

UNIVERSITY OF TARTU

Faculty of Social Sciences

School of Economics and Business Administration

Tymofii Kalnichenko

CONSUMER BEHAVIOR IN THE CREATIVE INDUSTRIES OF TARTU:
IMPACT OF COGNITIVE AND AFFECTIVE FACTORS ON INTENTION TO REVISIT

Bachelor Thesis

Supervisor: Associate Professor Iuliia Trabskaia

Tartu 2025

I have written this Bachelor Thesis independently. Any ideas or data taken from other authors or other sources have been fully referenced.

Table of contents

Introduction.....	4
1. Theoretical background of creative industries and consumer behavior.....	6
1.1. Conceptual framework of consumer behavior and creative industries.....	6
1.2. Overview of previous empirical studies on consumer behavior and intention to revisit in creative industries	13
2. Empirical research on the intention to revisit the creative industries	19
2.1. Methodology of the empirical study on impact of cognitive and affective factors on intention to revisit in the creative industries	19
2.2. Analysis and results of the impact cognitive and affective factors on the intention to revisit in the creative industries	24
Conclusion	32
List of references.....	34
APPENDIX A.....	46
The general overview of creative industries and related concepts' definitions	46
APPENDIX B.....	48
Measurement tools on consumer behaviour in creative industries distributed in the survey (English version)	48
APPENDIX C.....	50
Measurement tools on consumer behavior in creative industries distributed in the survey (Estonian version)	50
APPENDIX D.....	52
Overview of definitions of questionnaire constructs	52
APPENDIX E	53
Geographical distribution of creative industries' institutions in the survey	53
Resümee.....	54

Introduction

The creative industries is an emergent economic sector contributing both to social and cultural needs in the society. Despite creative industries composed 11,2% of total companies in Estonia in 2019 (Eesti Konjunkturiinstituut, 2022), the research on the consumer behavior in the creative industries in Estonian context remains a mystery.

It is already approved throughout the multiple studies that creative industries is a significant economic sector (Daubaraitė & Startienė, 2015; Foord, 2009; Garnham, 2005; Kloudová & Chwaszcz, 2014). Thus, it is considered as a growth driver in regional wealth (Brandano & Urso, 2023), increases value added in GDP (Martinaitytė & Kregždaitė, 2015), increases innovation (Stam, de Jong & Marlet, 2008). Still, this list is not a full description of benefits of the creative industries' institutions and startups for the economy, which enhances the overall interest in academic and non-academic environment to this topic.

These industries are not only the market players but also create the necessary atmosphere for the public to live in a city (Florida, Mellander & Stolarick, 2008). However, the public perception in creative industries remains uninvestigated, even though the majority of people are familiar with creative industries (Budak, Rajh & Holy, 2023). This research gap should be fulfilled in order to understand the consumer behavior in the creative industries for further theoretical and practical implications. Therefore, to study this public perception shaping the consumer behavior this work partially uses theory of planned behavior (TPB). According to Armitage and Conner (2001), the intention is the main determinant of planned behavior which can be used for further predictions.

Also, this work adapts cognitive-affective-conative model (CAC) (Zulfiqar, Abbas, Aman-Ullahm & Mehmood, 2024). It is considered as a supplementary theory for TPB investigating the intention (Rozenkowska, 2023). This model attracts the interest of many scholars in creative industries (Kim & Chen, 2021). These models are already implemented among the researchers for understanding the visitors' intention and influential factors in the creative industries' sectors and institutions: cultural heritage (de Rooij, Van Liempt & Van Bendegom, 2022; Zhou & Pu, 2022), expositions (Kim, Bonn, Lee & Hahn, 2018), food festivals (Darvishmotevali, Tajeddini & Altinay, 2022; Horng, Su & So, 2013; Vesci & Botti, 2018), museums (Brida, Meleddu & Pulina, 2012; Han & Hyun, 2017a; Nowacki & Kruczek, 2020; Piancatelli, Massi & Vocino, 2021; Yamada & Fu, 2012), performing arts (Han & Kim, 2021; Hume & Mort, 2010; Ouazzani, Calderón-García & Tubillejas-Andrés, 2023), theme parks (Bigné, Andreu & Gnoth, 2005; Lee, Jeong & Qu, 2020) and in other institutions.

There is an extremely limited number of studies that show the cognitive and affective factors impacting the intention to revisit the diverse creative industries' institutions.

Similarly, there are several attempts to conduct researches on creative industries in Estonia (Lassur, Tafel-Viia, Summatavet & Terk, 2011; Mäe, 2015; Tafel-Viia, Terk, Lassur & Viia, 2015), but none of them has investigated the consumer behavior to understand the intention to revisit.

This thesis aims to determine the impact of perceived value, attractiveness, experience, place attachment and uniqueness on intention to revisit in creative industries.

The author will analyse the previous studies, conduct their own empirical study and compare the results to provide a comprehensive discussion based on the observed relation and the possible inconsistencies in the field. The research tasks to achieve the aim are:

- Present and analyze key concepts of consumer behavior and creative industries.
- Overview the previous empirical studies on the consumer behavior and intention to revisit in the creative industries.
- Collect data through the questionnaire on the cognitive and affective factors impacting visitors' intention to revisit the creative industries in Tartu.
- Analyze the data and discuss the results of the empirical research and compare the findings with the studies done before.

This thesis consists of the theoretical and empirical parts. This work will fill the research gap in investigating the impact of cognitive and affective factors on intention to revisit the diverse creative industries. This work is valuable theoretically contributing to the studies investigating the consumer behavior using TPB and CAC. This work has a practical value for further managerial and marketing decisions in creative industries.

This thesis consists of the theoretical and empirical parts. Chapter 1 will demonstrate the diversity of definitions of the key concepts, theoretical background and an overview of empirical researches. Chapter 2 will focus on the methodology used to process the empirical research and the empirical analysis of the given data. Later, the results should be comparable with the existing empirical foundations.

Keywords: consumer behavior, creative industries, intention to revisit, Tartu

1. Theoretical background of creative industries and consumer behavior

1.1. Conceptual framework of consumer behavior and creative industries

The first subchapter will characterize the key concepts related to the thesis's topic: consumer behavior and creative industries. This subchapter will present the theory of planned behavior and cognitive-affective-conative model as the parts of consumer behavior. Also, this subchapter will observe the history of development of viewpoints on creative industries and the classifications of creative industries.

Firstly, the subchapter focuses on consumer behavior. Consumer behavior is a relatively young research area that has already gained a strong interest among the researchers. To understand the consumer behavior more, this subchapter explores the concept of consumer behavior and highlights the theory of planned behavior and cognitive-affective-conative model as powerful instruments for studying consumer behavior.

Consumer behavior takes into account numerous factors influencing the consumption, and there are many approaches on defining the consumer behavior. In creative industries' context, there is a high need to understand the behavior of the consumers for the further development (Budak, Rajh & Holy, 2023; Bourgeon-Renault, 2000; Tkaczyk & Krzyżanowska, 2013). This thesis considers the cognitive approach essential for creative industries. It was widely adopted throughout the previous studies (Hume & Mort, 2010; Nowacki & Kruczek, 2020; Piancatelli, Massi, & Vocino, 2021). According to Ahn and Back (2018), the theory of planned behavior and cognitive-affective-conative model are popular among theorists and practitioners to understand the behavioral intentions of the consumers.

To address this, both the theory of planned behavior (TPB) and cognitive-affective-conative model (CAC) should be discussed deeper. Firstly, the TPB resulted from an extension to the Fishbein and Ajzen's theory of a reasoned action (Ajzen, 1991). According to Ajzen (1985), TPB suggests that individuals reflect on their intentions prior to taking action. These behavioral intentions are primarily shaped by three key factors: their attitude, the subjective norms and their perceived control over the behavior. This can be illustrated with the Figure 1 on the next page.

According to TPB, the first factor that affects intention is attitude, which is "summary evaluation of a psychological object captured in such attribute dimensions as good-bad, harmful, beneficial, pleasant-unpleasant, and likable-dislikable" (Ajzen, 2001, p. 28). According to Ajzen (1985; 1991), another factor influencing behavior is subjective norms, which is a result of individual perception of social influence and pressure shaped by normative beliefs. Also, the perceived behavior control, "denotes subjective degree of control

over performance of the behavior itself” (Ajzen, 2002, p. 668). Given all of these three factors, it can be concluded that using TPB is a good flexible measurement for predicting behavioral intentions (Armitage & Conner, 2001). The systematic literature review by Rozenkowska (2023) claims that TPB was extended or shortened by the researchers, leading to high level of flexibility of the theory.

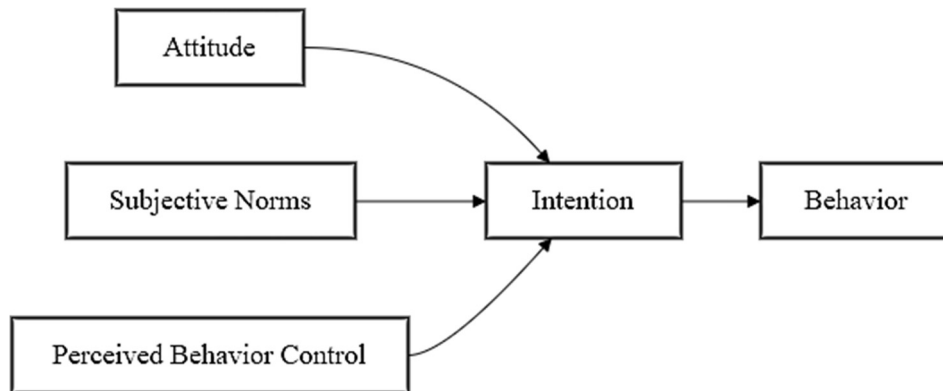


Figure 1. Theory of Planned Behavior

Source: Compiled by the author based on Ajzen (1985)

Secondly, the focus of CAC is made on attitude, which was defined earlier. Attitude is determined through three functions: cognitive, affective, influencing conative responses, which is fundamental for the consumer behavior (Agapito, Valle & Da Costa Mendes, 2013; Rozenkowska, 2023). According to Kim and Chen (2021), the cognitive-affective-conative model is an appropriate and applicable tool for consumer behavior research. The researchers (Ahn & Back, 2018; Lim & Kim, 2020) agree that cognitive-affective-conative model is quite flexible and can be adapted throughout multiple contexts, resulting in different approaches on constructs included into the components of this framework. The simplified cognitive-affective-conative model is illustrated in Figure 2.

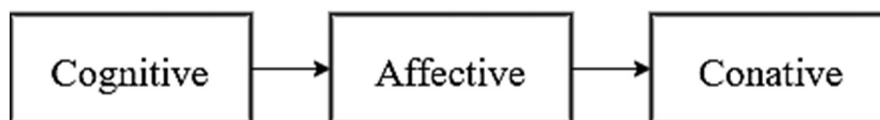


Figure 2. Simplified cognitive-affective-conative model

Source: Compiled by the author based on Ahn and Back (2018), Oliver (1999), Lim and Kim (2020)

To conclude, TPB focuses on behavioral intentions influenced by attitudes, subjective norms, and perceived control, while CAC examines attitudes through cognitive, affective, and conative components. Both models are considered flexible and widely applied tools for understanding consumer behavior, but lacking advanced consumer research in creative

industries. Combing the models, the theoretical framework was created and illustrated in Figure 3.

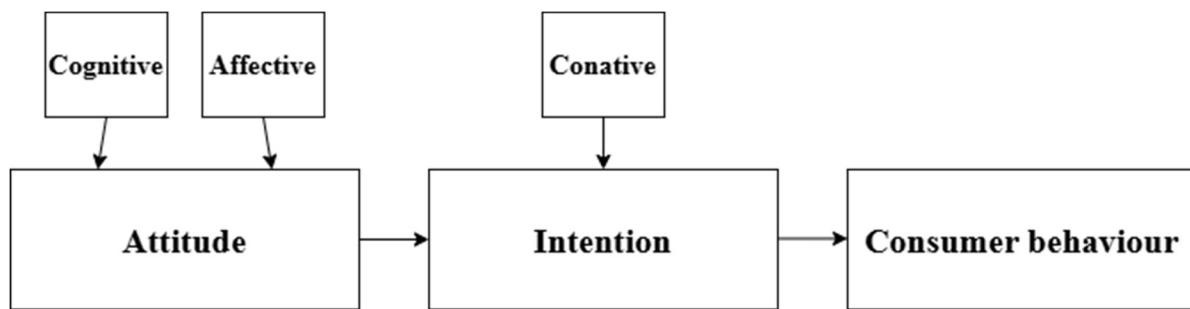


Figure 3. Theoretical framework of combining models

Source: Compiled by the author based on Ahn & Back (2018), Agapito, Valle & Da Costa Mendes (2013), Ajzen (1985), Oliver (1999), Lim and Kim (2020)

Secondly, this subchapter focuses on creative industries. It is primarily meaningful to give attention to the existing confusion with determining the term “creative industries”. This is caused by multiple approaches of definitions: culture industry, cultural industries, copyright industries, cultural and creative industries, creative and cultural sectors and finally – creative industries (European Commission, 2011; UNESCO and UNDP, 2013). Hence, there is a strong need to sort out those terms that are widely used in the literature.

The term “culture industry” was the first known attempt to view the culture as the part of mass production and industry (Adorno & Horkheimer, 1944/2002). This has contributed to the public and academic interest to this topic, resulting in different approaches of naming and defining the creative industries. However, it is crucial to emphasize that theory was used by German economists to express it from the ideological perspective. In general, the researchers appreciate the first attempt to define the creative industries but it is not common to explore this concept anymore (Banks and O’Connor, 2009; Cunningham, 2002; Garnham, 2005; Throsby, 2008). Therefore, it was decided not to include the concept “culture industry” in further research.

