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**EXAMINATION OF THE PERCEIVED VALUE IN THE CULTURE INDUSTRY**

**ABSTRACT**

Providing value to the consumers is relevant to the business organizations, the society, and the consumers. In this sense, a strategic change is necessary within organizations, orienting management around the value perceived by the consumer, in order to carry out successfully a relationship strategy (Ravald and Gronroos, 1996; Rust et al., 2000). The first step for this consists of knowing what perceived value really is, how customers form their valuations, and how it can be measured in order to use it as an instrument of management.

The cultural infrastructures, the cultural activities, and the creative industries can be a major part of a region's attractiveness and a tool for its economic development. Besides, culture can be a source of the common identity, the shared values, and it influences the quality of life of the region's population.

The perceived value is the essential result of the marketing activities and is a first-order element in the relationship marketing. A number of studies in the marketing literature have focused on the customer perceived value but these did not pay attention to investigate the cultural services. The main objective of our exploratory research is to reveal the relationship between the perceived value and the purchase and the consumption of the cultural services.

Perceived value is an abstract concept with meanings that vary according to context. In marketing, the perceived value is typically defined from the consumer's perspective. In the literature, there are two main approaches to the conceptualisation of the perceived value. The first one defines the perceived value as a construct divided into two parts, one of the received benefits (economic, social, and relational) and another of the made sacrifices (price, time, effort, risk, and convenience) by the consumer (Grewal et al., 1998, Cronin et al, 2000). The second approach is based on a multidimensional construct of the perceived value (Woodruff, 1997, Sweeney and Soutar, 2001, Sánchez et al, 2006). This concept includes the functional dimension and the affective dimension, examining the consumer's purchasing behavior. We follow the approach of the multi-item measures for the development of the customer perceived value. In this sense we will make first step to develop the scale of measurement of the perceived value in case of the cultural activities, used previous scales namely SERVPERVAL developed by Petrick (2002) and GLOVAL developed by Sanchez et al. (2006) in the tourism sector.

This paper examines three specific questions: How do the consumers interpret the culture? How do the consumers evaluate the overall perceived value in cultural activities? What are the components that constitute the consumers' evaluation of the perceived value in the cultural services? In order to highlight these questions we carried out a qualitative study, six mini focus groups with adult consumers in a Hungarian Region. In this exploratory study, we utilised focus groups as our principal research method. The qualitative research is particularly useful to explore the consumers' opinions and to gain preliminary insights into the research phenomenon. We paid attention to the selection of the group members that different age's

persons got into the distinct groups and the residents from all of the county seats, the other cities, and villages represented. The consumers' education influences the attitude to the culture, the culture friendly or culture averse behaviour therefore we insisted particular the educational qualifications.

We found that culture is expressed in many different types on the one hand the classical cultural services and providers on the other hand the entertainment and to spend spare time with relatives, friends at home or out of home. Besides our results show that functional dimensions distinct from the affective ones. The affective dimension is divided into an emotional dimension and a social dimension. Based on this exploratory phase we developed an initial scale of measurement of the perceived value and we adapted the previous scales to the specific characteristics of the cultural sector. Our initial scale consist 44 items; 19 functional items, 16 emotional items, and 9 social items. The qualitative phase of our empirical research helps for preparing and conducting the quantitative research. Future quantitative study could result the reliability and validity of the perceived value scale including the components of the perceived value in case of purchase and consumption of the cultural services.

The most important conclusions of our qualitative study are that the customers have a holistic evaluation of the perceived value of the cultural services, and the functional expression appears clearly against the emotional ones relating to the contact personnel and the installations of the provider, and to the cultural product. In our paper, the post-purchase perceived value has been studied to measure the overall perceived value of the cultural activities where the consumer evaluates not only the consumption experience but also the purchase experience. Finally, we give the frame to the quantitative research.

A better understanding of these relationships can provide cultural managers insight into knowing consumers' experiences and behavioural intentions, and adjust their cultural services to meet the consumers' needs.

