01$ indicating good convergent validity.

The indicators display solid discriminant validity in which all possible individual comparisons showed the correlations between indicators for a given construct to be higher than their corresponding correlations with indicators of other constructs (Fornell, 1992). Therefore, the indicators used to operationalize the constructs are appropriate for testing the hypothesized linkages in the full structural equation model.

To obtain a sufficient number of indicators for causal modeling and reduce the model’s complexity, we divided the exogenous food and ambiance scale into two and three parallel measures respectively based on an extract-eight factor solution for all exogenous variables. We then formed composite variables for these constructs in the model (Homer & Yoon, 1992). The latent construct, sensory, is

Table 2: Factor loadings and reliabilities for context measurement model.

Construct/Indicator	Factor Loadings	Reliability Analysis α	Percent of Variance Explained
Entertainment Interaction			
Animator interaction	0.872	0.793	0.828
Animator stunts	0.836		
Food			
Variety	0.888	0.930	0.74
Quality	0.878		
Desirability	0.877		
Freshness	0.860		
Quantity	0.835		
Display	0.821		
Beverage			
Beer	0.919	0.877	0.891
Full bar	0.896		
Seating			
Couch	0.888	0.849	0.869
Bar stools	0.877		
Sensory Design			
Interactive heads	0.819	0.914	0.750
Interactive masks	0.796		
Costumes	0.776		
Videos	0.736		
Interactive high-wire toys	0.722		
Photos	0.706		
Ambiance tent materials	0.627		
Ambiance music	0.611		
Ambiance lighting	0.531		

measure by three summated variables (passive special effects = photo, video, and costume; immersive special effects = heads, mask, and high wire; and ambiance = lighting, tent, and music). The latent construct, food, is measured by two summated variables (range = desirable, variety, and quantity; quality = quality, freshness, and display). Similarly, we divided the endogenous emotions scales into two parallel measures for each using the same technique. The latent construct, basic emotion, is measured by two summated variables (satisfaction emotions = relaxed, comfort, happy, and satisfied; fun emotions = entertained and amused). The latent construct, VIP emotion, is measured by two summated variables (sophisticated emotions = sophisticated, hip, privileged, and important; behind scenes = inspired, curious, and part of show). Multiple indicators in the structural equation analysis represented all other constructs.

STRUCTURAL EQUATION DATA ANALYSIS

LISREL 8 was used to examine the relationships between the experience design latent elements (entertainer interaction, food, beverage, and sensory), emotions,

Table 3: Parameter estimates for LISREL model.

Parameter	Unstandardized Estimate (standardized)	t-Value	Parameter	Unstandardized Estimate	t Value
$\lambda_{y1,1}$	— (2.71)		γ_{11}	1.01	3.90*
$\lambda_{y2,1}$	0.52 (1.40)	27.51*	γ_{21}		
$\lambda_{y3,2}$	— (2.95)		γ_{31}		
$\lambda_{y4,2}$	0.82 (2.41)	20.59*	$\gamma_{1,2}$	0.52	7.23*
$\lambda_{y5,3}$	— (0.85)		$\gamma_{2,2}$	-0.17	-1.89*
$\lambda_{y6,3}$	0.98 (0.73)	29.33*	$\gamma_{3,2}$	-0.10	-3.33*
$\lambda_{x1,1}$	— (0.73)		$\gamma_{1,3}$		
$\lambda_{x2,1}$	0.67 (0.49)	14.52*	$\gamma_{2,3}$		
$\lambda_{x3,2}$	— (2.52)		$\gamma_{3,3}$		
$\lambda_{x4,2}$	0.72 (1.82)	20.04*	$\gamma_{1,4}$	0.61	4.15
$\lambda_{x5,3}$	— (1.11)		$\gamma_{2,4}$		
$\lambda_{x6,3}$	0.74 (0.82)	12.01*	$\gamma_{3,4}$	-0.15	-2.88
$\lambda_{x7,4}$	— (0.97)		$\gamma_{1,5}$		
$\lambda_{x8,4}$	0.93 (0.90)	15.62*	$\gamma_{2,5}$		
$\lambda_{x9,5}$	— (1.97)		$\gamma_{3,5}$	0.07	1.91
$\lambda_{x10,5}$	0.87 (1.71)	16.81*	$\beta_{2,1}$	0.96	9.66*
$\lambda_{x11,5}$	0.68 (1.34)	15.74*	$\beta_{3,1}$	0.38	7.20*
			$\beta_{3,2}$	—	
χ^2	208.82		df	91	
<i>p</i>	0.13				
AGFI	0.90				
RMSEA	0.05				

AGFI, adjusted goodness-of-fit index; df, degrees of freedom; RMSEA, root mean square error of approximation.

