Exploring the Factors Influencing Audience Satisfaction At Contemporary Art Exhibitions: A Case Study from a Private University in Sichuan, China

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Abstract

Purpose: The study investigates the impact of utilitarian experience value, hedonic experience value, emotional value, social value, perceived value, aesthetics perceived quality, entertainment perceived quality, escapism perceived quality, education perceived quality on audience satisfaction. **Research design, data, and methodology:** The research employed the Index of Item-Objective Congruence (IOC) for validity and a Cronbach's Alpha in a pilot test (n=30) for reliability. 240 valid responses from students in a private university in Sichuan were analyzed by multiple linear regression to verify the significant relationship between variables. Following this, 40 students underwent a 13-week Intervention Design Implementation (IDI). Afterward, the quantitative results from post-IDI and pre-IDI were analyzed in the paired-sample t-test for comparison. **Results:** In multiple linear regression, the study revealed that utilitarian experience value, hedonic experience value, perceived value, aesthetics perceived quality, and education perceived quality have a significant impact on audience satisfaction, while emotional value, social value, entertainment perceived quality, and escapism perceived quality has no significant impact on audience satisfaction. Finally, the results from the paired-sample t-test for comparison demonstrated significant differences between the post-IDI and pre-IDI stages. **Conclusions:** This research endeavors to provide exhibition planners with better services and theoretical and data support, such as developing a simpler, easier-to-operate, and more accurate audience satisfaction test system or providing more choices and references for the curation of subsequent contemporary art exhibitions.

Keywords: Contemporary Art, Exhibition, Audience Satisfaction, Intervention Design Implementation

JEL Classification Code: I23, J28, L2

1. Introduction

People's demand and interest in art have gradually increased with society's progress and the improvement of people's living standards, and Chinese contemporary art exhibitions have become important cultural events. Contemporary art exhibitions are increasingly influential (Cacovean et al., 2021)

However, at the same time, people's life structure is faster, and audiences are generally less patient when visiting exhibitions carefully. Contemporary art exhibitions are difficult to understand, and fewer and fewer people will come to see the exhibition on-site. It is difficult for the art museum to determine the exhibition's focus. Past research lacks an analysis of the factors influencing audience satisfaction with exhibitions that are in line with the current (Lee, 2020).

This study is important because the analysis and recommendations will be useful for art museums holding contemporary art exhibitions. This research can provide exhibition planners with better services and theoretical and data support, such as developing a simpler, easier-to-operate, and more accurate audience satisfaction test system or bringing more choices and references for subsequent

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contemporary art exhibitions. Based on this study's pre- and post-intervention implementation, art museums or related institutions and schools can provide course services on contemporary art, thereby improving the audience group and audience satisfaction with contemporary art exhibitions.

The primary objective of this study is to contribute additional empirical evidence about the determinants of audience satisfaction with contemporary art exhibitions offered by art museums and galleries in Southwest China. This research aims to provide valuable insights and serve as a foundation for future reference and scholarly investigations in this field. Previous studies on art exhibitions have mainly focused on traditional art and museum management, and few articles have studied the factors of audience satisfaction with contemporary art exhibitions in Southwest China. This article will combine previous literature to construct a new research framework through the study of Utilitarian Experience Value, Hedonic Experience Value, Emotional Value, Social Value, Perceived Value, Aesthetics Perceived Quality, Entertainment Perceived Quality, Escapism Perceived Quality, Education Perceived Quality and the impact of Audience Satisfaction to serve more art curators and superintendent who curating contemporary art exhibitions from art museums, galleries and this type of art exhibition platform.

2. Literature Review

2.1 Audience Satisfaction

The concept of Satisfaction was introduced by Rust and Oliver (1994) as an evaluation of emotion, reflecting how much the audience believed that using a specific service may evoke positive feelings. In the study of Vesci et al. (2020), Satisfaction refers to audiences' evaluation of their total or overall experiences involving functional and emotional aspects and all kinds of experiences at a museum. Cacovean et al. (2021) pointed out that Satisfaction is an extremely relevant concept in marketing as it can influence future intentions and behavior towards products and services. Therefore, cultural organizations are increasingly committed to satisfying their customers by augmenting their offers with additional services (Hume & Sullivan Mort, 2008). Audience satisfaction is the overall concept of evaluating an exhibition. The level of audience satisfaction can be measured based on information, system, and aesthetic qualities (Samsuddin et al., 2022). In this study, audience satisfaction mainly includes five values (Utilitarian Experience Value, Hedonic Experience Value, Emotional Value, Social Value, Perceived Value) and four perceived qualities (Aesthetics, Entertainment, Escapism, Education).

2.2 Utilitarian Experience Value

Utilitarian value is an overall assessment (i.e., judgment) of functional benefits and sacrifices. This article refers to an overall evaluation of the functional benefits of the museum visit (Overby & Lee, 2006). Utilitarian value incorporates more cognitive aspects of attitude, such as economic "value for the money" (Zeithaml, 1988) and judgments of convenience and time savings (Jarvenpaa & Todd, 1997; Teo, 2001). For museums, this means that they provide not only the artworks themselves but also educational resources, interactive experiences, and research opportunities, all of which constitute the functional benefits of a museum visit.

Consumption of artistic products can sometimes serve utilitarian purposes such as investing in the arts, gaining cultural capital, or social prestige (Uusitalo, 2008). Since utilitarianism looks to maximize the best for the most people, a utilitarian would look at the expanded capabilities and educational opportunities resulting from museum inclusion and how many people they can affect (Parsons, 2022). Kirchberg and Tröndle (2012) conclude that the effects of the visit experiences are always some utilitarian measures of post-visit satisfaction and reward consequences, either cognitive or emotional. Consequently, the following hypothesis is formulated:

H1: Utilitarian experience value has a significant impact on audience satisfaction.