**Key words:** Perceived Value, Cultural Services, Focus Group, Functional and Affective dimensions

## **EXAMINATION OF THE PERCEIVED VALUE IN THE CULTURE INDUSTRY**

### **1. INTRODUCTION**

Providing value to the consumers is relevant to the business organizations, the society, and the consumers. From the consumer's point of view, they can appreciate the economic benefits (Peterson, 1995), obtaining a service better adapted to their needs, or additional services (Gwinner et al., 1998; Rust et al., 2000). Another type of benefits to the consumers is the social benefits arisen from establishing a relationship. Previous studies have shown that keeping a consumer can be up to ten times cheaper than attracting a new one (Heskett et al., 1990), so companies have to make efforts retaining the consumers, attempting to minimise

their migration. At the same time, the customers who are satisfied with the relationship generate a trust (Goodwin and Gremler, 1996).

In this sense, a strategic change is necessary within organizations, orienting management around the value perceived by the consumer, in order to carry out successfully a relationship strategy (Ravald and Gronroos, 1996; Rust et al., 2000). The first step for this consists of knowing what perceived value really is, how customers form their valuations, and how it can be measured in order to use it as an instrument of management.

Zeithaml (1988, pp. 14) has suggested that perceived value can be regarded as a "consumer's overall assessment of the utility of a product (or service) based on perceptions of what is received and what is given." The most common definition of the value is a value-for-money conceptualization. Other authors have also suggested that viewing value, as a trade-off between only quality and price is too simplistic (Bolton and Drew, 1991).

Since perceived value has been found to be an important indicator of the repurchase intentions (Petrick, 2002; Petrick et al, 2002; Woodruff, 1997) the providers could benefit from refined measures of the construct. Valid and reliable measures of perceived value would allow for comparison of value between service programs, and would allow individual providers the ability to identify the dimensions of perceived value in which they perform well or poor. Thus, the purpose of the current study is to develop a multidimensional scale for the measurement of the perceived value of a service.

In the last ten years, there have been important changes in the market of the cultural industry. The cultural business has undergone changes in the financing of the sector, changes in consumers' demand for services, technological changes, and the entry of new competitors from abroad. The cultural infrastructures, the cultural activities, and the creative industries can be a major part of a region's attractiveness and a tool for its economic development. Besides, culture can be a source of the common identity, the shared values, and it influences the quality of life of the region' population. There are significant differences in the structure of household annual expenditure among the EU member states due to the different economic, cultural development and specific features in lifestyle. The share of expenditure on recreation and culture is the most notable in countries with high living standards (Austria 12.6%, Sweden 13.3%), this main group accounts for 8.5% of the total expenditure in Hungary. (Hungarian Central Statistical Office, 2009).

The aim of present paper is to explore the value perceived by the consumer in the cultural sector. In this sense we will make first step to develop the scale of measurement of the perceived value in case of the cultural activities, used previous scales namely SERVPERVAL developed by Petrick (2002) and GLOVAL developed by Sanchez et al. (2006) in the tourism sector. Our paper is fundamentally structured in three parts. The first explains the concept of perceived value and its importance in relationship marketing. In the second part, the current research is presented. The final section sets out the conclusion of the study.

## **2. THEORETICAL BACKGROUND**

This section contains the various definitions of the perceived value that have appeared in the literature during the last two decades. Conceptualisations of the perceived value are also reviewed.