To present the available approaches on explaining the creative industries and related concepts, the author has provided an overview of eleven definitions on “cultural industries”, “creative and cultural industries (CCI)” and “creative industries”. Also, one definition out of eleven “creative economy” by Kultuuriministerium (2015) deserves a special attention. It gives an official definition of creative economy in Estonia, issued by Ministry of Culture and sets the frameworks for operation of creative industries in Estonia. According to Mäe (2015), terms “creative economy” and “creative industries” are used interchangeably in Estonia and the inconsistency can be explained via post-socialist context, the term element “industries”

wasn't used in legislation because of negative perception from Soviet times legacy. To summarize, the general overview can be found in Appendix A of this thesis.

Another approach on naming the concept is "copyright industries", developed by World Intellectual Property Organization (WIPO, 2003). It wasn't included in the general overview because it is mainly used by World Intellectual Property Organization (WIPO) only (European Commission, 2011; Park, 2010). This model is presented in Table 1.

Table 1

WIPO's Copyright industries model

Copyright industries' categories	Definition	Activities included
Core copyright industries	"industries wholly engaged in creation, production and manufacturing of performance, broadcast, communication and exhibition or distribution and sales of works and other protected subject matter"	Press and literature; music, theatrical productions, operas; motion picture and video; radio and television; photography; software, databases and computer games; visual and graphic arts; advertising services; copyright collective management societies
Interdependent copyright industries	"industries engaged in production, manufacture and sale of equipment whose function is wholly or primarily to facilitate the creation, production or use of works and other protected subject matter"	Television, radio and communication equipment; photocopying; paper and paper products
Partial copyright industries	"industries in which a portion of the activities is related to works and other protected subject matter and may involve creation, production and manufacturing, performance, broadcast, communication and exhibition or distribution and sales"	Apparel, textiles, and footwear; jewelry and coins; other crafts; furniture; household goods, china and glass; wall coverings and carpets; toys and games; architecture, engineering, surveying; interior design; museums
Non-dedicated support industries	"industries in which a portion of the activities is related to facilitating, broadcast, communication, distribution or sales of works or other protected subject matter and whose activities have not been included in the core copyright industries"	General wholesale and retail; general transportation; information and communication (including wired, wireless, satellite, and internet)

Note: WIPO – World Intellectual Property Organization

Source: Compiled by author based on WIPO (2003)

The model hasn't exact definition of "copyright industries", instead it divides this term into four categories: core copyright industries, interdependent copyright industries, partial copyright industries and non-dedicated support industries. Apart from WIPO's model, there are also two concepts established by EU official institutions – creative and cultural industries (CCI) and creative and cultural sectors (CCS). It is common in literature to use those and other mentioned concepts interchangeably (Bilan, Kryklii, Vasilyeva & Shilimbetova, 2019; Burlina, Casadei & Crociata, 2023; Collins & Murtagh, 2024; Costa, Seixas & Roldão, 2009). Also, sometimes the combination of words may vary – creative and cultural industries or cultural and creative industries or creative industries (Chapain & Sagot-Duvaouroux, 2020). Thus, due to high inconsistency, only the term "creative and cultural industries (CCI)" was presented in Appendix A because it is used more in the academic literature (Brandano & Urso, 2023; Lazzeretti & Capone, 2015).

On the one hand, the two most used definitions of "cultural industries" were composed by Throsby (2001) and UNESCO (2007). The reason behind is that these theories have become fundamental for the next studies (Galloway & Dunlop, 2007; O'Connor, 2010; Wang, Gu, Von Glinow & Hirsch, 2020). On the other hand, the two most used definitions of "creative industries" were formulated by DCMS (1998) and UNCTAD (2008). According to Berg and Hassink (2014), the definition of DCMS (1998) is considered to be the first attempt to define the creative industries. The definition provided by DCMS (1998) is widely used throughout the literature (Budak, Rajh & Holy, 2023; Kloudová & Chwaszcz, 2014; Nijzink, Van Den Hoogen & Gielen, 2017). In the same way, the definition by UNCTAD (2008) is adapted by numerous scholars (Daubaraitė and Startienė, 2015; Flew, 2014; Gouvea & Vora, 2018).

All the definitions in the general overview incorporate different aspects and viewpoints. It was hard to unite them into the one comparison. To note the similarities and differences of the given definitions, the four criteria previously used in similar studies (Daniel, 2017; Flew & Cunningham, 2010; Koch, Hoellen, Konrad & Kock, 2023; Lazzeretti & Capone, 2015) were found: focus, scope, intellectual property and innovation context. Therefore, the criteria on which eleven definitions and WIPO (2003) model could be compared were identified by the author and presented in Table 2 on the next page.

The essential key point is that there is a tendency on shift from term "cultural industries" to "creative industries". According to the high-cited research by Cunningham (2002), the concept "creative industries" is more appropriate to use nowadays with the emergent boost of technological changes.

Table 2

Comparison of definitions of “creative industries” and related concepts

Concept and author	Focus	Scope (Broad/Narrow)	Intellectual property	Innovation context
CuI – Garnham (1987)	Industrial production of cultural goods and services	Narrow	—	—
CuI – Hirsch (2000)	Organizational network	Broad	—	—
CuI – Hesmondhalgh (2007)	Social meaning	Narrow	—	—
CuL – Throsby (2001)	Creativity and symbolic meaning	Broad	+	—
CuL – UNESCO (2007)	Creative outputs	Broad	—	+
CCI – European Commission (2011)	Creative and cultural inputs	Broad	—	—
CrI – DCMS (1998)	Individual creativity	Broad	+	—
CrI – Howkins (2002)	Brain power and intellectual property	Broad	+	—
CrI – Rutten, Manshanden, Muskens & Koops (2004)	Creative labour	Narrow	—	—
CrI – UNCTAD (2008)	Creativity and intellectual capital	Broad	+	+
CoI – WIPO (2003)	Copyright	Narrow	+	—
CE – Kulturiministerium (2015)	Individual and collective creativity	Broad	+	+

Note: “CuI” – cultural industries, “CCI” – creative and cultural industries, “CrI” – creative industries, “CoI” – copyright industries, “CE” – creative economy, “— “ – not addressed, “+” – addressed

Source: Compiled by author based on the sources from the table and studies by Daniel, 2017; Flew & Cunningham, 2010; Koch, Hoellen, Konrad & Kock, 2023; Lazzeretti & Capone, 2015

As was mentioned before, the concept “copyright industries” is mainly used by WIPO itself and has more applications in a legal dimension rather than in economic dimension. Lastly, the concept “creative and cultural industries” by European Commission (2011) is not a permanent term and the shift to “creative industries” is also observed in this context (Berg & Hassink, 2014). Hence, the “creative industries” concept is the most preferable for usage in this thesis.

Overall, it can be concluded that the existing definitions are quite controversial and differential. Combining the definitions given above, the author of the thesis has compiled own one. “Creative industries” is an economic sector that focuses on creation, production and distribution of products and services originated in individual or collective creativity inputs and resulted in knowledge-based, often innovative outputs protected by intellectual property rights.

To address the concept appropriately, the existing viewpoints on the classification of creative industries are provided by the author, so that the activities included into definitions can be compared as well. The objects of the comparison are the classifications by DCMS (1998), Kultuuriministerium (2015) and UNCTAD (2008), because among the “creative industries” only those have the description of activities included. Hence, the comparison of activities included into different classifications of creative industries’ models is conducted in Table 3.

Table 3

Comparison of activities included in models of creative industries

Model	Advertising	Antiques market	Architecture	Cultural heritage	Design	Digital content	Festivals	Filmmaking	Games	Music	Performing Arts	Publishing	Radio	Software	Television and Broadcasting	Visual Arts
DCMS (1998)	+	+	+	—	+	—	—	+	+	+	+	+	+	+	+	—
Kultuuriministerium (2015)	+	—	+	+	+	+	+	+	+	+	+	+	—	—	—	+
UNCTAD (2008)	+	+	—	+	+	+	+	+	+	+	+	+	+	+	+	+

Note: “—” – not included, “+” – included

Source: Compiled by author based on the sources presented in the table

The given comparison presents the structured framework for identifying similarities and distinctions across three determined classifications. It was difficult to compile a comparable table based on different approaches of the models. Special focus should be paid to activities excluded according to Estonian legislation (Kultuuriministeerium, 2015).

Antiques market is a vital economic sector contributing to both local and international markets that has an innovation potential among the creative industries' sectors (Li, 2020) and increases the cultural preservation (Fahmi, Koster & Van Dijk, 2016). The researchers (Higgs, Cunningham & Bakhshi, 2008; Tschmuck, 2003) agree that radio is also an essential part of creative industries that has a dynamic development for music promotion and distribution and cultural expression. Software and IT became more presented as sectors of creative industries by numerous studies (Bujor & Avasilcai, 2015). Including broadcasting to the list of subsectors of the creative industries can lead "to international competition, consolidation and inward investment in order to compete in the global programme market" (Garnham, 2005, p. 26).

Some activities mentioned by numerous researchers are not included, such as AR/VR, animation, VFX (Anantrasirichai & Bull, 2022), theme parks (Bigné, Andreu & Gnoth, 2005; Lee, Jeong & Qu, 2020), tourism (Jureniene, 2016; Lazzeretti & Capone, 2015; Richards, 2014), zoos and botanical gardens (Markusen, Wassall, DeNatale & Cohen, 2008). On the basis of above-mentioned studies, the thesis proposes Estonian authorities to reclassify and modify the activities under the creative industries' concept.

1.2. Overview of previous empirical studies on consumer behavior and intention to revisit in creative industries

The second subchapter will present the overview of previous empirical studies regarding the consumer behavior in a context of creative industries defining the factors influencing intention to revisit.

It can be generalized that there is insufficient number of studies regarding the influencing factors on the intention to revisit the creative industries forming consumer behavior. Even though, the topic of creative industries has gained significant interest in academic environment (Alakwe, 2017; Berg & Hassink, 2014; Foord, 2009), as well as consumer behavior (Rozenkowska, 2023; Yamada & Fu, 2012), the exploration of their relation remains insufficiently investigated. The author has identified six studies that were researching the consumer behavior in creative industries through the influential factors on intention to revisit. The methodology, theoretical foundation, sample, place and main research findings of those studies are introduced in Table 4 on the next page.

Before discussing the findings, the applied methodology will be reviewed. The methodologies differ, although all the studies use quantitative methods. One of them applies mixed methods' approach. The studies employ either structural equation modelling (SEM) or partial least squares structural equation modeling (PLS-SEM). Five studies (Abbasi, Kumaravelu, Goh & Singh, 2021; Budiarmo & Listyorini, 2025; Forgas-Coll, Palau-Saumell, Matute & Tárrega, 2017; Nowacki and Kruczek, 2020; Viet, Dang & Nguyen, 2020) use partial least squares structural equation modelling. Only one study (Han & Hyun, 2017b) used structural equation modelling.

Table 4

Overview of selected previous empirical studies on consumer behavior in CI

Authors	Theories	Methods used	Place and N in sample	Main research findings
Abbasi, Kumaravelu, Goh & Singh, (2021)	TPB – extended model	SAQ, PLS-SEM	Cultural heritage in Malaysia; 330	Perceived value, perceived service quality, destination image and satisfaction influence the intention to revisit
Budiarmo and Listyorini (2025)	CAC	PLS-SEM	Adventure Park in Indonesia; 100	Destination image and place attachment influence revisit intention
Forgas-Coll, Palau-Saumell, Matute & Tárrega, (2017)	CAC	PLS-SEM	2 museums in Spain; 1091	The impact of experience, service quality and involvement leading to satisfaction influences the behavioral intentions
Han and Hyun, (2017b)	CAC	CFA, SEM	5 museums in South Korea; 345	Commitment, satisfaction, quality, and affective experiences are mediators that boost behavioral intentions
Nowacki and Kruczek (2020)	TPB	Survey, PLS-SEM	3 Polish institutions; 465	It confirms the influence of co-creation, experience and satisfaction on the intention to revisit
Viet, Dang & Nguyen (2020)	CAC	2 FGD, PLS-SEM	Several destinations in Vietnam; 405	Perceived risk, cultural contact, destination image, attractiveness and satisfaction influence revisit intention

Note: “CAC” – cognitive-affective-conative model, “CFA” – confirmatory factor analysis, “CI” – creative industries, “FGD” – focus group discussions, “N” – number of respondents, “PLS-SEM” – partial least squares structural equation modelling, “SAQ” – self-administered questionnaire, “SEM” – structural equation modelling, “TPB” – theory of planned behavior

Source: Compiled by author based on the sources presented in the table

It is essential to show that theoretical background discussed in articles also differs. On one side, one study is based on theory of planned behavior (TPB) (Nowacki and Kruczek, 2020) and one study (Abbasi, Kumaravelu, Goh & Singh, 2021) extended the TPB model to robust the predictive power. But it can be generalized throughout both studies and the review on theory of planned behavior in subchapter 1.1., that there is no commonly agreed interpretation of TPB model. Hence, this results in multiple variations of TPB implementation in research (Rozenkowska, 2023). On the other side, four studies (Budiatmo & Listyorini, 2025; Forgas-Coll, Palau-Saumell, Matute & Tárrega, 2017; Han & Hyun, 2017b; Viet, Dang & Nguyen, 2020) implemented cognitive-affective-conative model. The use of this model is emerging and increasingly attracts attention among creative industries' researchers (Zulfiqar, Abbas, Aman-Ullahm & Mehmood, 2024), but some studies use it partially (Bigné, Andreu & Gnoth, 2005; Chekembayeva & Garaus, 2024), so they were not included in the overview.