2.3 Hedonic Experience Value

Hedonic value is related to the emotional experience (Jackson et al., 2011); hedonic value reflects visitors' emotional responses, such as enjoyment and playfulness; it comprises pleasure and curiosity (Scarpi et al., 2014). In the museum context, the hedonic visitor desires pleasure from a museum visit experience (Hyun et al., 2018). They hope to enrich their emotional world by interacting with various exhibits, participating in interactive projects, and experiencing a unique atmosphere. Therefore, hedonic experience has become one of the important determinants of museum visit satisfaction. This evaluation not only depends on the quality of the exhibits, the level of explanations, and the comfort of the environment but is also closely related to the personal expectations and needs of the tourists. When visitors' expectations are met, they feel happy and satisfied, thus highly rate the museum experience.

Zhou and Urhahne (2017) thought hedonic value is the primary determinant of satisfaction with the museum experience. Hyun et al. (2018) found that hedonic value accelerates visitor satisfaction and promotes visitor loyalty more than utilitarian value in art museums. Zhou and Urhahne (2017) found the salience of emotions in understanding audience responses to hedonic services.

Russell (2003) found that titles and descriptions increase the perceived meaningfulness of abstract and semi-abstract paintings and affect their hedonic value. The hedonic and utilitarian measures are distinct (i.e., they capture different information), but they are correlated through a relationship to a common higher-order construct (Voss et al., 2003). Consequently, the following hypothesis is formulated:

H2: Hedonic experience value has a significant impact on audience satisfaction.

2.4 Emotional Value

Emotional Value indicates the utility derived from feelings or affective states (Lee, 2020). The seeking of emotional arousal is a major motivation for consuming certain product classes, including art (Hirschman & Holbrook, 1982). Emotional Value is "the fun, enjoyable, positive feeling and emotional responses." Emotional Value is related to various affective states, which can be positive (for example, confidence or excitement) or negative (for example, fear or anger) (Sánchez-Fernández & Iniesta-Bonillo, 2007). An alternative acquires emotional Value when associated with specific feelings or when precipitating or perpetuating those feelings. Emotional Value is measured on a profile of feelings associated with the alternative (Sheth et al., 1991).

A positive pleasure factor will foster the increase of an already existing satisfaction level. "Pleasure" is a self-referential emotional factor that amplifies the satisfaction level gained early during the visit (Kirchberg & Tröndle, 2012). Emotional Value was found to positively affect overall Value, a significant antecedent of satisfaction (Kim & Park, 2017). The results from Yang et al. (2014) showed that emotional Value and quality value had the strongest positive influences on travelers' satisfaction. The presence of emotional Value can help a company create strong bonds with its customers. Suppose there is no emotional value in a relationship. In that case, there is effectively no relationship, or at best, a transactional and momentary relationship that the customer could walk away from at any time (Yang et al., 2014). Emotional Value is an important part of customer perceived value, and it greatly influences company reputation and customer satisfaction (Peña et al., 2013). Consequently, the following hypothesis is formulated:

H3: Emotional value has a significant impact on audience satisfaction.

2.5 Social Value

Social value (enhancement of social self-concept) shows the utility derived from the product's ability to enhance social self-concept (Lee, 2020). Art exhibitions can provide a sense of social identity, allowing visitors to feel connected to a certain social group or culture while appreciating art. This connection may be based on shared interests, values, or recognition of a certain artistic style. Sweeney and Soutar (2001) concluded that consumers evaluate products also in terms of the social consequences of what the product communicates to others (social value). This social value comes from association with a specific social group or cultural image. It may be positive, such as being associated with a group of high-end art lovers, or negative, such as being associated with certain art forms not recognized by the mainstream. People express their social identity and lifestyle by participating in certain art exhibitions. This choice not only reflects personal aesthetic preferences but may also reflect a sense of belonging to a social group or an attempt to establish new social connections.

It would not be possible to understand the behavior of tourists without incorporating affective components, especially social value (Sánchez et al., 2006). Audiences have derived more value from their emotional, social, and relational experiences than from the functional instrumental side of the visit service provided (Gallarza et al., 2013). Social value increases the social self-concept derived from the product; the consumers of social enterprises consider social value an important factor in customer satisfaction (Choi & Kim, 2013). A study by Lee (2010) also reported that customer satisfaction is higher when the levels of agreement between the social value pursued by the products and those by consumers are higher. Consequently, the following hypothesis is formulated:

H4: Social value has a significant impact on audience satisfaction.

2.6 Perceived Value

Perceived Value is the consumer's overall assessment of the utility of a product based on perceptions of what is received and what is given (Zeithaml, 1988). Perceived Value is understood as a construct made by differences between benefits received (economic, social, and relationship) and sacrifices made (price, time, effort, risk, and convenience) by the consumer (Cronin et al., 2000; Grewal et al., 1998). In some literature, social and emotional values are included in perceived Value (Kim & Park, 2017; Petrick, 2002; Sánchez et al., 2006; Sweeney & Soutar, 2001). Although this can describe the benefit aspect of perceived Value, it lacks effort coverage. Perceived Value in this article refers to the utility evaluation of the sacrifices (time and money spent) and the benefits obtained. Therefore, in this article, emotional Value and Social Value are separated.

Hume and Sullivan Mort (2010) found that appraisal emotions are closely related to satisfaction and perceived Value. When visitors feel that the benefits they receive exceed their efforts, they are usually satisfied with the exhibition and are willing to visit again or recommend it to others. Caruana et al. (2000), a direct relationship between perceived Value and satisfaction. This means that the quality of an art exhibition, whether the core content of the exhibition itself or related supporting services, will affect the perceived Value of visitors and thus affect satisfaction. Perceived Value has received growing attention from researchers as one of the most influential predictors of consumer satisfaction and loyalty (Chen & Chen, 2010; Cronin et al., 2000). Therefore, curators, artists, and managers need to deeply understand visitors' needs and expectations, enhance perceived Value by providing high-quality artwork and a premium visitor experience, and ultimately achieve the goal of increasing visitor satisfaction. Consequently, the following hypothesis is formulated:

H5: Perceived value has a significant impact on audience satisfaction.