*Significant paths at $p < 0.01$ for *t* values based on one-tailed test.

and loyalty behavior as shown in Figure 1. The η latent endogenous constructs in this model are emotions (basic and VIP) and loyalty behavior, and the ξ latent exogenous constructs are interaction factors, food factors, beverage factors, and sensory factors. The first measurement variable of each latent construct was specified as having a factor loading of $\lambda = 1$ in order to assign units of measurement to the unobserved variables.

Because of the hypothesis testing capability of LISREL, we could determine the likelihood that the relationship among the latent variables actually fit the relationship defined in the hypothesized model. We first analyzed the observed variable data to assess whether or not the model is correctly specified and then conducted a chi-squared likelihood test. An overall χ^2 goodness-of-fit test with a *p*-value greater than 0.05 and a χ^2 -value that is less than five times the degrees of freedom would indicate a correctly specified model (Jöreskog & Sörbom, 1989). Table 3 provides the results of the LISREL analysis for the VIP tent model. Here, LISREL is used to solve the structural equations and the maximum likelihood method was used to derive the parameter estimates.

Table 4: Direct, indirect, and total effects in LISREL model (standardized).

Paths	Descriptors		Direct	Indirect	Total	
γ_{11}	Interaction	>	Basic emotion	0.27	0.00	0.27
γ_{21}	Interaction	>	VIP emotion	0.00	0.19	0.19
γ_{31}	Interaction	>	Loyalty behaviors	0.01	0.30	0.31
γ_{12}	Food	>	Basic emotion	0.48	0.00	0.48
γ_{22}	Food	>	VIP emotion	-0.15	0.43	0.28
γ_{32}	Food	>	Loyalty behaviors	-0.31	0.53	0.22
γ_{13}	Beverage	>	Basic emotion	0.05	0.00	0.05
γ_{23}	Beverage	>	VIP emotion	0.05	0.04	0.09
γ_{33}	Beverage	>	Loyalty behaviors	0.04	0.04	0.08
γ_{14}	Seating	>	Basic emotion	0.22	0.00	0.22
γ_{24}	Seating	>	VIP emotion	0.07	0.19	0.26
γ_{34}	Seating	>	Loyalty behaviors	-0.16	0.21	0.05
γ_{15}	Sensory	>	Basic emotion	0.00	0.00	0.00
γ_{25}	Sensory	>	VIP emotion	0.09	0.00	0.09
γ_{35}	Sensory	>	Loyalty behaviors	0.16	-0.04	0.12
β_{21}	Basic emotion	>	VIP emotion	0.88	0.00	0.88
β_{31}	Basic emotion	>	Loyalty behaviors	1.21	-0.16	1.05
β_{32}	VIP emotion	>	Loyalty behaviors	-0.18	0.00	-0.18

Table 3 shows that all the parameters in the measurement model and 9 of 18 parameters in the structural path model are statistically significant at $p < 0.01$. The model has a χ^2 -value of 208.82 (degrees of freedom = 91) with $p = 0.13$. The adjusted goodness-of-fit index (AGFI) of 0.90 is a measure of the relative amounts of variances and covariances jointly accounted for by the model with values closer to 1 indicating a good fit. Another measure, the root mean square error of approximation (RMSEA) less than 0.05 would indicate a close fit (Browne & Cudeck, 1993). Thus, all measures indicate a close fit.

Looking at specific links in the structural path model, Figure 1 highlights the statistically significant paths with solid lines and the nonsignificant paths with dashed lines. Here, the relational context construct, interaction with animators, only contributes directly and significantly ($p < 0.01$) to basic emotion. The physical context items show mixed results. Food and seating contribute significantly to both basic emotion and loyalty behavior. Food is the only exogenous construct contributing to VIP emotion yet this is a negative relationship. However, beverages do not have significant direct contributions to any endogenous constructs. While the sensory construct contributes to loyalty, it has no significant contributions to either emotion constructs. Table 3 also shows the path estimates for all β coefficients (proposed links between emotions and loyalty behaviors). Here the basic emotion contributes directly and significantly to VIP emotion and loyalty behaviors but the data does not support a relationship between VIP emotion and loyalty behaviors.