As can be concluded from Table 4, there are several factors influencing consumer behavior in different types of creative industries leading to intention to revisit. It is crucial to understand consumer behavior, which directly affects fundamental decisions for managers in creative industries.

According to Abbasi, Kumaravelu, Goh & Singh, (2021), the extended Theory of Planned Behavior (TPB) encompasses such constructs as perceived value, service quality, and satisfaction, which is a solid theoretical contribution. The results demonstrated that these factors significantly influence intention to revisit, highlighting the economic benefits of repeat consumers, including reduced marketing costs. This is confirmed by Nowacki and Kruczek (2020), who also underscore the vital role of understanding motivation behind the behavioral intentions to form the marketing strategy and managerial actions, such as venue layout, planning staff and customer interactions. The study by Forgas-Coll, Palau-Saumell, Matute & Tárrega, (2017) emphasizes the impact of service quality and visitor experiences on satisfaction and intention to revisit proposing involvement as a moderator. Despite its significant contributions, it lacks the scalability of its findings across varying types of creative industries, leaving a gap for further exploration in multi-sectoral settings.

However, this was partially completed by Nowacki and Kruczek (2020), who investigated behavioral intentions in the framework of 3 diverse institutions – Archaeological Festival in Biskupin, 'Poznan Gateway' heritage interpretation center and National Museum in Krakow. This combination of multiple types inspires to deepen the understanding of how the intention to revisit is formed in diverse creative industries. They highlighted the value of

co-creating experiences in Polish institutions to enhance satisfaction and loyalty, yet the study could integrate cost-benefit analyses to align with the business objectives.

Han and Hyun (2017) also investigated the museums' consumer behavior by emphasizing satisfaction and commitment as mediators, incorporating emotional and cognitive aspects. However, the study does not fully address the potential for these mediators, while neglecting demographic factors, presenting a gap for future research. But satisfaction as a mediator played an essential role in a study by Viet, Dang & Nguyen (2020), whose contribution addresses the need of segmentation strategies of visitors. They offered a broader and more integrative model. Their key contribution lies not only in identifying satisfaction as a central mediator, but also highlighting cultural contact and risk as critical. They also test moderators (nationality, marital status), adding demographics lacking in study by Budiatmo and Listyorini (2025), who narrowly focused on the mediating role of place attachment between destination image and revisit intention, confirming all direct and indirect effects. The study had limitations of small sample and only three constructs usage. Table 5 is below.

Table 5

Comparison of factors from selected previous empirical studies

Authors	Perceived value	Perceived quality	Attractiveness	Experience	Place Attachment	Satisfaction
Abbasi, Kumaravelu, Goh & Singh, (2021)	+	n/s	n/a	n/a	n/a	+
Budiatmo and Listyorini (2025)	n/a	n/a	n/a	n/a	+	n/a
Forgas-Coll, Palau-Saumell, Matute & Tárrega, (2017)	n/a	+	n/a	+	n/a	+
Han & Hyun, (2017b)	n/a	+	n/a	n/d	n/a	+
Nowacki and Kruczek (2020)	n/a	n/a	n/a	+	n/a	+
Viet, Dang & Nguyen (2020)	n/a	n/a	+	n/a	n/a	+

Note: “+” – significant, “n/a”- not discussed, “n/d” – indirect effect, “n/s” – not significant

Source: Compiled by author based on the sources presented in the table

To enhance the clarity of used factors in these studies and integrate the findings to find the connections, the comparison was conducted. Six components that are most essential in these studies were chosen –perceived value, perceived quality, as cognitive constructs, attractiveness, experience, place attachment and satisfaction, as affective components.

As can be generalized from Table 5, there are no negative relations found across the studies within the chosen components. This aligns with the theoretical background and expectations that these factors influence the intention to revisit. Thus, it considers potential methodological or contextual shortcomings, highlighting that these factors may require more precise measurement approaches. These inconsistencies in constructs inclusion and significance show the variability in research focus and context but also emphasize the need for a structured framework. Developing such a framework would help standardize measurements and ensure a more comparable understanding of intention to revisit in creative industries.

The initial model of the study was developed in accordance with the overview of previous empirical studies and factors indicated by researchers. These constructs were defined crucial after the analysis of previous studies. As it is allowed and used across many studies to modify the original TPB (Rozenkowska, 2023), there is only attitude and intention antecedents framed in this empirical study. This is presented in Figure 4.

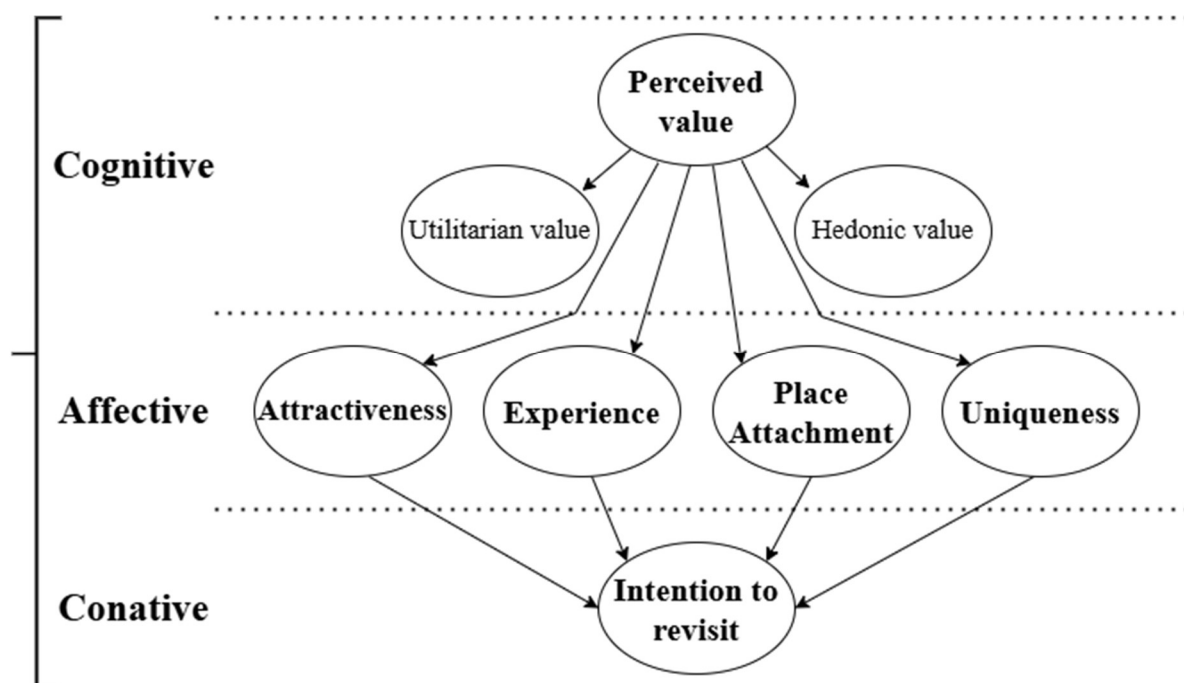


Figure 4. The initial model of the study

Source: Compiled by the author in Draw.io

The cognitive component is represented via perceived value (Abbasi, Kumaravelu, Goh & Singh, 2021). The affective component is the complicated construct, components of this construct are argued across the researchers, and there is no established common way to classify the affective components (Gorgadze, Sinitsyna, Trabskaia, & Bala, 2021). Experience was considered to be taken in this research as affective component, as it not only confirmed its statistical significance, but also has no required sample size, suitable for bachelor level (Forgas-Coll, Palau-Saumell, Matute & Tárrega, 2017; Han & Hyun, 2017b; Nowacki and Kruczek, 2020). Satisfaction remains to be a controversial construct to include in this research, as it behaves more as additional mediator (Abbasi, Kumaravelu, Goh & Singh, 2021; Han & Hyun, 2017b; Nowacki and Kruczek, 2020). Also, attractiveness (Gorgadze, Sinitsyna, Trabskaia & Bala, 2021; Viet, Dang & Nguyen, 2020) and place attachment (Budiatmo & Listyorini, 2025) are included in the research as affective components. Lastly, uniqueness was considered to include in the model, as it underlines the role of removing banality and adding benefits (Gorgadze, Sinitsyna, Trabskaia & Bala, 2021).

The theoretical part makes a distinct theoretical contribution by integrating the Theory of Planned Behavior (TPB) and the Cognitive-Affective-Conative (CAC) model to explain intention to revisit in the context of creative industries. Moreover, this overview has shown the existing research gap caused by non-existence of research outcomes on this topic in Estonia, specifically in Tartu. Further exploration should be developed to fulfill this gap and provide a supplementary view. Furthermore, the study proposes a refined conceptualization of creative industries, tailored to the Estonian context and offers a systematic review of definitional inconsistencies in the field: the namings' distinction of creative industries was investigated and resulted in comparison leading to compiling of own definition. The existing classifications were also reviewed and compared. The recommendations on types of activities that should be included in Estonian context were conducted.

2. Empirical research on the intention to revisit the creative industries

2.1. Methodology of the empirical study on impact of cognitive and affective factors on intention to revisit in the creative industries

In this subchapter, the methodology used for the empirical analysis will be discussed. This empirical part of thesis will quantitatively explore the factors influencing the intention to revisit the creative industries.

The methodology of the study is divided into the following seven parts: literature review, questionnaire compiling, questionnaire distribution, data coding, data analysis, results and discussion. The whole overview of the steps is presented in Figure 5.

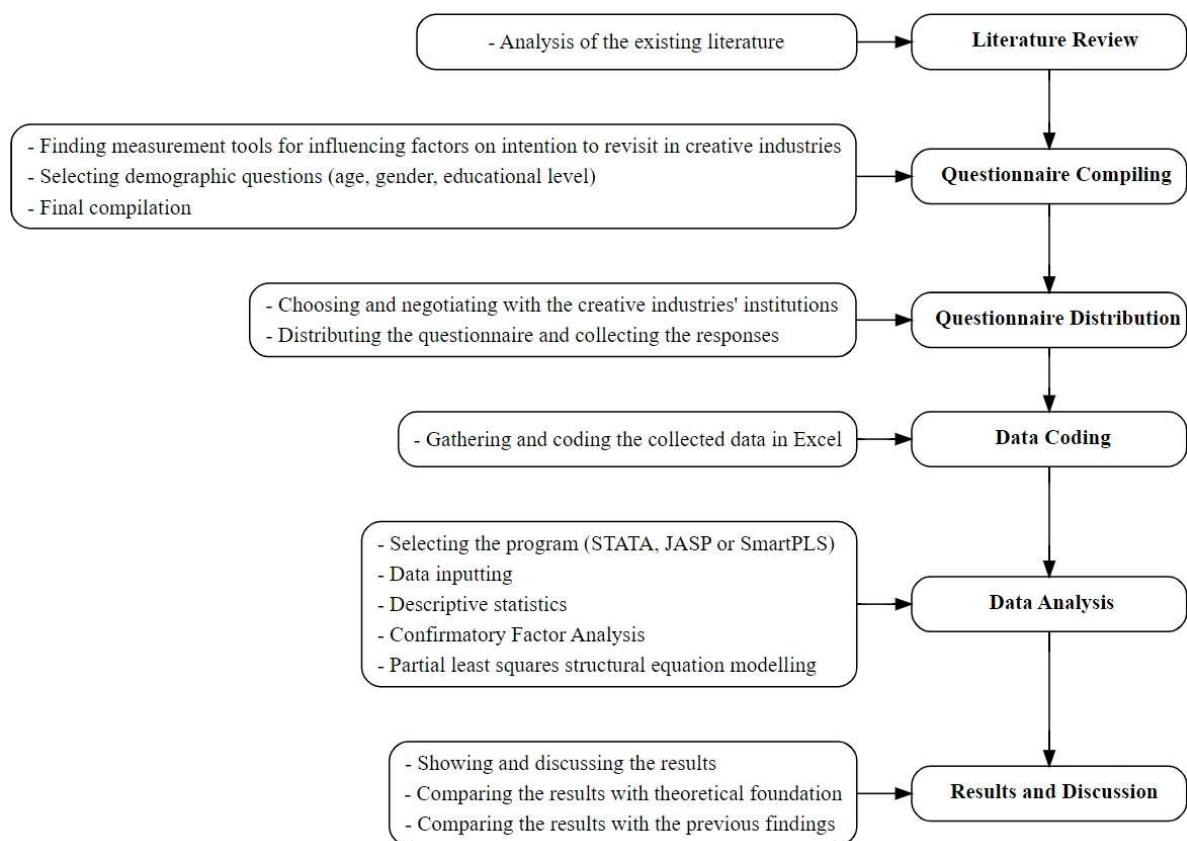


Figure 5. The overview of methodology steps

Source: Compiled by the author in RStudio

As the literature review was presented in subchapter 1.2 of this thesis, the existing literature on consumer behavior in creative industries was analyzed. This overview shows that two most common theoretical approaches used for understanding the consumer behavior in creative industries are cognitive-affective-conative model and theory of planned behavior. Some authors combine two approaches to demonstrate the whole picture (Forgas-Coll, Palau-Saumell, Matute & Tárrega, 2017; Han & Hyun, 2017b; Nowacki and Kruczek, 2020).

Similarly, this thesis implements the combined theories' approach to showcase the consumer behavior in different settings of creative industries.