2.7 Aesthetics Perceived Quality

Aesthetics experience refers to the overall atmosphere and mood of the physical environment (space, color, lighting, etc.) (Vesci et al., 2020). Aesthetics is seen to have something to do with pleasure and harmony that human beings are capable of experiencing; to the extent that aesthetics is a pleasant experience or an experience that leads to pleasure, it implies a relationship to emotion (Lindgaard, 2007). Aesthetic experiences typically result in higher levels of customer immersion but low levels of customer participation (Radder & Han, 2015). In contemporary times, aesthetics have become restricted to their contemporary meanings, such as the philosophy of art, beauty, and related aesthetic concepts (Hutter & Shusterman, 2006). The aesthetic value of an artwork cannot come apart from the value of the experience of it (Goldman, 2006).

As the positive antecedent of value, aesthetics is related to the beauty of art exhibitions, the aesthetic value of artworks, and the beauty of the overall environment. It can provide visitors with a positive value and pleasant experiences, thereby affecting audience satisfaction. In particular, the four dimensions of the model of Pine and Gilmore (1999) are as follows: education, escapism, aesthetics, and entertainment. From the research results of Vesci et al. (2020), aesthetics contributed to a better explanation of visitor experience than escapism and education did. Regular visitors to art museums embody a keenness for aesthetic experiences and things of beauty that can sweep them away in experiences of awe and enchantment (Kotler & Kotler, 2007). The results of Radder

and Han (2015) showed that aesthetics significantly impacts audience satisfaction. Therefore, to improve visitors' overall experience and satisfaction, museums should focus on improving aesthetic value, including optimizing exhibition design, improving the quality of art display, and improving environmental layout. Consequently, the following hypothesis is formulated:

H6: Aesthetics perceived quality has a significant impact on audience satisfaction.

2.8 Entertainment Perceived Quality

Entertainment experience allows visitors to be entertained, have fun, and have social activities with other visitors (Vesci et al., 2020). An entertainment experience typically occurs when people passively observe others' activities and performances (Manthiou et al., 2014). entertainment is not simply contrasted to art but is often identified with art as an allied or subsuming category. The arts are sometimes described as Entertainment forms (Shusterman, 2003). Thyne (2001) found that museums are often perceived to be interesting, offering opportunities for Entertainment and fun. There is a need to experience Entertainment in the (leisure) tourism experience to be satisfactory; furthermore, the value attached to this experience will depend largely on the perception of a certain amount of Fun (Gallarza et al., 2013).

The results of Formica and Uysal (1995) reveal that the 'entertainment' factor drove non-residents. As it has been understood, Entertainment covers a wide area of human everyday activities. Therefore, remember that Entertainment has a tight relationship with culture and art (Nakatsu et al., 2017). Many entertainment activities originate from or contain elements of culture and art. The division between 'art' versus 'entertainment' over the eighteenth and nineteenth centuries reflects society's judgment on the aesthetics and value of different cultural forms at that time. Art is considered noble, serious, and profound, while Entertainment is viewed as lowbrow, light-hearted, and recreational. However, these forms of culture have different aesthetic systems (McKee, 2012). Entertainment as a cultural system wants the audience to play a more important role in the creation process than art (McKee, 2013). Consequently, the following hypothesis is formulated:

H7: Entertainment perceived quality has a significant impact on audience satisfaction.

2.9 Escapism Perceived Quality

Escapism Perceived Quality is defined as "escape from routine and stressful environments and to seek recreational opportunities" (Mannell & Iso-Ahola, 1987). The key to this perceived quality is to provide an opportunity to temporarily

let go of the constraints of the real world and find moments of relaxation and entertainment. This sense of immersion means that participants are fully immersed in the activity and forget about the outside world's distractions, thereby achieving deeper psychological and emotional satisfaction. Baumeister (1991) points out that several activities offer the experience of escape from self-based on mental narrowing, which is typical for engagement in a vast range of activities. Escapism motivated by a promotion focus is directed towards promoting positive affect and positive experiences (Stenseng, 2009). Emphasizing escapist motives can help attract potential customers who crave a brief escape from their daily lives.

To improve escapism, it is important to stimulate imaginations and allow visitors to experience a different time and place, away from their everyday routines, using new Technologies (Vesci et al., 2020). Particularly during art exhibitions and museum visits, stimulating the imagination is key to improving the escapist experience. Slater (2007) found that escapism is the core motivation for visiting a museum, followed by learning and social/family interaction. This suggests audiences seek an experience liberating from daily stress, not just learning and social interaction. Peña (2016) found that binge-watchers responded more strongly towards escapism, a factor of escapism was rooted in stress. Participants engage in binge-watching as a form of relaxation (Ramayan et al., 2018). In the research of Bodnár (2019), escapism is much more immersive than entertainment or education; the person can immerse him or herself totally in the experience, being an active participant in it. Consequently, the following hypothesis is formulated:
H8: Escapism perceived quality has a significant impact on audience satisfaction.

2.10 Education Perceived Quality

Education Perceived Quality is defined as "meaningful experience led by learning". (Boswijk et al., 2012). It means that learning should not just passively receive information, but should be a process of active exploration and practice. Radder and Han (2015) highlighted that museums provide education experience because they present opportunities for awareness and learning. Most museums provide opportunities for awareness and learning through offerings such as historical recreations, art exhibits, guided tours and audio guides interpreting the museum offerings (Raajpoot et al., 2010). However, these education experiences might differ depending on the visitor's needs and interests (Packer & Ballantyne, 2002).