### **2.1. Definitons of the Perceived Value**

Perceived value is an abstract concept with meanings that vary according to context. In marketing, the perceived value is typically defined from the consumer's perspective. The customer perceived value is usually defined in services marketing literature as "The customer's overall assessment of the utility of a product based on perceptions of what is received and what is given" (Zeithaml, 1988. pp. 14.). According to the definition, the perceived value is based on the customers' experiences and seen as a trade-off between benefits and sacrifices (Flint et al., 2002, Grönroos, 2000) or between the quality and the sacrifices (Monroe, 1990, Ravald and Grönroos, 1996), which can be divided into the monetary and the psychological sacrifices (Dodds and Monroe, 1991). The sacrifices have originally included primarily the monetary sacrifices such as price and acquisition costs, but they have been extended to include also perceived non-monetary price and the risk of the poor performance (Liljander and Strandvik, 1993, Monroe, 1990). However, different definitions of the perceived value seem to display a variety of meanings (Woodruff, 1997, pp. 141.). Moreover, such definitons are developed according to the changes in the consumers' behaviour. Cravens and Piercy (2003, pp. 14.) argue that perceived value consists of "the benefits and costs resulting from the purchase and use of the products". Another definition of the perceived value (Iglesias and Guillen, 2004. pp. 374), suggest that perceived value represents "an exchange of what is received and what is given". Keller (1998, pp. 178) is of the opinion that "consumers combine quality perception with cost perception to arrive at an

assessment of the perceived value". We collected definitions from different authors concerning the customer perceived value. These definitions are summarized in Table 1.

**Table 1. Definitions of the Perceived Value**

## **2.2. Conceptual Framework of the Perceived Value**

In the literature, there are two main approaches to the conceptualisation of the perceived value. The first one defines the perceived value as a construct divided into two parts, one of the received benefits (economic, social, and relational) and another of the made sacrifices (price, time, effort, risk, and convenience) by the consumer (Grewal et al., 1998, Cronin et al, 2000). According to the definition by Zeithaml (1988), the perceived value arises from the personal comparison of the obtained benefits and the made sacrifices. Consequently this concept is highly subjective and personal one (Parasuraman et al, 1985). Besides, it is a utilitarian perception, which contains the components of the benefits and the sacrifices of the consumers. The benefit component that a consumer receives from the purchase includes the perceived service quality and the psychological benefits (Zeithaml, 1988). The sacrifices are the monetary and the non-monetary components: price, time, energy, effort, inconvenience. Thus for the consumer to purchase the service or to purchase it again it has to be delivered with value either by incorporating benefits or by reducing the sacrifices.

The second approach is based on a multidimensional construct of the perceived value (Woodruff, 1997, Sweeney and Soutar, 2001, Sánchez et al, 2006). This concept includes the functional dimension and the affective dimension, examining the consumer's purchasing behaviour. The functional value is determined by the rational and economic valuations of the consumers, and the service quality forms this dimension. The affective dimension is divided into an emotional dimension and a social dimension. Authors (Sheth et al, 1991) deal with the multidimensionality of the perceived value and recognize the cognitive and affective aspects. Sheth (1991) identified five dimensions of the value concept: social, emotional, functional, conditional and epistemic. They defined the functional value as a perceived utility of the service attributes. The emotional value consists of the feelings or the affective states generated from the experience of the consumption. The social value is the acceptability at the level of the individual's relationships with his social environment. The epistemic value is the capacity of the service to surprise arouse curiosity or satisfy the desire for knowledge.

Finally, the conditional value refers to the situational factors such as illness or specific social situations (Sheth et al, 1991). In a later study, Sweeney and Soutar (2001) did not consider the epistemic and conditional dimensions. The conditional value was omitted because it arises from the situational factors, whereas the epistemic value was left out because the surprise aspect might only be apparent for hedonic products. These authors reduced the five initial dimensions to three: functional value, social value and emotional value, and they designed a scale of measurement of the value known as PERVAL. Based on the work of Zeithaml (1988) the authors divided the functional value into quality and price. These two components have different affects on the perceived value for different consumers. Consequently, the perceived value scale comprised four dimensions: quality – performance, price – value for money, emotional value and social value. This scale was tested based on the consumers' perceptions of consumer durable goods in a retail purchase situation to determine what consumption values drive purchase attitude and behaviour. In different choice situations the researchers can investigate the consumers' decision relating specifically to the perceived utility of a choice at buy level (buy or not buy), product level (product type A or product type B) or brand level (brand A or brand B). Their value construct was validated through the variety fields including economics, social and clinical psychology.

Some authors (Sánchez et al, 2006) developed a scale of measurement of the post-purchase perceived value (24 items) called GLOVAL in the tourism sector. This scale includes six dimensions of the perceived value. Four of them correspond to dimensions of the functional value: functional value of the establishment, functional value of the contact personnel, functional value of the service quality and functional value price. The two remaining dimensions refer to the affective dimension of the perceived value: the emotional and social value.