Next, the questionnaire compiling stage is also performed through the creation of measurement tools. The measurement tools were based on diverse sources, cited in tables. The wording of the questions in constructs was changed in some cases to fit within the scope of the research. Measurement tools on consumer behaviour in creative industries are evaluated with the 5-point Likert scale (strongly disagree to strongly agree), previously implemented in similar researches (Forgas-Coll, Palau-Saumell, Matute & Tárrega, 2017; Nowacki and Kruczek, 2020). The measurement tools are compiled based on the previous studies and the message shown to respondents about treatment of data and anonymity presented in Appendixes B and C of this thesis.

The respondents have also been asked additional socio-demographic questions (gender, age, education level). The reasoning behind was to ensure that distinctive population participated in the questionnaire. These questions are presented in Table 6.

Table 6

Socio-demographic questions used in the questionnaire

Category	Answers	Category	Answers	Category	Answers
Gender	Male	Age	18-26	Education level	High School / College
	Female		27-44		Bachelor
	Prefer not to say		45-64		Master
	65+	PhD			

Note: PhD – Doctor of Philosophy

Source: Compiled by the author

The creation of survey started with the measurement tools formation, which was created within the multiple factors being included. Firstly, there is no commonly agreed approach on measurement tools in measuring the consumer behaviour in creative industries. This can be explained because of the nature of the cognitive-affective-conative model (CAC), as a part of attitude in the theory of planned behaviour (TPB), which allows flexibility in factors included under the scope of a particular research. Secondly, the majority of measurement tools are not used only for researching the creative industries, but in general for studying the consumer behaviour in different contexts (Oliver, 1980).

The perceived value can be used as a single representative of a cognitive attitude (Abbasi, Kumaravelu, Goh & Singh, 2021). There are two approaches: one-dimensional and

multidimensional (Babin, Darden & Griffin, 1994). This study implies multidimensional approach focusing on hedonic and utilitarian values' perspective.

Primary thoughts included adding perceived risk and perceived quality to the model. However, perceived risk has a negative effect on intention to revisit, and the higher the perceived risk, the lower is the intention to revisit (Abbasi, Kumaravelu, Goh & Singh, 2021), as the primary objective is to define factors that increase the intention to revisit in diverse institutions, therefore it was not included. Perceived quality was not included into a model, as the big sample size should be involved to obtain a valid result (Forgas-Coll, Palau-Saumell, Matute & Tárrega, 2017), which is complicated for bachelor level.

In this study, attractiveness, experience, place attachment and uniqueness are taken as affective attitude components. These constructs were chosen because of the deep connection with place-driven effects, distinctions among different places researched and value creation (Liu, Wang, Huang & Chen, 2017; Nowacki and Kruczek, 2020; Vada, Prentice & Hsiao, 2018). Also, there were not found any studies that combine these constructs under one questionnaire.

The last function is conative, which is characterized by intention to revisit in this study. However, firstly it was considered to include customer loyalty. But, the relationship between customer loyalty and intention to revisit is controversial: it is not yet determined clearly what is independent and dependent variable in their relation (Hsieh, Park & Hitchcock, 2015; Monteiro, Franco, Meneses, & Castanho, 2023; Piper, Prete, Palmi & Guido, 2022; Cakici, Akgunduz & Yildirim, 2019). Therefore, this construct was eliminated from this research, but it could be further explored in future studies. Conative component is shown in this study with the intention to revisit. It can be concluded that it is not agreed how to measure the intention to revisit, utilizing the one-dimensional approach (revisit itself) or three-dimensional (revisit, recommend, positive word-of-mouth) (Som, Marzuki, Yousefi & AbuKhalifeh, 2012). The terms "intention to revisit" and "behavioral intentions" tend to be synonymous and used similarly with the nature of revisit intention (An & Hung, 2025, Kaur & Kaur, 2020). Hence, in this study three-dimensional intention to revisit construct is applied to capture the maximum possible visitors' intentions towards consumer behavior. To present the operational definitions of the questionnaire constructs, please see Appendix D of this thesis.

In the third stage, the questionnaire distribution, nine institutions of creative industries in Tartu were reached out through emails or face-to-face communication, consent to participate was given in emails. These nine institutions were chosen due to geographical

distribution, cultural vitality and distribution of different types and activities of creative industries' institutions. To ease the understanding of localization, the city neighbourhoods are shown above and the geographical distribution is shown in Appendix E of this thesis.

Initially, it was decided to illustrate cultural vitality with the number of visitors per last available year, however this information was not published in Internet for some institutions. Thus, the cultural vitality can be demonstrated through the participation in Tartu 2024, which was the main cultural whole-year event in Tartu and Southern Estonia. With forecasted 1 million visits to events, a total of 1.8 million visits were involved in program. Also, 761625 unique users visited Tartu2024 website. (Tartu2024, n.d.) Given all of this, the vitality of this major city event is still crucial and has an impact on creative industries of Tartu. The overview of the chosen institutions is introduced in Table 7.

Table 7

Overview of chosen institutions in the questionnaire

Institution	Type of activity	Tartu 2024	City neighbourhood (asum)
AHHAA	Science Center	+	Sadama
Elektriteater	Cinema	+	Vanalinna
Estonian National Museum	Museum	+	Raadi
Rahva Raamat	Book Store	—	Sadama
Tartu City Oskar Lutsu Public Library	Library	—	Vanalinna
Toy Museum	Museum	+	Vanalinna
UT Botanical Garden	Cultural heritage	+	Vanalinna
UT Natural Museum	Cultural heritage	+	Riiamäe
Upside Down House	Design	+	Raadi

Note: UT – University of Tartu, “asum” – Estonian name of neighbourhood within city district, “+” – participated, “—” – not participated

Source: Compiled by the author

In March 2025, questionnaire was distributed to institutions in QR code form with short description. After participation was agreed, some institutions spread out paper versions of Estonian-language questionnaire, as well. Additionally, some institutions agreed to face-to-face surveying with the paper version. The answers were collected in April and May 2025. The online version was distributed via university-supported 365 Microsoft Forms with no IP-logging. Overall, 284 responses were received. Afterwards, data was gathered in Excel according to the fourth stage. 150 responses were from English version (52,82%); 134 responses were from Estonian version (47,18%). 237 responses were online (83,45%), 47

responses were paper-based (16,55%). As all the answers were compulsory, no missing values appeared in the study.

The fifth stage of data analysis started with the descriptive statistics after data was inputted. Sample characteristics and visitors per institution can be found in Table 8. This was performed in STATA.

Table 8

Sample characteristics and visitors per institution

Variable	Category	Frequency		Total frequency (N = 284)	Total percentage (%)
		EE	EN		
Institution	AHHAA	8	44	52	18.31
	Elektriteater	15	13	28	9.86
	Estonian National Museum	7	26	33	11.62
	Rahva Raamat	23	14	37	13.03
	Tartu City Oskar Lutsu Public Library	23	12	35	12.32
	Toy Museum	19	4	23	8.10
	UT Botanical Garden	12	19	31	10.92
	UT Natural Museum	18	4	22	7.75
	Upside Down House	9	14	23	8.10
	Gender	Male	57	49	106
Female		75	100	175	61.62
Prefer not to say		2	1	3	1.06
Age	18-26	37	94	131	46.13
	27-44	51	37	88	30.99
	45-64	32	19	51	17.96
	65+	14	0	14	4.93
Education level	High School/College	41	38	79	27.82
	Bachelor	42	68	110	38.73
	Master	45	35	80	28.17
	PhD	6	9	15	5.28

Note: “EE” – Estonian version respondents, “EN” – English version respondents, N – total number in sample, UT – University of Tartu

Source: Compiled by the author based on STATA output

The biggest number of responses was collected from AHHAA Science Centre (18,31%), which holds 2nd place in Tripadvisor ranking of top attractions in Tartu (Tripadvisor, 2025). The sample consists mainly of people aged 18-26 (46,13%). The majority of respondents are females (61,62%). The majority of respondents hold Bachelor’s degree (38,73%).

2.2. Analysis and results of the impact cognitive and affective factors on the intention to revisit in the creative industries

In the following subchapter, the analysis of the questionnaire results using statistical software will be performed and compared to previous empirical findings.

After describing the sample, it was proceeded further with the fifth stage. Firstly, the reliability of the measurement tools has been performed by the author, as the statements from the original sources were deleted and modified in some cases. The acceptable threshold value of Cronbach's alpha is 0.7 (Nunnally, 1978 as cited in Peterson, 1994), similarly acceptable threshold both for Jöreskog's rho and Dijkstra–Henseler's rho is 0.7 (Schuberth, 2021). Utilitarian value construct did not surpass this criterion, as it has not held composite validity, it should be eliminated from the study (Hair, Sarstedt, Ringle & Mena, 2011). The reliability measurements can be found in Table 9.

Table 9

Reliability measurements

Latent	Cronbach's α	Jöreskog's ρ	Dijkstra–Henseler's ρ	N of items
Hedonic value	0.900	0.903	0.911	4
Utilitarian value	0.516	0.368	0.553	4
Attractiveness	0.896	0.897	0.901	3
Experience	0.843	0.846	0.854	3
Place attachment	0.847	0.840	0.891	3
Uniqueness	0.827	0.831	0.833	3
Intention	0.950	0.950	0.950	3

Note: N – number

Source: Compiled by the author based on JASP output

The important issue to consider was the selection of method – structural equation modelling (SEM) or partial least squares structural equation modelling. Partial least squares structural modelling (PLS-SEM) was chosen. As it aims to maximize the variance explained in dependent variable (Hair, Sarstedt, Pieper & Ringle, 2012). It is considered to be “a soft modelling approach”, which is suitable more to bachelor's thesis level than SEM (Hair, Sarstedt, Ringle & Mena, 2011, p. 416). And has a “frequently noted argument that PLS-SEM works particularly well with small sample sizes” (Hair, Sarstedt, Ringle & Mena, 2011, p. 423). As PLS-SEM is not supported in STATA, this was conducted in free statistical software JASP. After the reliability of measurement tools has been investigated, the confirmatory factor analysis (CFA) with maximum likelihood estimation was conducted.

According to Han and Hyun (2017b), it is advised to organize a CFA before implementing PLS-SEM to generate a final measurement model. Starting with forming the factors according to the theory and initial model, additional attention was brought out to check firstly whether certain factors should be omitted. There was a caution seen in place attachment construct; two items don't suit in adequate sampling with the Kaiser-Meyer-Olkin test: PA2 – 0.60; PA3 – 0.63. According to Kaiser (1974), only variables with values above 0.8 should be left in further research. Thus, as place attachment construct was left only with PA1 item, this construct was deleted from the research. Results of this test can be seen in Table 10.

Table 10

Kaiser-Meyer-Olkin test results

Indicator	HV1	HV2	HV3	HV4	A1	A2	A3	E1
Value	0.94	0.95	0.93	0.94	0.93	0.95	0.95	0.96
Indicator	E2	E3	PA1	PA2	PA3	U1	U2	U3
Value	0.93	0.93	0.84	0.60	0.63	0.93	0.93	0.94

Note: Coding of variables was previously presented in Appendixes B and C

Source: Compiled by the author based on JASP output

Average variance extracted (AVE) values were calculated. JASP output presented that: hedonic value is 0.711, attractiveness is 0.750, experience is 0.648, uniqueness is 0.623, intention to revisit is 0.869. The calculation of convergent validity has shown that all AVE values for constructs were higher than the threshold of 0.5 (Fornell & Larcker, 1981). After selection of factors, the fit indices were tested by the confirmatory factor analysis. The results of fit indices are shown in Table 11.

Table 11

Confirmatory factor analysis: Fit indices

Index	CFI	TLI	NNFI	NFI	PNFI	RFI	IFI	RNI	RMSEA	SRMR
Value	0.986	0.982	0.982	0.979	0.781	0.973	0.986	0.986	0.078	0.043

Note: CFI – Comparative Fit Index, TLI – Tucker-Lewis Index, NNFI – Bentler-Bonett Non-normed Fit Index, NFI – Bentler-Bonett Normed Fit Index, PNFI – Parsimony Normed Fit Index, RFI – Bollen’s Relative Fit Index, IFI – Bollen’s Incremental Fit Index, RNI – Relative Noncentrality Index, RMSEA – root mean square error of approximation, SRMR – standardized root mean square residual

Source: Compiled by the author based on JASP output

CFI, NFI, TLI are higher than cut-off value 0.95 (Hu & Bentler, 1999). RFI, IFI, RNI are higher than required value 0.90 (Yaşlıoğlu & Yaşlıoğlu, 2020). NNFI exceeds 0.97 recommended value and PNFI is more than 0.75 suggested value, RMSEA is lower than 0.11 and SRMR is lower than 0.054 (Sivo, Fan, Witta & Willse, 2006). Hence, the model of confirmatory factor analysis has a good fit. It is consistent with measurements, can be replicable in further studies and is ready to be proceeded further with a structural equation modelling (Yaşlıoğlu & Yaşlıoğlu, 2020).

Partial least squares modelling in this empirical study consists of examination of collinearity statistics, formulation of hypotheses, explanatory power assessment, factor loadings, model fit, illustration of hypotheses, testing of hypotheses, and path coefficients. Firstly, the collinearity statistics – Variance Inflation Factor (VIF) was completed to assess the collinearity issues of the model. Performing collinearity statistics is essential to understand what latent variables should be extracted to eliminate multicollinearity. The value OF VIF should be smaller than 5 for a construct to confirm that there are no multicollinearity concerns. (Hair, Anderson, Black & Babin, 2016) VIF for attractiveness is 3.431, VIF for experience is 4.509, VIF for uniqueness is 3.082. Consequently, there are no threats of multicollinearity.