With education for the public increasingly emphasized, specialized exhibition halls for the development and education of cultural thinking have begun to emerge (Chae,

1997). Among the research of Ju (2021) of visit exhibition, educational experience was verified to have a significant effect on the satisfaction of audiences. Del Chiappa et al. (2014) affirmed that the characteristics and attitudes of audiences need to be analyzed in visitor education, especially from the younger generation. To meet these needs, cultural institutions such as museums need to continue to innovate to attract new groups of people. In modern times, museums serve the functions of collection, research, and exhibition, as well as education and recreation. They have gradually acquired visitor-based roles instead of museum-based roles (Sheng & Chen, 2012). Consequently, the following hypothesis is formulated:
H9: Education perceived quality has a significant impact on audience satisfaction.

3. Research Methods and Materials

3.1 Research Framework

The researcher applied four model theories from Voss et al. (2003), Lee (2020), Hume and Sullivan Mort (2010), and Radder and Han (2015). All four theoretical frameworks mentioned above supported and developed a conceptual framework in Figure 1.
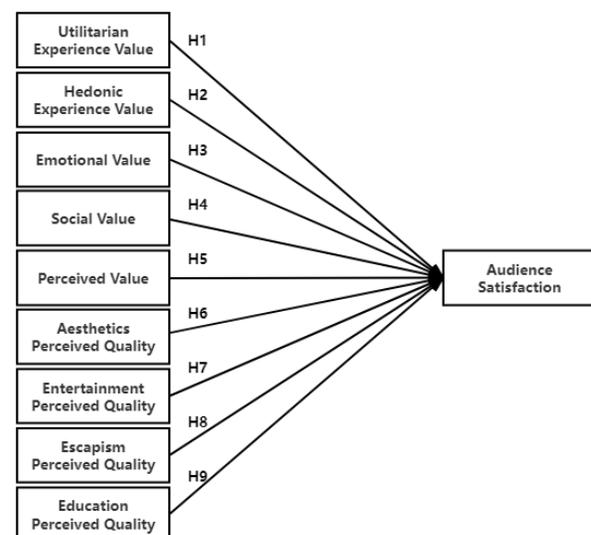
Figure 1: Conceptual Framework

H1: Utilitarian experience value has a significant impact on audience satisfaction.
H2: Hedonic experience value has a significant impact on audience satisfaction.

H3: Emotional value has a significant impact on audience satisfaction.
H4: Social value has a significant impact on audience satisfaction.
H5: Perceived value has a significant impact on audience satisfaction.
H6: Aesthetics perceived quality has a significant impact on audience satisfaction.
H7: Entertainment perceived quality has a significant impact on audience satisfaction.
H8: Escapism perceived quality has a significant impact on audience satisfaction.
H9: Education perceived quality has a significant impact on audience satisfaction.

3.2 Research Methodology

The research process comprises four distinct stages. Initially, Following the validity and reliability tests, the entire research population (n=240) was surveyed to collect data for the proposed conceptual framework to test the relationship between the independent variables and dependent variables. Subsequently, all hypotheses underwent rigorous testing using multiple linear regression to determine their significance at a p-value threshold of < 0.05. As a result, hypotheses that received support were retained, while those that did not meet the criteria were eliminated.

The second stage involved conducting pre-IDI surveys on the experimental group of students within the supported hypotheses. For the intervention, 40 students from the Environmental Art Design Major were chosen.

The third stage introduced the Intervention Design Implementation (IDI), specifically implemented with 40 participants.

In the final stage, 40 IDI participants completed a survey, generating the necessary data for conducting a paired sample t-test analysis to compare the pre- and post-IDI results. This comprehensive process allowed for thoroughly examining the research's objectives and hypotheses.

3.3 Research Population, Sample Size, and Sampling Procedures

3.3.1 Research Population
In this study, three types of standard target populations were selected. First, the researcher mainly focused on the four majors of art design, environmental art design, interior space design, and landscape art design in private undergraduate universities in Chengdu. Second, the target group has experience participating in contemporary art exhibitions. Third, researchers can obtain good information and data, which facilitates research. The specific survey data

for this study came from a private undergraduate university in Chengdu. This study focuses on undergraduate students who have experience viewing contemporary art exhibitions. With the consent of the school administrators, the questionnaire was distributed to undergraduate students who were art design majors, environmental art design majors, interior space design majors, and landscape art design majors at the university. There were 240 valid responses from students who received the questionnaire.

3.3.2 Sample size
Hair et al. (2010) suggested that a sample size between 30 and 500 is adequate for most of the research. At the preliminary diagnosis stage, 30 students were in the pilot test to verify the reliability, and 240 were tested for MLR after the reliability and validity test. The researcher then communicated with five teachers and obtained their suggestions on the intervention process. Then, 40 students were chosen as the sample size for the participants to fill out the same pre- and post-IDI questionnaires.

3.3.3 Sampling Procedures
The researcher conducted several sampling and related sampling procedures as follows:
Sampling 1: Sampling for pilot survey and pilot test
As for the sampling procedure of this study, there were 30 students in the pilot test to verify the reliability.
Sampling 2: Sampling for Pre-survey
After the reliability and validity tests, 240 students were tested for multiple linear regression, with the corresponding number of students randomly selected from 2 to 4 classes from 4 majors. The MLR results of the questionnaire were conducive to constructing the finalized Intervention Design and Implementation Model.
Sampling 3: Sampling for IDI
During the IDI stage, 40 students were selected from one of the author's classes because the author would do an intervention in this class to verify the interactive effect on students' engagement. In the post-IDI stage, the same 40 students were asked to fill out the questionnaire again to evaluate the results of the IDI and give feedback.