According to Petrick (2002), the dimensions of what the consumers receive from the purchasing services include the quality, the emotional response, the reputation obtained from the services, the monetary price, and the behavioural price. The SERV PERVAL scale was developed by Petrick (2002) investigated to the leisure services among American consumers and was applied in other studies (Petrick, 2004.)

From the literature, it is evident that authors who use the concept of value as a multidimensional one agree that two dimensions can be differentiated: one of a functional character and another emotional or affective. The factors in the functional dimension include

value for money, versatility, (Sweeney et al, 1999), service quality (Sánchez et al, 2006), non monetary sacrifices (Sweeney et al, 1999, Petrick, 2002) and price (Sweeney and Soutar, 2001, Petrick, 2002). At the same time, the affective dimension contains the feelings or emotions generated from the services. (Table 2.)

### **Table 2. Dimensions of the Perceived Value**

In addition, many studies have concluded that service quality positively affects the perceived value (Cronin et al, 2000, Petrick, 2002, Sanchez, 2006). The connection between the perceived value and the consumer satisfaction or future intentions debated in the service marketing literature. The literature seems to suggest that satisfaction depends on the perceived value (Anderson et al, 1994), and the future intentions are determined in part by perceived value. However Sanchez et al (2006), Sweeney and Soutar (2001) argue that perceived value is a positive predictor of the consumer satisfaction. Bolton and Drew (1991) link the repeat purchase intentions to the perceived value in their study of continuous telephone service. They have found that the service quality is a direct antecedent of the perceived value, which in turn is a direct driver of the purchase – repurchase intentions. Previous empirical results indicate that consumers' favourable behavioural intentions are positively influenced by their perceptions of the value (Grewal et al, 1998, Petrick 2002, Zeithaml, 1996). Moreover empirical findings (Oh, 2000, Cronin, 2000) point out that behavioural intention is a consequence of the satisfaction.

## **3. CURRENT RESEARCH**

We introduce our research is divided into four parts. First, we look over the consumption construction of the cultural activities in Hungary. Second, we formulate the topical questions. Next, there come methodology of empirical study, and our results.

### **3.1. Consumption of the Cultural Services in Hungary**

In general, the empirical studies analyse the cultural consumption based on the level of the person and the household (Bukodi et al. 2006, Gfk Hungary, and TÁRKI, 2008). These studies focus the temporal change, the intensity of different type of the cultural activities and concentrate the main differences explained from social and wealth status.

In case of the household, we have to emphasize the impact of the urbanization grade from the place of residence point of view. The households in capital and county seat are above the average, but the households in villages are below the average in point of the cultural products. In the personal consumption, the differences on the score of the place of residence are considerable. In case of the personal cultural consumption we can take into account the differences between the inside (at home) and outside (out of home) cultural activities. According to the data (Bukodi et al, 2006) the outside cultural activities are dependent on the consumers' ages. The persons with 31-40 years of age most go to the movies, theatre, concerts and the outside cultural activities are decreasing late in life, people follow domesticity. Besides, the consumers' consumption of the cultural products is increasing to advance up on the educational levels. Authors conclude that in Hungary the cultural consumption has a significant relationship with the social status, the education level, the occupation, and the income. Therefore, the consumers' cultural lifestyle is associated in the dimensions of the social status (Table 3).

**Table 3. Frequency of the cultural activities per one consumption unit by the social-economic characteristics of the reference person in Hungary**

The authors acknowledge that lifestyle of Hungarian population determines its consumption (Gfk Hungary and TÁRKI, 2008). The elite consumers purchase more expensive and pre-organization required cultural services. At the same time the middle cluster prefer the simple easy accessible cultural activities that need least resources. There are in special situation the hedonist young people because they are the first place in the consumption of the simple and easy accessible culture, but they are above the average of the high quality and expensive culture supposedly due to the university lifestyle. They differ from the "low cluster" who rejection the high quality culture.