Table 4 presents the direct, indirect, and total standardized effect between the independent variables and the dependent variables. Clearly, the strong direct effect relationship between basic emotion and VIP emotion creates indirect effects

between the context design elements, VIP emotions, and loyalty behaviors. Large positive indirect effects counter the negative direct effects of food and seating on loyalty behaviors and the negative effect of food on VIP behavior. Overall, interaction with performers has the largest total effect on loyalty followed by food and sensory design elements. The beverages and seating have only minor total effects.

Basic emotion plays a strong mediating role in the model according to the criteria outlined by Baron and Kenny (1996). Their criteria suggest that mediation is demonstrated when the predictors (i.e., interaction, food, and seating) is statistically related to the mediator (i.e., basic emotion) and the mediator is statistically related to the dependent variable (i.e., loyalty). According to this criterion, basic emotion is a mediator for most of the design variables, while VIP emotion has a statistically insignificant role as a mediator.

Thus, it appears H1a, the relationship between physical context variable and basic emotion is only partially supported for food and seating. H1b, the direct relationship between physical context variables and VIP emotions, is not supported and the only significant path between food and VIP emotions is a negative relationship. On the other hand, the total effect between these variables and VIP emotions is significant due to the mediating role of basic emotion. Similarly, H1c, the relationship between physical context variables and loyalty is only partially supported with significance for sensory elements and significant but negative for food and seating. Again, there is a significant total effect for food, seating, and sensory elements due to mediation by basic emotion variables.

We found support for the proposed relationships between relational context and basic emotions (H2a); and we found support with total effects but not the direct effect for the relationship between relational context (H2b) and VIP emotion and loyalty (H2c). Again, this occurs due to the mediating role of basic emotion. Finally, H3a and H3b, the proposed relationships between basic emotions and loyalty and VIP emotions, respectively, were supported. H3c, the proposed relationship between VIP emotions and loyalty behaviors, was not supported.

DISCUSSION AND IMPLICATIONS

This purpose of this article was to explore the relationship between different service elements designed to create enhanced experience and customer loyalty. A model was proposed and tested in a specific experiential service setting. However, as an exploratory exercise, many interesting results emerged that have implications for service managers and researchers. First, much of the previous empirical service operations research has focused on relating functional and attribute levels to overall assessments of customer satisfaction. For many services, loyalty behavior measures are more significant and are meaningful indicators of a firm's future performance. Consistent with Barsky and Nash's (2002) research, this study shows that the type of customer emotions evoked in a hospitality setting significantly influence loyalty behaviors. In this case, because basic emotion played a strong mediating role, all of the design variables affected loyalty behavior. The other relevant emotional construct, VIP emotions, played a largely insignificant role with only one significant yet negative relationship to food perceptions. Surprisingly, even though the tent

was specifically designed for a VIP experience, the corresponding emotion was irrelevant to loyalty behavior. This result merits further research in other VIP settings such as hotel concierge floors, airline first class, and casinos. In some cases, customers may be reluctant to admit status-seeking emotions or behaviors and a more comprehensive scale or alternative measurement approach may be appropriate.

Second, the results clearly show solid support for the link between relational elements and basic emotions. Relational elements strongly effected basic emotions in this case and this relationship became the strongest driver of loyalty behaviors. Many comments in the qualitative study supported this result with 23% of all guests mentioning interactions with the animators or clowns. This finding supports previous experience design theory where employees help to contribute in active participation rather than letting the guests passively observe. Additionally, by letting guests be part of a stunt, the animators help them immerse in the circus environment. Additionally, our findings support other hospitality studies where relational elements are often the most significant elements in explaining positive affect and loyalty behaviors (Gwinner, Grelmer, & Bitner, 1998; Hinkin & Tracey, 1998).

Third, we found mixed results between the different physical context items and emotions. While the food and seating contributed to one or both emotions, beverages and the sensory design elements did not have significant relationships with either emotion. As previously mentioned, 64% and 26% of the guests commented on food and beverages and sensory design, respectively, only the food contributed to both emotions while the sensory design contributed to loyalty behavior directly rather than emotions. The beverages had very little overall effect. As one would expect, the availability of seating positively contributed to basic emotions of comfort and relaxed. However, seating was negatively correlated with loyalty behaviors, which is counterintuitive. More seating that is available could represent a tent that was almost empty hence contributing to less excitement in the tent. This could detract from feeling important if few other VIPs attend. Additionally, we did not measure aspects such as style, seat comfort, layout (good for conversation or viewing skits), and other more experiential aspects of seating. And although we measure nine items related to sensory design, it would be possible to measure the more experiential aspects of special effects such as active engagement and immersion. Thus, both of these constructs require further exploration.