3.4 Research Instruments

3.4.1 Design of Questionnaire
The researcher designed the survey questionnaire by following three steps.
Step1: Identifying questionnaire sources from four openly published articles (Hume & Sullivan Mort, 2010; Lee, 2020; Radder & Han, 2015; Voss et al., 2003)

Step 2: Adjusting and Presenting survey questionnaires on private university students in Sichuan, China.

Step 3: Implementing IOC.

3.4.2 Components of Questionnaire

Survey questionnaire items were composed of following three parts:

Part 1: Screening Questions. There were screening questions to filter out the non-research population.

Part 2: Basic info Questions. Questions were asked to obtain basic information about the research population, including gender, major, and Frequency of visiting exhibitions.

Part 3: Pre-survey Questions. There were questions for the pre-survey to find out the current level of IV and DV to a total of 240 students in a private university in Sichuan, China.

3.4.3 IOC Results

Three experts were invited to give an IOC (Index of item-objective congruence) rating in this study, including two doctor professors from Assumption University and one director of Chengdu Modern Art Museum. In this IOC process, independent experts, scholars, or doctors are marked +1 for Congruent, 0 for Questionable, and -1 for Incongruent. The items need to be reconsidered if the score is under 0.67, and the items with 0.67 or more could be maintained (Carlson & da Silva, 2003). After IOC rating, UEV1 (Contemporary art exhibition is functional to me.), EnPQ5 (Contemporary art exhibition makes me Have an unusual experience.) and EsPQ1 (Contemporary art exhibition makes me Be someone else while in the museum.) did not pass the IOC rating, which meant when doing the pilot test, these three items should be removed from the questionnaire.

3.4.4 Pilot survey and Pilot test results

After the questionnaire was developed, it was distributed to 30 respondents in order to investigate the internal consistency, validity, and reliability of the questionnaire. The pilot test was conducted for each variable and considered by using Cronbach's alpha coefficient value. The results of Cronbach's alpha are as follows:

Table 1: Pilot Test Result

Variable	No. of Items	Sources	Cronbach's Alpha	Strength of Association
Utilitarian Experience Value	5	Voss et al. (2003)	0.944	Excellent
Hedonic Experience	7	Voss et al. (2003)	0.967	Excellent
Value				
Emotional Value	3	Lee (2020)	0.924	Excellent
Social Value	3	Lee (2020)	0.940	Excellent
Perceived Value	3	Hume and Sullivan Mort (2010)	0.951	Excellent
Aesthetics Perceived Quality	5	Radder and Han (2015)	0.976	Excellent
Entertainment Perceived Quality	4	Radder and Han (2015)	0.945	Excellent
Escapism Perceived Quality	5	Radder and Han (2015)	0.936	Excellent
Education Perceived Quality	4	Radder and Han (2015)	0.933	Excellent
Audience Satisfaction	3	Radder and Han (2015)	0.958	Excellent

4. Results and Discussion

4.1 Results

4.1.1 Demographic Profile

The researcher demonstrated the demographic profile of the entire research population (n=240), followed by the experimental group (n=40), who participated in IDI, as shown in Table 2.

Table 2: Demographic Profile

Demographic Factors (Entire Research Population, n=240)	Frequency	Percentage (%)
Gender		
Male	98	40.8
Female	142	59.2
Major		
Art design	32	13.3
Environmental art design	88	36.7
Interior space design	74	30.8
Landscape art design	46	19.2
Frequency of visiting exhibitions		
More than once a week	35	14.6
Once a week to once a month	64	26.7
Once a month to once a year	93	38.7
Less than once a year	48	20.0

Demographic Factors (Entire Research Population, n=240)	Frequency	Percentage (%)
Total	**240**	**100.0**
Gender		
Male	17	42.5
Female	23	57.5
Major		
Art design	0	0
Environmental art design	40	100.0
Interior space design	0	0
Landscape art design	0	0
Frequency of visiting exhibitions		
More than once a week	4	10.0
Once a week to once a month	11	27.5
Once a month to once a year	16	40.0
Less than once a year	9	22.5
Total	**40**	**100.0**

4.1.2 Results of multiple linear regression

In this research, Multiple Linear Regression (MLR) was used to analyze and investigate nine hypotheses, among which the first five hypotheses were related to Value, and the last four were related to Perceived Quality. Based on the variance inflation factor (VIF) analysis, it can be concluded that multicollinearity is not a concern since the VIF value is below 5 (Hair et al., 1995). The R-squared (R^2) in a multiple linear regression model with nine independent variables can account for 44.3% of the variability in the dependent variable, indicating its ability to explain the variance in Audience Satisfaction. The result is shown in the tables below.

Table 3: The multiple linear regression of five independent variables on audience satisfaction

Variables	t-value	p-value	Standardized Coefficients (β)	VIF	R^2
Utilitarian Experience Value	2.001	0.047*	0.1153	1.37	
Hedonic Experience Value	2.286	0.023*	0.1359	1.46	
Emotional Value	1.905	0.058	0.1233	1.73	
Social Value	1.092	0.276	0.0650	1.46	
Perceived Value	2.147	0.033*	0.1244	1.39	0.443
Aesthetics Perceived Quality	3.468	<.001*	0.2074	1.48	
Entertainment Perceived Quality	0.285	0.776	0.0167	1.42	
Escapism Perceived Quality	1.869	0.063	0.1069	1.35	
Education	2.202	0.029*	0.1258	1.35	

Variables	t-value	p-value	Standardized Coefficients (β)	VIF	R^2
Perceived Quality					

Note: p-value <0.05*, p-value <0.001**

According to Table 3, by using Jamovi to perform MLR analysis, the results showed that Utilitarian Experience Value, Hedonic Experience Value, Perceived Value, Aesthetics Perceived Quality, and Education Perceived quality had a significant impact on Audience Satisfaction ($p<0.05$), but Emotional Value, Social Value, Entertainment Perceived Quality, and Escapism Perceived Qualityhad no significant impact on Audience Satisfaction ($p>0.05$). Moreover, by observing the standardized estimate, the standardized estimate of Aesthetics Perceived Quality was 0.2047, which meant Aesthetics Perceived Quality had the highest impact on Audience Satisfaction.