Secondly, after completed examination of collinearity, given the extensive literature analysis and CFA, the hypotheses of the study were formulated and presented in Table 12.

Table 12

Hypotheses of the study

N	Hypothesis	Source
H1	Perceived hedonic value significantly influences attractiveness	Gorgadze, Sinitsyna, Trabskaia, & Bala (2021)
H2	Perceived hedonic value significantly influences experience	Kuppelwieser, Klaus, Manthiou & Hollebeek (2021)
H3	Perceived hedonic value significantly influences uniqueness	Gorgadze, Sinitsyna, Trabskaia, & Bala (2021)
H4	Attractiveness significantly influences intention to revisit	Viet, Dang & Nguyen (2020)
H5	Experience significantly influences intention to revisit	Forgas-Coll, Palau-Saumell, Matute & Tárrega (2017)
H6	Uniqueness significantly influences intention to revisit	Gorgadze, Sinitsyna, Trabskaia, & Bala (2021)

Note: N – number of hypothesis

Source: Compiled by the author adapted from sources presented in table

Thirdly, the R^2 value should be considered, which is an indicator of explained variance (Hair, Risher, Sarstedt & Ringle, 2019). Values of 0.75, 0.50 and 0.25 as substantial,

moderate and weak (Hair, Ringle & Sarstedt, 2011). Attractiveness has value of 0.861 (substantial), experience has value of 0.693 (moderate to substantial), uniqueness has value of 0.534 (moderate) and Intention to revisit has value of 0.833 (substantial). The factor loadings are more than 0.708 (Hair, Risher, Sarstedt & Ringle, 2019). The loadings are presented in Table 13.

Table 13

Factor loadings

Construct	Indicator	Estimate	Construct	Indicator	Estimate
Perceived Hedonic Value	HV1	0.907	Attractiveness	A1	0.804
	HV2	0.746		A2	0.924
	HV3	0.751		A3	0.858
	HV4	0.930	Experience	E1	0.883
Uniqueness	U1	0.803	E2	0.808	
	U2	0.840	E3	0.715	
	U3	0.710	Intention to Revisit	IR1	0.919
			IR2	0.931	
			IR3	0.938	

Note: Coding of variables was previously presented in Appendixes B and C

Source: Compiled by the author based on JASP output

Afterwards, model fit was checked. SRMR has the value of 0.063, which is less than cutoff 0.08 (Hu & Bentler, 1999), presenting good model fit. To summarize the findings, the illustrative table and two figures were compiled. The illustration of hypotheses is presented in Figure 6.

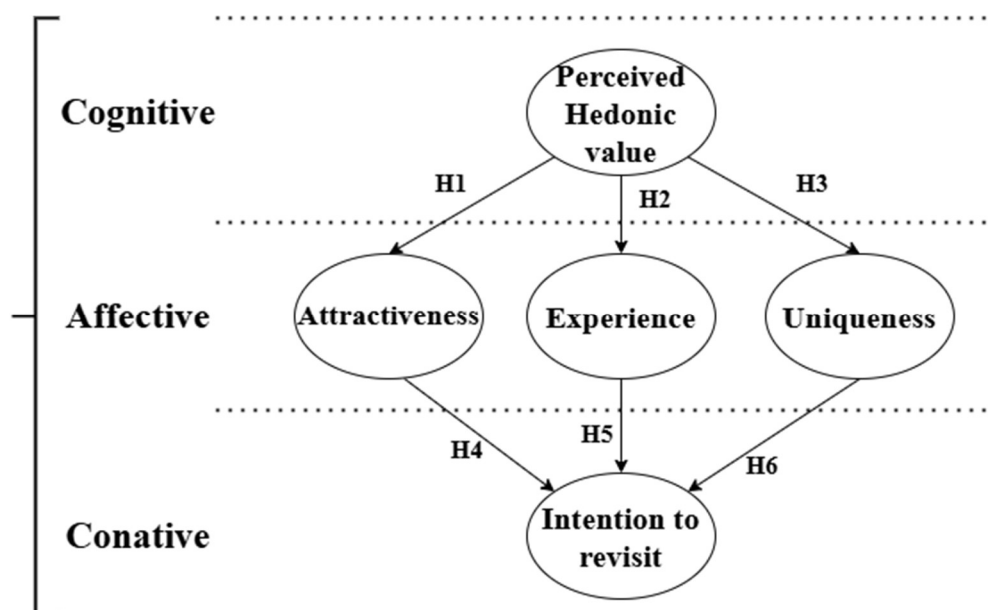


Figure 6. The hypotheses illustration

Source: Compiled by the author in Draw.io

The sixth stage of results and discussion started with the testing of hypotheses based on JASP analysis, which is shown in Table 14. All of the hypotheses were supported in current study, which indicates that selected cognitive and affective components significantly influence the conative component.

Table 14

Testing of hypotheses

N	Hypothesis	Estimate	f ²	Accepted	Size category
H1	Perceived hedonic value significantly influences attractiveness	0.928	6.184	+	L
H2	Perceived hedonic value significantly influences experience	0.833	2.258	+	L
H3	Perceived hedonic value significantly influences uniqueness	0.731	1.147	+	L
H4	Attractiveness significantly influences intention to revisit	0.584	0.594	+	L
H5	Experience significantly influences intention to revisit	0.203	0.054	+	S
H6	Uniqueness significantly influences intention to revisit	0.184	0.065	+	S

Note: N – number of hypothesis; Estimate – standardized path coefficient (β); f² – effect size; “+” – statistical significance at $p < 0.05$; S – small, L – large

Source: Compiled by the author based on JASP output

Values of 0.02, 0.15 and 0.35 are interpreted as small, medium and large effect sizes, respectively (Cohen, 1988). So, in this study there are small to large f² effect sizes. Namely, perceived value has a large effect size on all three affective components – attractiveness, experience, uniqueness (H1, H2, H3). Also, attractiveness has a large effect size on intention to revisit (H4). Thus, attractiveness is considered as the strongest construct in the model, being influenced largely by perceived value and influencing largely on intention to revisit. Both experience and uniqueness have a small effect size on intention to revisit (H5, H6), indicating that there is a statistically significant influence, but it does not have such a huge impact.

To visualize and demonstrate the path coefficients at significance level $p < 0.05$, based on calculations in JASP, the final model of the study is shown in Figure 7 on the next page. The purpose of the empirical part was to explore the factors influencing the intention to revisit, which was performed with the confirmatory factor analysis of measurement tools and partial least squares structural equation modelling. It can be agreed that the combination of

theory of planned behavior and cognitive-affective-conative model can be applied to investigate consumer behaviour in diverse creative industries' settings of the city, on the example of Tartu.

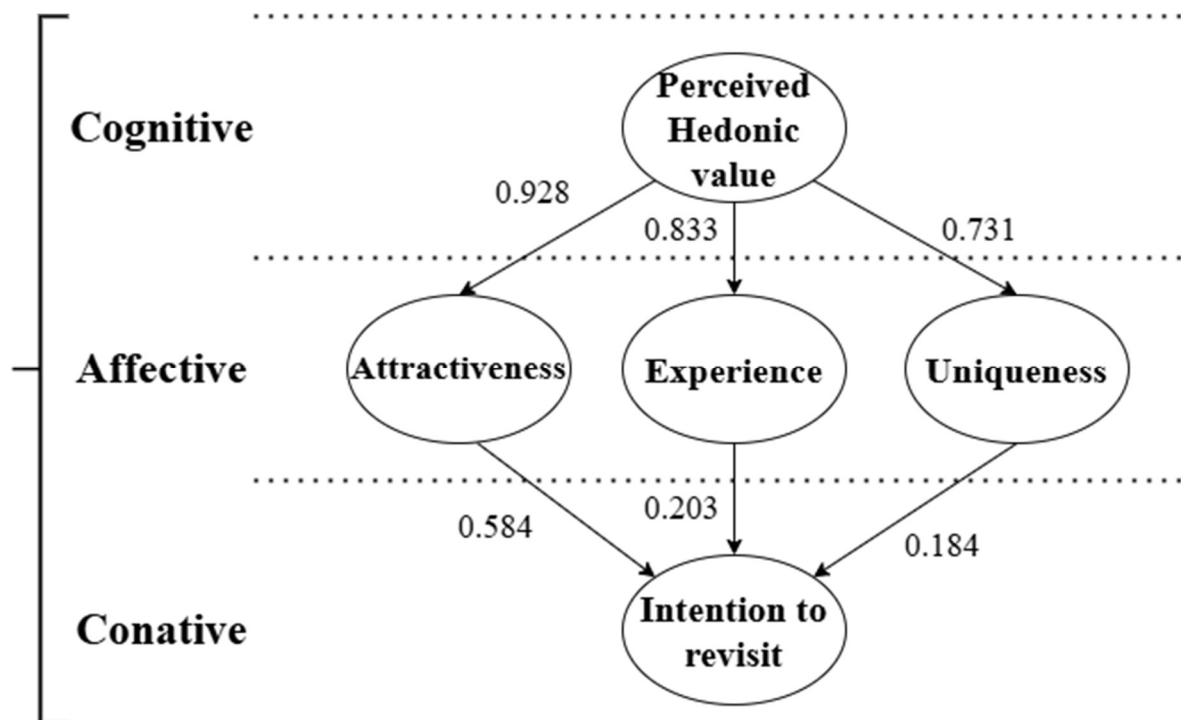


Figure 7. The final model of the study

Source: Compiled by the author in Draw.io based on JASP output

The findings can be comparable to previous findings of the researchers to see the whole picture of the consumer behaviour insights in creative industries' context. Starting with the overviewed empirical studies from subchapter 1.2, article by Abbasi, Kumaravelu, Goh & Singh (2021) found out that perceived value has a direct effect on intention to revisit, despite in current study this hypothesis wasn't formulated, there is a certain indirect effect of perceived value on intention to revisit in this model considering the path coefficients' results. One of hypotheses by Forgas-Coll, Palau-Saumell, Matute & Tárrega (2017) was adapted by this empirical research and the results are similar: experience has a direct effect on intention to revisit. Similarly, Nowacki and Kruczek (2020) had a central hypothesis on effect of experience on intention to revisit, which was confirmed, as in the current study too.

On contrary to this empirical study, in article by Yunfin, Kusumah & Reniati (2023) the attractiveness had no impact on intention to revisit. This study confirms previous results by Gorgadze, Sinitsyna, Trabskaia & Bala (2021) in influence of perceived value on attractiveness and uniqueness and their influence on intention to revisit. As place attachment was eliminated from the research, the effect of this component in given sample remains not

investigated, however systematic literature review by Dang & Weiss (2021) found that some empirical studies have presented no statistically significant effect of place attachment on intention to revisit. Karagöz and Uysal (2022) found out that uniqueness has an indirect effect on intention to revisit.

Based on the empirical findings and comparison above, the practical implications of the results are fundamental contributions of this thesis for creative industries' managers. In general, the practical implications are valuable for culturally vibrant mid-sized cities like Tartu. The findings underscore the critical role of perceived hedonic value, attractiveness, experience, and uniqueness in shaping revisit intentions. This offers an actionable guidance for managers seeking to strengthen visitors' intention to revisit through experiential and value-based strategies.

First and foremost, attractiveness emerged as the most influential factor in driving intention to revisit, underlining the importance for the institutions to cultivate spaces that are emotionally uplifting, welcoming and enjoyable to participate. Since attractiveness was measured through visitors' desire to spend more time in the institution, the positive feelings evoked, and the overall perception of the space as appealing, managers should prioritize creating environments that foster these sentiments. This can be achieved going beyond the core content and "classical patterns", ensuring that the overall atmosphere is inviting and pleasant.

Secondly, the study reveals that perceived hedonic value has a substantial influence on attractiveness, experience, and uniqueness. This highlights the importance of creating visits that are joyful, immersive, and emotionally rewarding. Since perceived hedonic value in this study was defined through feelings of joy, escapism, adventure, and emotional uplift, institutions should aim to design visitors' journey that allows them to forget their everyday concerns and feel genuinely good. It is encouraged to offer elements that stimulate the senses and imagination, such as interactive exhibits, immersive environments or unexpected design features that evoke a sense of adventure. Sense of joy and escapism could be supported through gamification, virtual reality technologies or unusual storytelling. These emotionally enriching features can significantly enhance the perceived value of a visit and indirectly strengthen intentions to revisit.

Thirdly, experience and uniqueness also significantly, though less impactful influence intention to revisit. Experience plays the role of intellectual engagement and environmental design. In this study, experience was conceptualized through visitors' curiosity, the discovery of new information and attention to design details. This implies that creative industries'

institutions should prioritize educational and exploratory features that keep visitors intellectually stimulated. Exhibits and programs should strengthen curiosity and show-off fresh news on each visit. Moreover, attention to aesthetic and spatial design can enhance the overall visitors' intention to revisit. Uniqueness, despite small influence on intention to revisit, underlines the value of distinctiveness in a competitive creative industries' context. In this study, uniqueness was assessed based on having a unique style, special themed areas and integration of local features. These findings suggest that institutions should cultivate their identity through differentiated themes, locally inspired content and design elements that are not repeatable or hard to copy. Emphasizing local culture and traditions can strengthen visitors' intention to revisit.

Conclusion

To summarize, in this thesis consumer behavior in the creative industries of Tartu via the impact of cognitive and affective factors has been analyzed. The research tasks set by the author have been fulfilled.