Clearly, these results have implications for service managers wanting to build customer loyalty through experience design. For any service, there are particular emotions that will drive loyalty behavior but the desired emotions may not be the ones that the company is currently evoking in customers through their service design. For example, the VIP tent designers believed that customer loyalty behavior was a function of customers feeling special and part of the show (VIP emotion). Thus, they invested in performers specific to the VIP tent and expensive “view behind-the-scenes” special effects. As it turned out, these guests cared more about comfort and fun (basic emotion), feelings evoked from interaction with the entertainers, quality and types of food, and sensory elements. Although the special effects appeared to have a direct and total effect on loyalty (not mediated through either emotion), it was not as important as interaction with performers and food

when considering the basic emotion mediation. This result has implications for determining how management focuses resources. In this case, management should allocate resources primarily at the animators and food. The more costly aspects of special effects, serving additional alcoholic beverages (beyond champagne), and the tent ambience were much less important because they did not contribute to basic emotion. In their comments, guests rarely mentioned the large and costly immersive effects. Adding a full bar and additional seating are the lowest priorities.

This study has implications for current service assessment and management. Most hospitality organizations are not measuring customer emotions. Instead, they rely on one measurement of satisfaction. As an alternative, experiential services should determine key emotions driving loyalty and then design and manage service processes that positively affect those emotions. For example, the priority of VIP tent management should be toward developing their relational context through hiring and training for all employees that can interact with the guests. Equally important is the consistent delivery and presentation of high-quality food through careful selection and training of caterers in the tour cities.

In the data collection reported here, the emotion response scales were very simplistic and of an exploratory nature. We chose a simple method similar to the PANAS scale (Watson et al., 1988) due to a lengthy survey. In addition, there were no negative emotions included for this context. Different services evoke different ranges of emotions (Richins, 1997). For example, the use of recreational services or products is usually pleasurable but medical services evoke both positive (i.e., comfort) and negative (i.e., worry or frustration) emotions. For some contexts, it would be equally important to know which service design elements could provoke negative emotions.

In conclusion, this exploratory study took a few steps toward understanding how different experience design elements can contribute toward emotional connection and loyalty behaviors. Future research work could focus on other types of service industries, different service design elements, and alternative emotions. Because measuring emotions is quite complex and challenging, there are many challenging opportunities available for both qualitative and quantitative perspectives. [Received: February 2003. Accepted: March 2004.]

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APPENDIX

Experience Design Factors and Measures

Exogenous	Endogenous
<p>Entertainment Interactions</p> <ul style="list-style-type: none"> Interactions with tent entertainers Entertainer stunts <p>Food</p> <ul style="list-style-type: none"> • Food range composite <ul style="list-style-type: none"> Availability of an adequate variety of food Availability of desired food types Food quantity composite: • Food quality <ul style="list-style-type: none"> Food quality Food freshness Display of food on carts <p>Beverages Bar</p> <ul style="list-style-type: none"> Availability of a full cocktail bar Availability of beer <p>Seating</p> <ul style="list-style-type: none"> Availability of couches Availability of bar style seats <p>Sensory Design</p> <ul style="list-style-type: none"> • Passive Effects Composite: <ul style="list-style-type: none"> Photographs of performers Costume displays from various shows Videos of backstage activities • Immersive effects composite <ul style="list-style-type: none"> Large head sculptures with special effects Giant mask with 3D effects High-wire suspended toys and props • Tent ambience composite <ul style="list-style-type: none"> VIP tent lighting VIP tent colors and materials VIP tent music and sound effects 	<p>Basic Emotion</p> <ul style="list-style-type: none"> • Satisfaction composite <ul style="list-style-type: none"> Comfort Relaxed Happy Satisfied • Fun composite <ul style="list-style-type: none"> Entertained Amused Pampered* <p>VIP emotion</p> <ul style="list-style-type: none"> • Sophisticated composite <ul style="list-style-type: none"> Sophisticated Privileged Important Hip or cool • Behind-the-scene composite: <ul style="list-style-type: none"> Inspired Curious Part of the show Excited* <p>Loyalty Behaviors</p> <ul style="list-style-type: none"> You would purchase the <ul style="list-style-type: none"> VIP package for your next show You would recommend the <ul style="list-style-type: none"> VIP experience to others

*Item dropped during exploratory factor analysis.

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