Therefore, according to the results, H1, H2, H5, H6 and H9 were supported but H3, H4, H7and H8 were not supported.

After the test of MLR, The Finalized Intervention Design and Implementation Model hypotheses were related to the changes between pre-IDI and post-IDI.According to MLR results, Emotional Value, Social Value, Entertainment Perceived Quality, and Escapism Perceived Quality have no significant impact on Audience Satisfaction. Therefore, the hypotheses are the following:

H10: There is a significant mean difference in Utilitarian Experience Value between pre-IDI and post-IDI.

H11: There is a significant mean difference in Hedonic Experience Value between pre-IDI and post-IDI.

H12: There is a significant mean difference in Perceived Value between pre- and post-IDI.

H13: There is a significant mean difference in Aesthetics Perceived Quality between pre- and post-IDI.

H14: There is a significant mean difference in Emotional Value between pre-IDI and post-IDI.

H15: There is a significant mean difference in Audience Satisfaction between pre- and post-IDI.

4.2 IDI Intervention Stage

The aim of this dissertation is to explore various factors of contemporary art exhibitions to audience satisfaction in art-related majors at a private university in Sichuan, China. According to the results of MLR, the author mainly focuses on Emotional Value, Social Value, Entertainment Perceived Quality, and Escapism Perceived Quality and Audience Satisfaction.

The detailed design of the IDI stage covers 13 weeks, and the following are details, and Emotional Value, Social Value, Entertainment Perceived Quality and Escapism Perceived

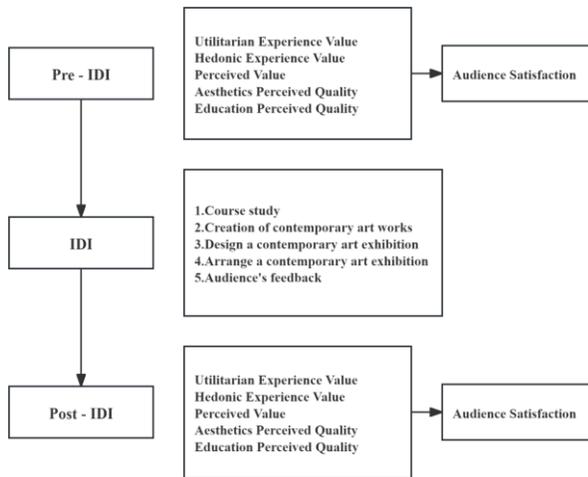Quality and Audience Satisfaction were implemented during the process:

Figure 2: IDI Activities

4.3 Results Comparison between Pre-IDI and Post-IDI

The researcher implemented a paired-sample t-test analysis on all six variables to identify whether there were any differences in utilitarian Experience Value, Hedonic Experience Value, Perceived Value, Aesthetics Perceived Quality, Education Perceived Quality, and Audience Satisfaction between the pre-IDI and post-IDI phases. The tables below illustrate paired-sample t-test analysis on six variables as follows:

Table 5: Paired-Sample T-Test Results

Variables	Mean	SD	SE	p-value
Utilitarian Experience Value				
Pre-IDI	3.19	0.483	0.0764	< .001
Post-IDI	3.75	0.659	0.1041	
Hedonic Experience Value				
Pre-IDI	3.36	0.434	0.0686	< .001
Post-IDI	3.78	0.611	0.0966	
Perceived Value				
Pre-IDI	3.46	0.583	0.0922	0.013
Post-IDI	3.82	0.604	0.0954	
Aesthetics Perceived				

Variables	Mean	SD	SE	p-value
Quality				
Pre-IDI	3.44	0.518	0.0819	0.005
Post-IDI	3.79	0.579	0.0915	
Education Perceived Quality				
Pre-IDI	3.49	0.563	0.0890	0.014
Post-IDI	3.81	0.601	0.0950	
Audience Satisfaction				
Pre-IDI	3.41	0.531	0.0840	0.002
Post-IDI	3.83	0.618	0.0977	

This part would show the results of paired samples t-test before ID and after IDI of each variable and reveal whether the intervention worked or not.

There was a significant difference in Utilitarian Experience Value between pre-IDI (M=3.19, SD=0.483) and post-IDI (M=3.75, SD=0.659) condition; t (39) =-5.07, p <.001 and the mean difference was -0.565. Therefore, H10 supported the idea that Utilitarian Experience Value (UEV) has a significant difference between the pre-and post-IDI phases.

There was a significant difference in Hedonic Experience Value between pre-IDI IDI (M=3.36, SD=0.434) and post-IDI (M=3.78, SD=0.611) condition; t (39) =-3.66, p <.001 and the mean difference was -0.421. Therefore, H11 supported the idea that the hedonic experience value (HEV) has a significant difference between the pre-and post-IDI phases.

There was a significant difference in Perceived Value between pre-IDI (M=3.46, SD=0.583) and post-IDI (M=3.82, SD=0.604) condition; t (39) =-2.61, p =0.013(<0.05) and the mean difference was -0.358. Therefore, H12 supported that Perceived Value (PV) has significant differences between the pre- and post-IDI phases.