In all fields from trade to culture, we see the rise of network relationships between organizations, groups, and individuals. Moreover, the rise in cross-border communication will also erode the operational authority and the competence of the nation. Experts' opinions vary as to whether this development is negative or positive. The digitalisation of the culture is an ongoing process with which all cultural organisations are confronted. Nowadays the culture is a visual one owing largely to the dominance of television, film, and advertising.



Researchers oppose TV watching to the cultural activities carried out of the consumer's house and they found that five-six percent of the population not at all watch TV programs. They found that place of residence and the occupation influence the average length of time to watch television on workday and at weekend. The frequency of TV watching is above the average in county seat and the non-workers less watch television on any days of the week than the workers. The results show that relationship between the watching television and the age is formed U shape on workdays under 30 years of age and older than 60 years watch much more television. At the same time, the middle aged fall into line with the seniors at weekends. The study found that consideration the length of time to watch TV is decreasing along the hierarchy basic – middle – high education.

Recent study (Csepeli – Prazsák, 2008) oriented to explore the relationship between the Internet and the culture at Hungarian Internet users. According to their results, there is association the kind of culture understanding, the frequency of Internet usage, the mode of the Internet usage, and the supposed impact of the Internet on the culture. These authors recognized four clusters based on the culture understanding: popular culture approach cluster, high culture approach cluster, cultural nihilistics cluster, and heterogeneous culture approach cluster. The consumers with popular culture approach and with heterogeneous culture approach put more significance down to the online activities than the consumers with high culture understanding. In virtue of the attitude to the Internet it was established a new variable. They found two groups, first is the net-citizens who rarely use Internet and they do not apply much services, second the net-tocrats who often apply it and are widely used. The results show the consumer the more positive impact of the Internet on the culture thought the more comprehensive about the culture. They conclude that the relationship between the Internet and the culture not so problematic for the Internet users than other people think about it.

In order to explore the refined structure of the cultural consumption we have to assign the further direction in this paper.

### **3.2. Research Questions**

In regards to services the repurchase intention and the consumer loyalty is often predicted solely by measures of the consumer satisfaction and the service quality (Petrick, 1999). Further, just because a consumer is "satisfied" with a service, does not necessarily mean the service is a good value. It is quite possible a consumer who is very satisfied with a service, may consider it a poor value if the costs for obtaining it are perceived to be too high. On the

contrary, a moderately satisfied consumer may find a service to have good value, if they believe they receive good utility for the price paid. Zeithaml (1988) argued that some consumers perceive value when there is a low price; others perceive value when there is a balance between the quality and the price. Thus, the components of perceived value might be differentially weighted for different consumers.

Our research aims to explore the post-purchase perceived value of the cultural activities.

Research questions are following:

- How do the consumers interpret the culture?
- How the consumers evaluate the overall perceived value in cultural activities?
- What are the components that constitute the consumers' evaluation of the perceived value in the cultural services?

If we understand in depth, what perceived value is we will be able to relate it to other important variables in the management of the consumer relations?

### **3.3. Methodology of our Research: Qualitative Phase**

In this exploratory study, we utilised focus groups as our principal research method. The qualitative research is particularly useful to explore the consumers' opinions and to gain preliminary insights into the research phenomenon. For example, Sweeney et al. (2001) used six focus groups to discuss the consumers' ideas and opinions held about the consumption value. Different products (clothing and durable goods) were used to stimulate the participants' thinking in different directions.

In April of 2010, we conducted six mini focus groups among the adult consumers in a Hungarian Region. We decided for applying the mini focus group because it can cover the dynamics of the group interview by active participation of the four-five members in the conversation. In addition, we considered important aspect from the research topic front of view to establish the homogenous groups in which it is a little social difference and the group members speak their mind ahead of the attendance. Besides, the practical consideration assisted the mini focus group. In general, it was very hard to make an appointment for the group interviews because of the group members' work. Furthermore, the mini focus group was favorable for the moderator because the conversation and the group members' reactions could be managed, controllable, and there was understood the process of the creation of the individual opinion.