Firstly, conceptual framework of consumer behavior in creative industries was analyzed through the integration of theory of planned behavior and cognitive-affective-conative model. It has been identified that previous researchers only started the integration of these two models and this study contributes to this emerging process by discussing the possibilities of mixing the models. Moreover, it has been determined that previous definitions of key concept “creative industries” are controversial. This study utilizes the differences in approach of naming this concept and supports the naming “creative industries” among other options. For creative industries, the author of thesis compared eleven definitions and one model based on selected four characteristics: focus, scope, intellectual property and innovation context. This resulted in author’s definition compiled including the above-mentioned features: ““Creative industries” is an economic sector that focuses on creation, production and distribution of products and services originated in individual or collective creativity inputs and resulted in knowledge-based, often innovative outputs protected by intellectual property rights.”

Secondly, past empirical studies were analyzed through the comparison of their theories used, methodologies and results. The selected cognitive and affective factors of these articles were outlined. There were presented common findings by the researchers.

Thirdly, the methodology was chosen and its steps were described. The data was collected and compiled questionnaire using measurement tools from literature was demonstrated. Sample characteristics, such as gender, age and education level ensured the distinction of different representatives of visitors. 284 responses were gathered after being distributed in nine creative industries’ institutions. Afterwards, the data was coded and inserted in STATA for initial analysis and to JASP for confirmatory factor analysis and partial least squares structural equation modelling.

Lastly, the data was analysed, results were interpreted. All six hypotheses were supported after testing. The results were compared with previous research findings. The majority of the results of this study are similar to past articles, even though there are few opposite past findings.

This thesis fills the research gap of lacking studies on consumer behavior in creative industries of Tartu and fills the gap in combining the theory of planned behavior and

cognitive-affective-conative model by determining the impact of cognitive and affective factors on intention to revisit.

This thesis provides a theoretical contribution by integrating the Theory of Planned Behavior and the Cognitive-Affective-Conative model to explain intention to revisit in the underexplored context of creative industries, particularly in Estonia. It proposes a refined definition of creative industries, alongside a critical comparison of existing classifications and naming differences. This thesis has practical implications. The study identifies attractiveness as the strongest predictor of intention to revisit. Perceived hedonic value significantly influences attractiveness, experience, and uniqueness. Experience and uniqueness have shown also the impact on intention to revisit. These findings offer strategic guidance for creative institutions' managers to boost intention to revisit.

Limitations of this study should be acknowledged. First, the research was geographically limited to the city of Tartu, Estonia, using a sample of visitors to nine institutions. While the institutions were selected for their diversity in type and location, the additional context was not considered (number of visitors, number of employees, annual budget). The size of Tartu resulted in demographic imbalances. Most respondents were aged 18–26 and held at least a Bachelor's degree. This overrepresentation of young and highly educated individuals reflects the university-centred nature of Tartu but limits the findings for older or less formally educated visitor groups. The initially included constructs such as place attachment and customer loyalty were excluded due to conceptual ambiguity and analysis report. Disproportions in number of online and paper-based responses may raise additional concerns, which were neglected in this study. Usage of socio-demographic questions was limited to representation only, no comparisons were held by gender, age or education level.

Future studies may extend this research beyond the geographic scope of Tartu to test the model in diverse urban and national contexts, where institutional scale, cultural infrastructure and sample profiles differ significantly. Broader sampling across age groups, educational levels and regions can enhance the representativeness. Given the demographic skew and sample bias in this study, future research may analyze differences by gender, age, and education level to uncover possible segmentation effects in consumer behavior, which could be improved by adding cluster analysis. Additionally, the disproportionality between online and paper-based responses may be addressed and also differentiated with the comparison of their consumer behavior. Place attachment and customer loyalty can be revisited with improved measurement tools and larger samples to assess their relevance in this framework.

List of references

1. Abbasi, G. A., Kumaravelu, J., Goh, Y.-N., & Dara Singh, K. S. (2021). Understanding the intention to revisit a destination by expanding the theory of planned behaviour (TPB). *Spanish Journal of Marketing - ESIC*, 25(2), 282–311. <https://doi.org/10.1108/SJME-12-2019-0109>
2. Adorno, T. W., & Horkheimer, M. (1944). *Dialectic of Enlightenment* (New-2002). Stanford University Press.
3. Agapito, D., Oom do Valle, P., & da Costa Mendes, J. (2013). The Cognitive-Affective-Conative Model of Destination Image: A Confirmatory Analysis. *Journal of Travel & Tourism Marketing*, 30(5), 471–481. <https://doi.org/10.1080/10548408.2013.803393>
4. Ahn, J., & Back, K.-J. (2018). Influence of brand relationship on customer attitude toward integrated resort brands: a cognitive, affective, and conative perspective. *Journal of Travel & Tourism Marketing*, 35(4), 449–460. <https://doi.org/10.1080/10548408.2017.1358239>
5. Ajzen, I. (1985). From Intentions to Actions: A Theory of Planned Behavior. In *Action Control* (pp. 11–39). Springer Berlin Heidelberg. https://doi.org/10.1007/978-3-642-69746-3_2
6. Ajzen, I. (1991). The theory of planned behavior. *Organizational Behavior and Human Decision Processes*, 50(2), 179–211. [https://doi.org/10.1016/0749-5978\(91\)90020-t](https://doi.org/10.1016/0749-5978(91)90020-t)
7. Ajzen, I. (2001). Nature and operation of attitudes. *Annual Review of Psychology*, 52(1), 27–58. <https://doi.org/10.1146/annurev.psych.52.1.27>
8. Ajzen, I. (2002). Perceived behavioral control, Self-Efficacy, locus of control, and the theory of planned behavior1. *Journal of Applied Social Psychology*, 32(4), 665–683. <https://doi.org/10.1111/j.1559-1816.2002.tb00236.x>
9. al Abri, I., Alkazemi, M., Abdeljalil, W., al Harthi, H., & al Maqbali, F. (2023). Attitudinal and Behavioral Loyalty: Do Psychological and Political Factors Matter in Tourism Development? *Sustainability*, 15(6), 5042. <https://doi.org/10.3390/su15065042>
10. Alakwe, K.-O. (2017). Defining the Cultural and Creative Industry: an Exploration of the Nigerian Cultural and Creative Ecosystem. *Journal of Creative Industries and Cultural Studies*, 3, 14–31. <https://doi.org/10.56140/jocis-v3-1>
11. An, L. T., & Hung, V. V. (2025). *Tourists' Intention to Revisit World Cultural Heritage Sites: An Evidence from Hue City, Vietnam* (pp. 119–135). https://doi.org/10.1007/978-3-031-69351-9_10

12. Anantrasirichai, N., & Bull, D. (2022). Artificial intelligence in the creative industries: a review. *Artificial Intelligence Review*, 55(1), 589–656.
<https://doi.org/10.1007/s10462-021-10039-7>
13. Armitage, C. J., & Conner, M. (2001). Efficacy of the Theory of Planned Behaviour: A meta-analytic review. *British Journal of Social Psychology*, 40(4), 471–499.
<https://doi.org/10.1348/014466601164939>
14. Babin, B. J., Darden, W. R., & Griffin, M. (1994). Work and/or Fun: Measuring Hedonic and Utilitarian Shopping Value. *Journal of Consumer Research*, 20(4), 644.
<https://doi.org/10.1086/209376>
15. Bae, J.-H., & Jeon, H.-M. (2022). Exploring the Relationships among Brand Experience, Perceived Product Quality, Hedonic Value, Utilitarian Value, and Brand Loyalty in Unmanned Coffee Shops during the COVID-19 Pandemic. *Sustainability*, 14(18), 11713. <https://doi.org/10.3390/su141811713>
16. Banks, M., & O'Connor, J. (2009). After the creative industries. *International Journal of Cultural Policy*, 15(4), 365–373. <https://doi.org/10.1080/10286630902989027>
17. Berg, S., & Hassink, R. (2014). Creative Industries from an Evolutionary Perspective: A Critical Literature Review. *Geography Compass*, 8(9), 653–664.
<https://doi.org/10.1111/gec3.12156>
18. Bigné, J. E., Andreu, L., & Gnoth, J. (2005). The theme park experience: An analysis of pleasure, arousal and satisfaction. *Tourism Management*, 26(6), 833–844.
<https://doi.org/10.1016/j.tourman.2004.05.006>
19. Bilan, Y., Vasilyeva, T., Kryklii, O., & Shilimbetova, G. (2019). THE CREATIVE INDUSTRY AS A FACTOR IN THE DEVELOPMENT OF THE ECONOMY: DISSEMINATION OF EUROPEAN EXPERIENCE IN THE COUNTRIES WITH ECONOMIES IN TRANSITION. *Creativity Studies*, 12(1), 75–101.
<https://doi.org/10.3846/cs.2019.7453>
20. Bonn, M. A., Joseph-Mathews, S. M., Dai, M., Hayes, S., & Cave, J. (2007). Heritage/Cultural Attraction Atmospherics: Creating the Right Environment for the Heritage/Cultural Visitor. *Journal of Travel Research*, 45(3), 345–354.
<https://doi.org/10.1177/0047287506295947>
21. Bourgeon-Renault, D. (2000). Evaluating Consumer Behaviour in the Field of Arts and Culture Marketing. In *International Journal of Arts Management* (Vol. 3, Issue 1).
<https://www.jstor.org/stable/41064708?seq=1&cid=pdf->

22. Brandano, M. G., & Urso, G. (2023). Italian cultural and creative industries following the Great Recession: an exploration of the local determinants of growth. *Regional Studies Regional Science*, 10(1), 778–797. <https://doi.org/10.1080/21681376.2023.2257297>
23. Brida, J. G., Meleddu, M., & Pulina, M. (2012). Factors influencing the intention to revisit a cultural attraction: The case study of the Museum of Modern and Contemporary Art in Rovereto. *Journal of Cultural Heritage*, 13(2), 167–174. <https://doi.org/10.1016/j.culher.2011.08.003>
24. Budak, J., Rajh, E., & Holy, M. (2023). *ekonomski institut, zagreb Public perception of creative and cultural industries in Croatia*. https://www.eizg.hr/UserDocsImages/publikacije/serijske-publikacije/radni-materijali/public_perception_of_creative_and_cultural_industries_in_Croatia.pdf?vel=1813686
25. Budiarmo, A., & Listyorini, S. (2025). The Role of Place Attachment as a Mediator Between Destination Image and Revisit Intention. *International Journal of Applied Research in Business and Management*, 6(1). <https://doi.org/10.51137/wrp.ijarbm.2024.abtt.45628>
26. Bujor, A., & Avasilcai, S. (2015). *CREATIVE INDUSTRIES AS A GROWTH DRIVER: AN OVERVIEW*.
27. Burlina, C., Casadei, P., & Crociata, A. (2023). Economic complexity and firm performance in the cultural and creative sector: Evidence from Italian provinces. *European Urban and Regional Studies*, 30(2), 152–171. <https://doi.org/10.1177/09697764221125336>
28. Cakici, A. C., Akgunduz, Y., & Yildirim, O. (2019). The impact of perceived price justice and satisfaction on loyalty: the mediating effect of revisit intention. *Tourism Review*, 74(3), 443–462. <https://doi.org/10.1108/TR-02-2018-0025>
29. Chapain, C., & Sagot-Duvaouroux, D. (2020). Cultural and creative clusters – a systematic literature review and a renewed research agenda. *Urban Research & Practice*, 13(3), 300–329. <https://doi.org/10.1080/17535069.2018.1545141>
30. Chekembayeva, G., & Garaus, M. (2024). Authenticity matters: investigating virtual tours' impact on curiosity and museum visit intentions. *Journal of Services Marketing*, 38(7), 941–956. <https://doi.org/10.1108/JSM-09-2023-0343>
31. Cohen, J. (1988). *Statistical Power Analysis for the Behavioral Sciences Second Edition*. <https://www.utstat.toronto.edu/brunner/oldclass/378f16/readings/CohenPower.pdf>

32. Collins, P., & Murtagh, A. (2024). Entrepreneurship at the edge? The characteristics and role of creative entrepreneurs in peripheral regions. *International Journal of Cultural Policy*, 1–14. <https://doi.org/10.1080/10286632.2024.2374916>
33. Costa, P., Seixas, J., & Roldão, A. (2009). *From 'Creative Cities' to 'Urban Creativity'? Space, Creativity and Governance in the Contemporary City*. <https://doi.org/10.7749/dinamiacet-iul.wp.2009.80>
34. Cunningham, S. (2002). From Cultural to Creative Industries: Theory, industry and policy Implications. *Media International Australia*, 102(1), 54–65. <https://doi.org/10.1177/1329878x0210200107>
35. Dang, L., & Weiss, J. (2021). Evidence on the Relationship between Place Attachment and Behavioral Intentions between 2010 and 2021: A Systematic Literature Review. *Sustainability*, 13(23), 13138. <https://doi.org/10.3390/su132313138>
36. Daniel, R. (2017). The Creative Industries Concept: Stakeholder Reflections on Its Relevance and Potential in Australia. *Journal of Australian Studies*, 41(2), 252–266. <https://doi.org/10.1080/14443058.2017.1305431>
37. Darvishmotevali, M., Tajeddini, K., & Altinay, L. (2023). Experiential festival attributes, perceived value, cultural exploration, and behavioral intentions to visit a food festival. *Journal of Convention & Event Tourism*, 24(1), 57–86. <https://doi.org/10.1080/15470148.2022.2131668>
38. Daubaraitė, U., & Startienė, G. (2015). Creative Industries Impact on National Economy in Regard to Sub-sectors. *Procedia - Social and Behavioral Sciences*, 213, 129–134. <https://doi.org/10.1016/j.sbspro.2015.11.415>
39. DCMS. (1998). *Creative Industries Mapping Documents 2001*. <https://www.gov.uk/government/publications/creative-industries-mapping-documents-2001>
40. de Rooij, P., van Liempt, A., & van Bendegom, C. (2022). Should we stay, or should we go? The influence of risk perceptions on revisit intentions to cultural heritage during the COVID-19 pandemic. *Journal of Heritage Tourism*, 17(4), 431–447. <https://doi.org/10.1080/1743873X.2022.2061355>
41. Eesti Konjunkturiinstituut. (2022). *Survey and Mapping of the State of Affairs in the Estonian Creative Industries*. https://kul.ee/sites/default/files/documents/2022-10/2022%20CCI%20mapping_summary_ENG.pdf
42. European Commission. (2011). *Priority Sector Report: Creative and Cultural Industries*.