There was a significant difference in Aesthetics Perceived Quality between pre-IDI (M=3.44, SD=0.518) and post-IDI (M=3.79, SD=0.579) condition; t (39) =-3.02, p=0.005(<0.05) and the mean difference was -0.350. Therefore, H13 supported the idea that aesthetics perceived quality (APQ) has a significant difference between the pre- and post-IDI phases.

There was a significant difference in Education Perceived Quality between pre-IDI (M=3.49, SD=0.563) and post-IDI (M=3.81, SD=0.601) conditions; t (39) =-2.57, p=0.014 (<0.05) and the mean difference was -0.325. Therefore, H14 supported that Education Perceived Quality (EdPQ) has a significant difference between the pre- and post-IDI phases.

There was a significant difference in Audience Satisfaction between pre-IDI (M=3.41, SD=0.531) and post-IDI (M=3.83, SD=0.618) conditions; t (39) =-3.25, p=0.002(<0.05) and the mean difference was -0.425. Therefore, H15 supported the idea that Audience Satisfaction(AS) has a significant difference between the pre-and post-IDI phases.

In summary, the above quantitative results showed significant differences between the pre-IDI and post-IDI stages on Utilitarian Experience Value, Hedonic Experience Value, Perceived Value, Aesthetics Perceived Quality, Education Perceived Quality, and Audience Satisfaction.

5. Conclusions, Recommendations and Limitations

5.1 Conclusions & Discussions

The main purpose of this study is to explore the many factors that affect audiences' satisfaction with contemporary art exhibitions in Sichuan, China. This study aims to clarify the causal relationship between Utilitarian Experience Value, Hedonic Experience Value, Emotional Value, Social Value, Perceived Value, Aesthetics Perceived Quality, Entertainment Perceived Quality, Escapism Perceived Quality, Education Perceived Quality and Audience Satisfaction. Based on this study's pre- and post-IDI implementation, art museums or related institutions and schools can provide contemporary art course services to improve the audience group and audience satisfaction with contemporary art exhibitions.

This study had three main stages: pre-IDI, IDI, and post-IDI. The first stage mainly focused on diagnosing the current situation, exploring the elements needed for changes, SWOT assessment, constructing a conceptual framework, and collecting and analyzing data for preparing the intervention stage. So, after reading relevant literature, the author adopted independent variables from Voss et al. (2003), Lee (2020), Hume and Sullivan Mort (2010), Radder and Han (2015), and dependent variables from Radder and Han (2015). Then, the conceptual framework was proposed, and quantitative and qualitative methods were used to collect and analyze the data. In the beginning, a questionnaire was adopted, and three experts did the Index of Item-Objective Congruence (IOC) rating for the validity test, which removed three items, which were UEV1, EnPQ5, and EsPQ1. Then, a pilot test was conducted on 30 samples by Jamovi to ensure the reliability and consistency of each measurement item, and all items passed the pilot test. The Cronbach's Alpha of all items was higher than 0.9, and the strength of association of those items was excellent. After this, the author distributed questionnaires to 240 students randomly chosen from 4

related majors, and multiple linear regression (MLR) was used to report hypotheses. The results of MLR showed that UEV, HEV, PV, APQ, EdPQ, and AS had significant impacts. However, there were no significant impacts between EmV, SV, EnPQ, EsPQ, and AS. Therefore, the independent variables EmV, SV, EnPQ, and ESPQ were removed from the IDI Model. Meanwhile, five teachers and four students were interviewed to offer suggestions for the intervention process, among whom there were three experts and two colleagues from the Department of Fine Arts and Environmental Art Design, and four students were chosen from the author's class, which would be intervened. At last, the Finalized Intervention Design and Implementation Model was constructed.

In the second stage, 40 students were chosen from one of the author's classes for intervention. The detailed design of the IDI stage covered 13 weeks, and the students intervened by the author were from one of the author's classes, and the students were from art-related majors. Owing to the results of MLR, the intervention mainly focused on the gains and influences that students gained from the perspective of curators and audiences during the intervention process. The author designed some interactive activities to improve audience satisfaction, such as Course study, Creation of contemporary artworks, Exhibition planning, Exhibition skills practicing, and Audience feedback collection.

In the third stage, a paired sample t-test was used to verify whether there were significant differences between pre-IDI and post-IDI. The results of the paired sample t-test showed that there were significant differences in UEV, HEV, PV, APQ, EdPQ, and AS between pre-IDI and post-IDI, which implied that the intervention worked.

In summary, this study lasted nearly one and a half years, including reading literature, proposing questions, discussing with experts and colleagues, setting frameworks, collecting data, conducting interviews, designing intervention plans, conducting interventions, and analyzing data. The results showed that Utilitarian Experience Value, Hedonic Experience Value, Perceived Value, Aesthetics Perceived Quality, and Education Perceived Quality can enhance Audience Satisfaction.

5.2 Recommendations

5.2.1 Clarify the exhibition positioning and works

Ensure the exhibition has a clear theme and positioning, which will help guide the planning and design of the entire exhibition and provide visitors with clear clues for visiting. The soul of the exhibition, whether from the choice of the artist, the positioning of the work, the way of presentation, and the audience they need to face, are the problems curators must consider (Zhou, 2020). Ensuring that the exhibition has a clear and engaging theme will help the audience better

understand the intention and significance of the exhibition. At the same time, selecting high-quality artworks and artists is the key to the exhibition's success. Through a strict screening mechanism, ensure that the exhibited works are of high artistic level and representativeness to avoid uneven quality affecting the audience experience. According to the exhibition theme and curatorial concept, select works representing contemporary art's trend and depth. At the same time, attention should be paid to evaluating and identifying artworks to ensure that the exhibited artworks have high artistic and collection value. Provide convenient services, including ample seats, good ventilation, clear road signs and maps, and diversified services such as catering, shops, etc., to meet the needs of different audiences. Through these optimizations, the audience's needs can be met more accurately, which can meet the audience's utilitarian values and thus improve satisfaction.