We determined the target population for the selection of the group members, we examined the consumer's perceived value associated with the cultural services in one region (Western Transdanubia) west part of Hungary. The limits of time and financial accounted for the narrowing of our primary research. We relied on the broader surroundings in case of the asking for the group members of the six mini focus groups and we took the contact with them by informal way. We composed an interview guide for the conducting of the small group conversation and I personally carried out them in the interest of standardized construction. We summarized the demographical features of the members of six focus groups in Table 4.

#### **Table 4. Group members of the focus groups by Demographics**

We paid attention to the selection of the group members that different age's persons got into the distinct groups and the residents from all of the county seats, the other cities, and villages represented. The consumers' education influences the attitude to the culture, the culture friendly or culture averse behaviour therefore we insisted particular the educational qualifications.

### **3.4. Qualitative Research Results**

Because of lacking research about the perceived value in the cultural industry, it seems necessary to complete the theoretical review with a qualitative research.

The topic of the focus group interviews can compartmentalize three main sections these are the following:

- The meaning and the role of the culture is in the life of the group members
- The aspects of the evaluation and the decision are in the consumers' cultural activities
- The impact of the cultural activities is on the group members and the values associated with cultural services

First, the focus group members were asked some questions to discover the concept of the culture in their life. The first thing thought of a hearing the word "culture": theatre, museum, exhibition, cinema, library, performance, entertainment, recreation in high standard, talking with people of different cultures, chatting evenings, wine taster, self-education, concert, folks art program, dancing party, reading, religion. These words show that culture is expressed in many different types on the one hand the classical cultural services and providers on the other hand the entertainment and spend spare time with relatives, friends at home or out of home.

After then we collected information about the most important culture related activities of the group members; besides the date and occasion, they met first with them.

Next consumers were asked which factors influence their culture related activity. The group members' answers have resulted more main factors: time, money, accessibility, age, season, company, transport modalities, school, and hobby. There were two opposite opinions about the time: "Spare time, work – he has opportunity in the evenings and over the weekend." "There is time for that she wants." In general, the money is important for the consumers: "...principally the price, circumstances, and the purpose determine..." "It is not cheap the high standard culture." One person lives in a town where there is not good theater; other person lives long distance from the theater of the town. At the same time that lives in big town, there are more opportunities. As seniors, pensioners do not travel too far. Most of them do not like to relax alone; they go with her family, or friends. Some of them spend their spare time solo or in society, too. The pupils often have to collect themes for homework in library.

We asked the group members to speak about the aspects taken notice for evaluation the different cultural services. The most important is the price (student boy, pensioner), the quality, the quality-price ratio of the cultural service, worth the money, comfort, personnel attitude, personnel is nice, friendly, polite, helpful and do its work well, reputation, reliability. The reputation is fairly important because it contributes the confidence, the person who received and the creation that appreciated at the given industry, their cultural services appropriate. The discount is not important, no object for some of group members. The different cultural activities were used in each focus group to stimulate participants thinking in their evaluation process. The consumers make an overall post purchase evaluation taking into account features relating both to the cultural product and to the provider that delivered it. Besides, they evoked positive and negative experiences on the score of their purchase. In this phase of our research, we revealed the consumers' opinions about the consumption value. It became clear why the participants valued a cultural activity a greater range of the value items. Items of the value generated from the attributes of the cultural product and the cultural corporation. The consumers were asked why these attributes were important and made benefits for them in cultural activities.

In order to explore the emotional expressions we encouraged the participants told us how the cultural activities had an effect on them. The focus group members told about their feelings, experience ("pleasure, filling up with knowledge, energy for daily program, splitting from the

weekday, after work we can do another thing, and one mention repeatedly through years, appreciation, it is a high feeling”) and social environment (“to participate on programs give opportunity to meet and to talk to friends”). After the positive experience the emotional affection for one evolves, the consumers like and come back; they like to go to the habitual places where they are known.