43. Fahmi, F. Z., Koster, S., & van Dijk, J. (2016). The location of creative industries in a developing country: The case of Indonesia. *Cities*, *59*, 66–79.
<https://doi.org/10.1016/j.cities.2016.06.005>
44. Flew, T. (2014). Creative industries: a new pathway. *InterMedia*, *42* (1), 11–13.
<https://eprints.qut.edu.au/68631/>
45. Flew, T., & Cunningham, S. (2010). Creative Industries after the First Decade of Debate. *The Information Society*, *26*(2), 113–123.
<https://doi.org/10.1080/01972240903562753>
46. Florida, R., Mellander, C., & Stolarick, K. (2008). Inside the black box of regional development—human capital, the creative class and tolerance. *Journal of Economic Geography*, *8*(5), 615–649. <https://doi.org/10.1093/jeg/lbn023>
47. Foord, J. (2009). Strategies for creative industries: an international review. *Creative Industries Journal*, *1*(2), 91–113. https://doi.org/10.1386/cij.1.2.91_1
48. Forgas-Coll, S., Palau-Saumell, R., Matute, J., & Tárrega, S. (2017). How Do Service Quality, Experiences and Enduring Involvement Influence Tourists' Behavior? An Empirical Study in the Picasso and Miró Museums in Barcelona. *International Journal of Tourism Research*, *19*(2), 246–256. <https://doi.org/10.1002/jtr.2107>
49. Fornell, C., & Larcker, D. F. (1981). Evaluating Structural Equation Models with Unobservable Variables and Measurement Error. *Journal of Marketing Research*, *18*(1), 39–50. <https://doi.org/10.1177/002224378101800104>
50. Galloway, S., & Dunlop, S. (2007). A CRITIQUE OF DEFINITIONS OF THE CULTURAL AND CREATIVE INDUSTRIES IN PUBLIC POLICY. *International Journal of Cultural Policy*, *13*(1), 17–31.
<https://doi.org/10.1080/10286630701201657>
51. Garnham, N. (1987). Concepts of culture: Public policy and the cultural industries. *Cultural Studies*, *1*(1), 23–37. <https://doi.org/10.1080/09502388700490021>
52. Garnham, N. (2005). From cultural to creative industries. *International Journal of Cultural Policy*, *11*(1), 15–29. <https://doi.org/10.1080/10286630500067606>
53. Gorgadze, A., Sinitsyna, A., Trabskaia, I., & Bala, T. (2021). The impact of new affective components on museum visitor retention: the context of major city event using SEM and CTree. *International Journal of Event and Festival Management*, *12*(2), 203–223.
<https://doi.org/10.1108/IJEFM-11-2020-0071>

54. Gouvea, R., & Vora, G. (2018). Creative industries and economic growth: stability of creative products exports earnings. *Creative Industries Journal*, *11*(1), 22–53. <https://doi.org/10.1080/17510694.2017.1416529>
55. Hair, J. F., Ringle, C. M., & Sarstedt, M. (2011). PLS-SEM: Indeed a Silver Bullet. *Journal of Marketing Theory and Practice*, *19*(2), 139–152. <https://doi.org/10.2753/MTP1069-6679190202>
56. Hair, J. F., Risher, J. J., Sarstedt, M., & Ringle, C. M. (2019). When to use and how to report the results of PLS-SEM. *European Business Review*, *31*(1), 2–24. <https://doi.org/10.1108/EBR-11-2018-0203>
57. Hair, J. F., Sarstedt, M., Pieper, T. M., & Ringle, C. M. (2012). The Use of Partial Least Squares Structural Equation Modeling in Strategic Management Research: A Review of Past Practices and Recommendations for Future Applications. *Long Range Planning*, *45*(5–6), 320–340. <https://doi.org/10.1016/j.lrp.2012.09.008>
58. Hair, J. F., Sarstedt, M., Ringle, C. M., & Mena, J. A. (2012). An assessment of the use of partial least squares structural equation modeling in marketing research. *Journal of the Academy of Marketing Science*, *40*(3), 414–433. <https://doi.org/10.1007/s11747-011-0261-6>
59. Han, H., & Hyun, S. S. (2017a). Drivers of customer decision to visit an environmentally responsible museum: merging the theory of planned behavior and norm activation theory. *Journal of Travel & Tourism Marketing*, *34*(9), 1155–1168. <https://doi.org/10.1080/10548408.2017.1304317>
60. Han, H., & Hyun, S. S. (2017b). Key factors maximizing art museum visitors' satisfaction, commitment, and post-purchase intentions. *Asia Pacific Journal of Tourism Research*, *22*(8), 834–849. <https://doi.org/10.1080/10941665.2017.1345771>
61. Han, Y., & Kim, J. (2021). Performing arts and sustainable consumption: Influences of consumer perceived value on ballet performance audience loyalty. *Journal of Psychology in Africa*, *31*(1), 32–42. <https://doi.org/10.1080/14330237.2020.1871240>
62. Hesmondhalgh, D. (2007). *The cultural industries*. SAGE.
63. Higgs, P., Cunningham, S., & Bakhshi, H. (2008). *Mapping the creative economy in the United Kingdom*. <https://eprints.qut.edu.au/12166/>
64. Hirsch, P. M. (2000). Cultural industries revisited. *Organization Science*, *11*(3), 356–361. <https://doi.org/10.1287/orsc.11.3.356.12498>

65. Horng, J.-S., Su, C.-S., & So, S.-I. A. (2013). Segmenting Food Festival Visitors: Applying the Theory of Planned Behavior and Lifestyle. *Journal of Convention & Event Tourism*, 14(3), 193–216. <https://doi.org/10.1080/15470148.2013.814038>
66. Howkins, J. (2002). *The Creative Economy: How People Make Money from Ideas*. Penguin.
67. Hsieh, C.-M., Park, S. H., & Hitchcock, M. (2015). Examining the Relationships among Motivation, Service Quality and Loyalty: The case of the National Museum of Natural Science. *Asia Pacific Journal of Tourism Research*, 20(sup1), 1505–1526. <https://doi.org/10.1080/10941665.2015.1013143>
68. Hu, L., & Bentler, P. M. (1999). Cutoff criteria for fit indexes in covariance structure analysis: Conventional criteria versus new alternatives. *Structural Equation Modeling: A Multidisciplinary Journal*, 6(1), 1–55. <https://doi.org/10.1080/10705519909540118>
69. Hume, M., & Sullivan Mort, G. (2010). The consequence of appraisal emotion, service quality, perceived value and customer satisfaction on repurchase intent in the performing arts. *Journal of Services Marketing*, 24(2), 170–182. <https://doi.org/10.1108/08876041011031136>
70. Jr., J. F. Hair., Matthews, L. M., Matthews, R. L., & Sarstedt, M. (2017). PLS-SEM or CB-SEM: updated guidelines on which method to use. *International Journal of Multivariate Data Analysis*, 1(2), 107. <https://doi.org/10.1504/IJMDA.2017.087624>
71. Jung Choo, H., Moon, H., Kim, H., & Yoon, N. (2012). Luxury customer value. *Journal of Fashion Marketing and Management: An International Journal*, 16(1), 81–101. <https://doi.org/10.1108/13612021211203041>
72. Jureniene, V. (2016). Interaction between Cultural/Creative Tourism and Tourism/Cultural Heritage Industries. In *Tourism - From Empirical Research Towards Practical Application*. InTech. <https://doi.org/10.5772/62661>
73. Kaiser, H. F. (1974). An Index of Factorial Simplicity. *Psychometrika*, 39(1), 31–36. <https://doi.org/10.1007/BF02291575>
74. Karagöz, D., & Uysal, M. (2022). Tourists' Need for Uniqueness as a Representation of Differentiated Identity. *Journal of Travel Research*, 61(1), 76–92. <https://doi.org/10.1177/0047287520972804>
75. Kaur, S., & Kaur, M. (2020). Behavioral intentions of heritage tourists: Influential variables on recommendations to visit. *Journal of Heritage Tourism*, 15(5), 511–532. <https://doi.org/10.1080/1743873X.2019.1692852>

76. Kim, B., & Chen, Y. (2021). The effects of spirituality on visitor behavior: A <scp>cognitive-affective-conative</scp> model. *International Journal of Tourism Research*, 23(6), 1151–1162. <https://doi.org/10.1002/jtr.2474>
77. Kim, M. J., Bonn, M., Lee, C.-K., & Hahn, S. S. (2018). Effects of personality traits on visitors attending an exposition: the moderating role of anxiety attachment. *Asia Pacific Journal of Tourism Research*, 23(5), 502–519. <https://doi.org/10.1080/10941665.2018.1468346>
78. Kiriri, P. N. (2019). Determinants of Shopping Mall Attractiveness: the Case of Shopping Malls in Nairobi, Kenya. *European Journal of Economics and Business Studies*, 5(1), 258. <https://doi.org/10.26417/ejes.v5i1.p258-270>
79. Kloudová, J., & Chwaszcz, O. (2014). The Analysis of the creative industry linked in connection with the economic development. *E+M Ekonomie a Management*, 17(1). <https://doi.org/10.15240/tul/001/2014-1-003>
80. Koch, F., Hoellen, M., Konrad, E. D., & Kock, A. (2023). Innovation in the creative industries: Linking the founder's creative and business orientation to innovation outcomes. *Creativity and Innovation Management*, 32(2), 281–297. <https://doi.org/10.1111/caim.12554>
81. Kultuuriministeerium. (2015). *Loomemajanduse tugistruktuuride, ühisprojektide ja ekspordivõimekuse arendamise toetamise tingimused ja kord–Riigi Teataja*. Riigi Teataja. <https://www.riigiteataja.ee/akt/106012015012>
82. Lassur, S., Tafel-Viia, K., Summatavet, K., & Terk, E. (2011). Intertwining of Drivers in Formation of a New Policy Focus: The Case of Creative Industries in Tallinn. *Nordisk Kulturpolitisk Tidsskrift*, 13(1), 59–85. <https://doi.org/10.18261/ISSN2000-8325-2010-01-06>
83. Lazzeretti, L., & Capone, F. (2015). *Narrow or Broad Definition of Cultural and Creative Industries: Some Evidence from Tuscany, Italy* *Narrow or Broad Definition of Cultural and Creative Industries: Evidence from Tuscany, Italy*. <https://www.researchgate.net/publication/273631157>
84. Lee, S., Jeong, E., & Qu, K. (2020). Exploring Theme Park Visitors' Experience on Satisfaction and Revisit Intention: A Utilization of Experience Economy Model. *Journal of Quality Assurance in Hospitality & Tourism*, 21(4), 474–497. <https://doi.org/10.1080/1528008X.2019.1691702>

85. Li, F. (2020). The digital transformation of business models in the creative industries: A holistic framework and emerging trends. *Technovation*, 92–93, 102012. <https://doi.org/10.1016/j.technovation.2017.12.004>
86. Li, Z., Ge, Y., Su, Z., & Huang, X. (2020). Audience leisure involvement, satisfaction and behavior intention at the Macau Science Center. *The Electronic Library*, 38(2), 383–401. <https://doi.org/10.1108/EL-07-2019-0176>
87. Lim, S. H., & Kim, D. J. (2020). Does Emotional Intelligence of Online Shoppers Affect Their Shopping Behavior? From a Cognitive-Affective-Conative Framework Perspective. *International Journal of Human–Computer Interaction*, 36(14), 1304–1313. <https://doi.org/10.1080/10447318.2020.1739882>
88. Liu, C.-R., Wang, Y.-C., Huang, W.-S., & Chen, S.-P. (2017). Destination fascination: Conceptualization and scale development. *Tourism Management*, 63, 255–267. <https://doi.org/10.1016/j.tourman.2017.06.023>
89. Mäe, R. (2015). The Creative Industries: a discourse-theoretical approach. *International Review of Social Research*, 5(2), 78–87. <https://doi.org/10.1515/irsr-2015-0007>
90. Markusen, A., Wassall, G. H., DeNatale, D., & Cohen, R. (2008). Defining the Creative Economy: Industry and Occupational Approaches. *Economic Development Quarterly*, 22(1), 24–45. <https://doi.org/10.1177/0891242407311862>
91. Martinaitytė, E., & Kregždaitė, R. (2015). The factors of creative industries development in nowadays stage. *Economics & Sociology*, 8(1), 55–70. <https://doi.org/10.14254/2071-789X.2015/8-1/5>
92. Mat Som, A. P., Marzuki, A., Yousefi, M., & AbuKhalifeh, A. N. (2012). Factors Influencing Visitors' Revisit Behavioral Intentions: A Case Study of Sabah, Malaysia. *International Journal of Marketing Studies*, 4(4). <https://doi.org/10.5539/ijms.v4n4p39>
93. Mikic, H. (2012). *Measuring the economic contribution of cultural industries*.
94. Monteiro, C., Franco, M., Meneses, R., & Castanho, R. A. (2023). Customer Co-Creation on Revisiting Intentions: A Focus on the Tourism Sector. *Sustainability*, 15(21), 15261. <https://doi.org/10.3390/su152115261>
95. Nguyen Viet, B., Dang, H. P., & Nguyen, H. H. (2020). Revisit intention and satisfaction: The role of destination image, perceived risk, and cultural contact. *Cogent Business & Management*, 7(1), 1796249. <https://doi.org/10.1080/23311975.2020.1796249>
96. Nijzink, D., van den Hoogen, Q. L., & Gielen, P. (2017). The creative industries: conflict or collaboration? An analysis of the perspectives from which policymakers, art