5.2.2 Enhancing diversity and innovation

According to Pasori (2013), the exhibition is considered a failure if it does not cause any emotions in the audience, even negative ones. The diversification and innovation of contemporary art exhibitions are the key to promoting artistic development and cultural exchanges and enhancing the public's artistic experience. Therefore, contemporary art exhibitions can choose themes and works that are innovative and forward-looking, which are more likely to resonate with and interest the audience. At the same time, we should consider the diversification of contemporary art exhibitions. We should expand the influence and dissemination of exhibitions through the collective publication of exhibition works and digital image preservation. We should combine different art fields, such as visual, performing, digital, and literature, to create a comprehensive art experience. We should use technologies such as virtual reality, augmented reality, and artificial intelligence to enrich the exhibition format and provide audiences with immersive art experiences. These methods are conducive to satisfying the audience's hedonistic values.

5.2.3 Enhance the interactivity of exhibitions

Promote communication and interaction among visitors through interactive exhibits or experience areas. Art exhibitions are an audience's interactive engagement with the artwork. Contemporary art exhibitions need to enhance interactivity. To this end, interactive exhibits can be designed, or interactive experience areas can be set up to give the audience a deeper understanding of the background and connotation of the works. Exhibitions can also design more interactive sessions, public projects, and exchanges between artists and audiences to enhance the audience's sense of participation and experience. Therefore, curators must

capture and research audience reactions as they interact with the artwork in contemporary art exhibitions. This can be achieved by setting up interactive installations, performance art performances, or providing opportunities for audiences to participate in the creation. Exhibitions should also pay attention to audience feedback and evaluation, collect audience feedback and opinions, and adjust the exhibition hall design and service content promptly. This can make the audience feel that the exhibition is more worthwhile to spend time and money on, enhancing the audience's perceived value. Through these interactions, the audience can participate more deeply in the art experience, and this sense of participation is an important factor in improving satisfaction.

5.2.4 Improve the aesthetic value of exhibitions

In the Samsuddin et al. (2022) study, the aesthetic value and individual factors significantly influenced viewers' satisfaction. The exhibition becomes more attractive through carefully planned exhibition content and narrative structure. The visual quality of an artwork directly affects the viewer's first impression and sustained attention. The use of color, the fluidity of lines, the innovativeness of composition, and the texture of materials can stimulate the viewer's visual interest. In addition, when an artwork touches on the viewer's cultural background or social concerns, it can trigger deeper thinking and dialogue. Contemporary art often presents new perspectives or challenges traditional artistic concepts, which provides cognitive stimulation for the audience. Also, we should pay attention to the display and display effects of exhibits, design the visual space and lighting of the exhibition, and use high-tech means and multimedia technology to display exhibits, create rich visual effects, and attract the audience's attention.

5.2.5 Optimize the educational experience of exhibitions

Art exhibitions should shoulder the responsibility of social and aesthetic education, make mainstream discourse easy to understand and accessible to the general public, and provide more opportunities to appreciate beauty. In the study of Savva and Trimis (2005), when considering the responses and artistic creation of the children, evidence suggests that children's interests and everyday habits and customs are powerful mediators when linked with experiences and the creation of art objects. Therefore, the educational perception quality of contemporary art exhibitions is of great significance to the aesthetic cultivation of the audience. Exhibitions with high educational perception quality encourage the audience to interact with the works and the exhibition space. This interaction is not limited to visual appreciation but includes emotional resonance and ideological collision. This can make the educational

experience of the exhibition richer and easier for the audience to accept. To this end, in-depth academic support can be provided, and professional curators and researchers can be invited to participate in the planning and organization of the exhibition. Through lectures, seminars, guided tours, and other forms, the audience can popularize art knowledge to improve their artistic literacy and aesthetic ability.

5.3 Limitations for Future Research

This research has certain limitations that should be explored in further research. Firstly, it is understood that variations in geographical locations among college student sample groups might provide diverse outcomes and contributions. This study is constrained by several factors, including its only focus on private undergraduate institutions located in Sichuan; the breadth and sample size of the study are rather inadequate. Furthermore, the data of MRL covered only students from art-related majors, the results of which showed significant impacts between Utilitarian Experience Value, Hedonic Experience Value, Perceived Value, Aesthetics Perceived Quality, Education Perceived Quality, and Audie, nice Satisfaction. However, some experts, such as Kim and Park (2017), Lee (2010), Cheng et al. (2024), and Vesci et al. (2020), found that Emotional Value, Social Value, Entertainment Perceived Quality, and Escapism Perceived Quality had significant impacts on Audience Satisfaction. In addition, the theoretical foundation employed in the framework encompasses four models: the HED/UT scale, the Quality-Value Model, The Service Quality Model, and The Four Realms of Experience Model.

It should be noted that some factors have been excluded from the research. Furthermore, other theories incorporate additional elements that may impact Satisfaction, which have not been addressed in the present study. For these reasons, future research should choose students from different universities and majors to fill out the questionnaire, and the results may be more comprehensive.

In addition, the exhibition design and presentation in the experimental group intervention were based on the students' works, which could stimulate more student participation. However, if the exhibition practice of other artists' works could be arranged, the students' cognition of contemporary art exhibitions might be more comprehensive and specific. Therefore, in further research, it is crucial to strengthen the form and scale of exhibition practice to provide data and feedback that align with the actual situation of the art industry.

Finally, this study mainly focuses on strategies to improve audience satisfaction in contemporary art exhibitions. Therefore, future research can link pre-exhibition training, in-exhibition practice, and post-exhibition feedback to realize the audience-centered curatorial concept truly.

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