The results of our qualitative study denote that the consumers value all elements of the cultural activities, which influence on their decision and consumption experience. This approach confirms the experiential nature of the cultural services and the perceived value. The post-purchase perceived value evolves after the decision to purchase of the cultural service and the consumption of it. Satisfaction with most of the parameters to the cultural service enhances the repetition but does not guarantee it. We conclude that consumers have a holistic evaluation of the perceived value to the cultural services and the functional dimensions distinct from the emotional ones. Among the functional dimensions, we can identify the quality of the cultural service, the price of the cultural service, the non-monetary sacrifices, equipment of the cultural provider, and professionalism of the contact personnel. The emotional dimensions contain the behaviour of the contact personnel, the consumers’ feeling to the cultural provider, and the affects of the cultural service. Finally, the community and the reputation are to the social variable.

Based on this exploratory phase we developed an initial scale of measurement of the perceived value. Besides, we applied SERV-PERVAL scale developed by Petrick (2002) and GLOVAL scale validated by Sanchez et al. (2006) to measure the overall perceived value in tourism sector. We adapted the previous scales to the specific characteristics of the cultural sector. Our initial scale consist 44 items; 19 functional items (five relating to the cultural provider equipment, five relating to the cultural service quality, four relating to the price of cultural service, five relating to the professionalism of personnel), 16 emotional items (four relating to the cultural provider, eight relating to the contact personnel, four relating to the cultural service), and 9 social items (five relating to the provider, four relating to the cultural service).

The qualitative phase of our empirical research helps for preparing and conducting the quantitative research. Following the appropriate method, we make a judge to refine the initial scale of measurement of the perceived value in the cultural activities. We ask experts of service marketing and master students on marketing course to evaluate the items obtained

from the focus groups and adopted scales. The target population of our quantitative research is consumers participated in cultural activities more than 18 years of age in two Hungarian regions. One region is situated in the middle of our country and the other one is in west part of Hungary with many cultural organizations. The planned sampling method is random to use quotas for towns and villages and stratified by age. We have to formulate the hypotheses to our research questions. After this, we construct the questionnaire and make a pre-test to ensure the content validity of the perceived value scale.

## **Summary**

In Hungary, the majority of families primarily decreased the cultural expenses in consequence of declining the living conditions. It was contributed to this that the prices of the cultural services run high because of the operational costs. Besides the structure of the cultural consumption was changed but there remains a need for experiencing an exhibition, a live performance by a symphony orchestra, or by a theatrical company.

Three research questions were stated at the beginning of this research. We re-examine these questions in light of the results from our survey.

### *1. How do the consumers interpret the culture?*

The results highlight that culture is expressed in many different types from the high quality culture to the low cost cultural programs in the consumers' life. Besides, we recognized the most popular cultural activities of the consumers.

### *2. How the consumers evaluate the overall perceived value in cultural activities?*

In our paper, the post-purchase perceived value has been studied to measure the overall perceived value of the cultural activities where the consumer evaluates not only the consumption experience but also the purchase experience. The consumers make an overall post purchase evaluation taking into account features relating both to the cultural product and to the provider that delivered it.

### *3. What are the components that constitute the consumers' evaluation of the perceived value in the cultural services?*

Our initial scale considers the perceived value of the service acquired, together with the perceived value of the provider equipment and of the provider personnel. The scale takes into consideration functional and affective aspects to measure the overall perceived value. The functional aspects include valuations of the equipment, the contact personnel, the quality of the cultural service and the price. The affective dimension is divided into an emotional dimension (feelings) and a social dimension.

Future quantitative study could result the reliability and validity of the perceived value scale including the components of the perceived value in case of purchase and consumption of the cultural services and understand how the consumers evaluate the overall perceived value

In cultural product context, satisfaction is a comparison of the pre-purchase expectations and the post-consumption experiences. The perception of the cultural product quality and value affect satisfaction furthermore the satisfaction influence the consumer' behavioral intentions. A better understanding of these relationships can provide cultural managers insight into knowing consumers' experiences and behavioral intentions, and adjust their cultural services to meet the consumers' needs.

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**Table 1. Definitions of the Perceived Value**

Definition	Author(s)
The customer's overall assessment of the utility of a product based on perceptions of what is received and what is given	Zeithaml, 1988. pp. 14.
A tradeoff between the quality or benefits they perceive in the product relative to the sacrifice they perceive	Monroe, 1990.

by paying the price	pp. 46.
Consumer choice is a function of multiple consumption values. These are functional, social, emotional, epistemic and conditional value. The consumption values make differential contributions in any given choice situation. The consumption values are independent.	Sheth et al., 1991. pp. 160.
A customer's perceived preference for and evaluation of those product attributes, attribute performances, and consequences arising from use that facilitate (or block) achieving the customer's goal and purposes in use situations	Woodruff, 1997. pp. 142.
The consumer's overall assessment of the utility of a product based on perceptions of what is received and what is given	Sweeney, 1999.
The customers' assessment of the value that has been created for them by a supplier given the trade-off between all relevant benefits and sacrifices in a specific use situation	Flint et al, 2002.. pp. 171.

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Source: author

**Table 2. Dimensions of the Perceived Value**

Dimensions	Author(s)
Functional, emotional, conditional, social, epistemic	Sheth et al, 1991.
Functional, emotional	Grönroos, 1997.
Quality, price, acquisition, transaction	Grewal et al, 1998.
Functional-quality, functional-price, emotional, social PERVAL	Sweeney and Soutar, 2001.
Quality, monetary price, behavioral price, emotional, Reputation SERV-PERVAL	Petrick, 2002.
Functional, emotional, social GLOVAL	Sanchez et al, 2006.

Source: author

**Table 3. Frequency of the cultural activities per one consumption unit by the social-economic characteristics of the reference person in Hungary**

Social-economic characteristics	Number of the cultural activities in the past 12 months (occasion)				
	Movie	Library	Theatre	Museum	Concert
Gender					
Male	6.4	11.6	3.4	2.8	2.6
Female	12.0	8.2	2.9	2.4	2.4

Place of residence					
Village	5.7	11.7	2.2	2.0	2.9
Town	5.7	14.7	2.8	2.8	2.6
County seat	5.1	11.1	3.4	2.6	2.5
Capital	7.4	8.7	3.8	2.9	2.0
Age					
30 age or under 30 years of age	7.5	13.3	3.1	2.5	2.1
31-40 years of age	4.2	8.7	4.2	3.0	3.7
41-50 years of age	3.4	10.2	2.7	2.4	2.0
51-60 years of age	2.6	10.2	2.7	2.5	2.3
61-70 years of age	1.9	12.2	2.6	2.4	2.4
71 years of age or older	1.2	19.7	2.5	2.1	2.8
Education					
Below primary level	1.4	13.3	1.7	1.4	x
Primary education	6.4	12.2	2.7	2.5	2.3
Vocational education	4.8	7.2	2.0	1.9	3.2
Secondary education	7.8	9.3	3.3	2.5	2.0
Grammar school	5.8	14.0	2.9	2.3	2.2
College level	4.7	11.1	4.0	3.0	2.5
University level	5.7	18.8	4.9	4.4	2.9
Occupancy					
High-middle managers	4.6	10.1	3.0	2.2	2.1
Professionals	4.1	19.5	4.5	4.2	3.1
Clerks	5.9	8.0	3.1	2.5	2.5
Sole proprietorship	5.6	11.0	3.8	2.9	1.4
Skilled workers	5.0	5.3	2.1	2.2	3.1
Unskilled workers	4.3	8.6	1.9	1.7	1.8
Agricultural workers	6.4	7.3	2.6	2.1	1.4

Source: based on: Bukodi E.-Róbert P.: Wealth status – cultural consumption, 2006. TÁRKI

**Table 4. Group members of the focus groups by Demographics**

Age groups	Place of residence		
	Population of county seat	Population of other towns	Population of villages
Young aged	1 group secondary and high school	1 group primary and secondary school	
Middle aged	1 group secondary and high school		1 group secondary and high school
Senior		1 group secondary and high school	1 group secondary and high school

Source: author