- organizations and creative organizations in the creative industries are acting. *International Journal of Cultural Policy*, 23(5), 597–617.
<https://doi.org/10.1080/10286632.2015.1069824>
97. Nowacki, M., & Kruczek, Z. (2020). Experience marketing at Polish museums and visitor attractions: the co-creation of visitor experiences, emotions and satisfaction. *Museum Management and Curatorship*, 36(1), 62–81.
<https://doi.org/10.1080/09647775.2020.1730228>
98. Nunnally, J. C. (1978). *Psychometric theory*. McGraw-Hill Companies.
99. O'Connor, Justin. (2010). *The cultural and creative industries : a literature review*. Creativity, Culture and Education.
100. Oliver, R. L. (1980). A Cognitive Model of the Antecedents and Consequences of Satisfaction Decisions. *Journal of Marketing Research*, 17(4), 460–469.
<https://doi.org/10.1177/002224378001700405>
101. Oliver, R. L. (1999). Whence Consumer Loyalty? *Journal of Marketing*, 63(4_suppl1), 33–44. <https://doi.org/10.1177/00222429990634s105>
102. Ouazzani, Y., Calderón-García, H., & Tubillejas-Andrés, B. (2023). Opera streaming: perceived value as an explanatory factor for loyalty and intention to attend an opera in an opera house. *Journal of Marketing Management*, 39(5–6), 414–442.
<https://doi.org/10.1080/0267257X.2022.2105936>
103. Park, W. G. (2010). THE COPYRIGHT DILEMMA: COPYRIGHT SYSTEMS, INNOVATION AND ECONOMIC DEVELOPMENT on JSTOR. *Www.Jstor.Org*.
<http://www.jstor.org/stable/24385185>
104. Peterson, R. A. (1994). A Meta-Analysis of Cronbach's Coefficient Alpha. *Journal of Consumer Research*, 21(2), 381. <https://doi.org/10.1086/209405>
105. Piancatelli, C., Massi, M., & Vocino, A. (2021). The role of atmosphere in Italian museums: effects on brand perceptions and visitor behavioral intentions. *Journal of Strategic Marketing*, 29(6), 546–566.
<https://doi.org/10.1080/0965254X.2020.1786846>
106. Piper, L., Prete, M. I., Palmi, P., & Guido, G. (2022). Loyal or not? Determinants of heritage destination satisfaction and loyalty. A study of Lecce, Italy. *Journal of Heritage Tourism*, 17(5), 593–608. <https://doi.org/10.1080/1743873X.2022.2078213>
107. Richards, G. (2014). Creativity and tourism in the city. *Current Issues in Tourism*, 17(2), 119–144. <https://doi.org/10.1080/13683500.2013.783794>

108. Rintamäki, T., Kanto, A., Kuusela, H., & Spence, M. T. (2006). Decomposing the value of department store shopping into utilitarian, hedonic and social dimensions. *International Journal of Retail & Distribution Management*, 34(1), 6–24. <https://doi.org/10.1108/09590550610642792>
109. Rozenkowska, K. (2023). Theory of planned behavior in consumer behavior research: A systematic literature review. *International Journal of Consumer Studies*, 47(6), 2670–2700. <https://doi.org/10.1111/ijcs.12970>
110. Rutten, P., Manshanden, W., Muskens, J., & Koops, O. (2004). The creative industries in Amsterdam and the region. *TNO Strategie, Technologie En Beleid, Delft*.
111. Schuberth, F. (2021). Confirmatory composite analysis using partial least squares: setting the record straight. *Review of Managerial Science*, 15(5), 1311–1345. <https://doi.org/10.1007/s11846-020-00405-0>
112. Sivo, S. A., Fan, X., Witta, E. L., & Willse, J. T. (2006). The Search for “Optimal” Cutoff Properties: Fit Index Criteria in Structural Equation Modeling. *The Journal of Experimental Education*, 74(3), 267–288. <https://doi.org/10.3200/JEXE.74.3.267-288>
113. Stam, E., de Jong, J. P. J., & Marlet, G. (2008). Creative industries in the netherlands: structure, development, innovativeness and effects on urban growth. *Geografiska Annaler Series B Human Geography*, 90(2), 119–132. <https://doi.org/10.1111/j.1468-0467.2008.00282.x>
114. Tafel-Viia, K., Terk, E., Lassur, S., & Viia, A. (2015). Creative industries in the capital cities of the Baltic States: Are there innovations in urban policy? *Moravian Geographical Reports*, 23(4), 47–58. <https://doi.org/10.1515/mgr-2015-0024>
115. Tartu2024. (n.d.). *Tartu 2024 in numbers*. <https://Tartu2024.Ee/En/Tartu-2024-in-Numbers/>.
116. Throsby, C. D. (2001). *Economics and culture*. Cambridge University Press.
117. Throsby, D. (2008). Modelling the cultural industries. *International Journal of Cultural Policy*, 14(3), 217–232. <https://doi.org/10.1080/10286630802281772>
118. Tkaczyk, J., & Krzyżanowska, M. (2013). UNDERSTANDING CUSTOMERS IN CREATIVE INDUSTRIES. *Y International Journal of Sales, Retailing and Marketing*, 2(2). <https://ssrn.com/abstract=2282448>
119. Tschmuck, P. (2003). How Creative Are the Creative Industries? A Case of the Music Industry. *The Journal of Arts Management, Law, and Society*, 33(2), 127–141. <https://doi.org/10.1080/10632920309596571>
120. UNCTAD. (2008). *Creative Economy Report 2008*.

121. UNECSO, & UNDP. (2013). Creative Economy Report 2013: Widening Local Development Pathways. *UNESCO*.
122. UNESCO. (2007). *Statistics on cultural industries*. UNESCO.
123. Unesco, & Undp. (2013). *Creative Economy Report 2013*. UNESCO.
124. Vada, S., Prentice, C., & Hsiao, A. (2019). The influence of tourism experience and well-being on place attachment. *Journal of Retailing and Consumer Services*, 47, 322–330. <https://doi.org/10.1016/j.jretconser.2018.12.007>
125. Vesci, M., & Botti, A. (2018). Festival quality, theory of planned behavior and revisiting intention: Evidence from local and small Italian culinary festivals. *Journal of Hospitality and Tourism Management*, 38, 5–15. <https://doi.org/10.1016/j.jhtm.2018.10.003>
126. Wang, S. L., Gu, Q., von Glinow, M. A., & Hirsch, P. (2020). Cultural industries in international business research: Progress and prospect. *Journal of International Business Studies*, 51(4), 665–692. <https://doi.org/10.1057/s41267-020-00306-0>
127. WIPO. (2003). *GUIDE ON SURVEYING THE ECONOMIC CONTRIBUTION OF THE COPYRIGHT-BASED INDUSTRIES*.
128. Yamada, N., & Fu, Y.-Y. (2012). Using the Theory of Planned Behavior to Identify Beliefs Underlying Visiting the Indiana State Museum. *Journal of Travel & Tourism Marketing*, 29(2), 119–132. <https://doi.org/10.1080/10548408.2012.648503>
129. YAŞLIOĞLU, M., & TOPLU YAŞLIOĞLU, D. (2020). How and When to Use Which Fit Indices? A Practical and Critical Review of the Methodology. *Istanbul Management Journal*, 1–20. <https://doi.org/10.26650/imj.2020.88.0001>
130. Yunfin, M., Kusumah, E. P., MS, M., & Reniati, R. (2023). Revisit Intention Framework: Is It Real that Cultural Contact and Destination Attractiveness Can Have Direct Impact? *Jurnal Minds: Manajemen Ide Dan Inspirasi*, 10(2), 205–218. <https://doi.org/10.24252/minds.v10i2.36478>
131. Zhou, Q., & Pu, Y. (2022). Impact of cultural heritage rejuvenation experience quality on perceived value, destination affective attachment, and revisiting intention: evidence from China. *Asia Pacific Journal of Tourism Research*, 27(2), 192–205. <https://doi.org/10.1080/10941665.2022.2046619>
132. Zulfiqar, U., Abbas, A. F., Aman-Ullah, A., & Mehmood, W. (2024). A bibliometric and visual analysis of revisit intention research in hospitality and tourism. *Journal of Tourism Futures*. <https://doi.org/10.1108/JTF-01-2024-0013>

APPENDIX A

The general overview of creative industries and related concepts' definitions

General overview of definitions

Concept	Source	Definition
Cultural industries	Garnham (1987) as cited in Mikic (2012)	industries “in our society which employ the characteristic modes of production and organization of industrial corporations to produce and to disseminate symbols in the form of cultural good and services – usually as commodities”
	Hirsch (2000)	“This network of organizations – from creators (artists, musicians, actors, writers) and brokers (agents), through the cultural product’s producers (publishers, studios), distributors (wholesalers, theaters), and media outlets – collectively constitute cultural industries”
	Hesmondhalgh (2007)	“are most directly involved in the production of social meaning” “they are that the activities concerned involve some form of creativity in their production; that they are concerned with the generation and communication of symbolic meaning; that their output embodies, at least potentially, some form of intellectual property”
	Throsby (2001)	“are defined as those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and the production of knowledge-based goods and services (both traditional and contemporary)”
Creative and cultural industries (CCI)	European Commission (2011)	“those concerned with the creation and provision of marketable outputs (goods, services and activities) that depend on creative and cultural inputs for their value”
Creative industries	DCMS (1998/2001)	“those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”
	Howkins (2002) as cited in Alakwe (2017)	“any industry where “brain power is preponderant and where the outcome is intellectual property””
	Rutten, Manshanden, Muskens & Koops, (2004) as cited in	“those sectors in which goods and services are produced that are the result of creative labour”

	Stam, De Jong & Marlet, (2008)	
	UNCTAD (2008)	“Are the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs; constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights; comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives; are at the cross-road among the artisan, services and industrial sectors; and constitute a new dynamic sector in world trade”
Creative Economy	Kultuuriministerium (2015)	“is an economic sector based on individual and collective creativity, skills and talent, which is able to create prosperity and jobs through the creation of intellectual property”

Note: DCMS – Department for Digital, Culture, Media & Sport (UK), UNESCO – United Nations Educational, Scientific and Cultural Organization, UNCTAD – United Nations Conference on Trade and Development

Source: Compiled by the author based on presented sources in the table

APPENDIX B

Measurement tools on consumer behaviour in creative industries distributed in the survey (English version)

Measurement tools

Construct	Question	Coding	Source
Utilitarian value	<ul style="list-style-type: none"> There is a comparatively low pricing in this institution 	UV1	Kiriri (2019)
	<ul style="list-style-type: none"> The products or services of this institution are sophisticatedly made 	UV2	Choo, Moon, Kim & Yoon (2012)
	<ul style="list-style-type: none"> The products or services offered by this institution are excellent 	UV3	
	<ul style="list-style-type: none"> I got products or services by this institution done cheaper than elsewhere 	UV4	Rintamäki, Kanto, Kuusela & Spence (2006)
Hedonic value	<ul style="list-style-type: none"> Visiting this institution is truly a joy 	HV1	Babin, Darden & Griffin (1994)
	<ul style="list-style-type: none"> While visiting this institution, I am able to forget my problems 	HV2	
	<ul style="list-style-type: none"> While visiting this institution, I feel a sense of adventure 	HV3	
	<ul style="list-style-type: none"> Visiting this institution makes me feel good 	HV4	Bae and Jeon (2022)
Attractiveness	<ul style="list-style-type: none"> I would like to spend more time in this institution 	A1	Liu, Wang, Huang & Chen (2017)
	<ul style="list-style-type: none"> This institution helps me perceive good feelings 	A2	
	<ul style="list-style-type: none"> I find this institution attractive during the visit 	A3	Chekembayeva and Garaus (2024)
Experience	<ul style="list-style-type: none"> Visiting this institution arouses my curiosity 	E1	Nowacki and Kruczek (2020)
	<ul style="list-style-type: none"> While visiting this institution, I can always find out many new things 	E2	
	<ul style="list-style-type: none"> The setting of this institution pays close attention to design details 	E3	Lee, Jeong & Qu (2020)
Place attachment	<ul style="list-style-type: none"> It is a good memory to visit this institution 	PA1	Chiengkul and Kumjorn (2024)
	<ul style="list-style-type: none"> This institution holds a great significance for me 	PA2	
	<ul style="list-style-type: none"> This institution is very special to me 	PA3	Vada, Prentice & Hsiao (2018)

Uniqueness	• This institution has a unique style	U1	Liu, Wang, Huang & Chen (2017)
	• This institution has special themed areas	U2	
	• This institution has local features	U3	
Intention to revisit	• I would revisit this institution in the future	IR1	Bonn, Joseph-Mathews, Dai, Hayes & Cave (2007)
	• I will recommend this institution to people who seek my advice	IR2	Abri, Alkazemi, Abdeljalil, Harthi & Maqbali (2023)
	• I would tell other positive things about this institution	IR3	

Note: Coding is used in statistical purposes

Source: Compiled by the author, adapted from presented sources in the table

Message below questionnaire:

I am Tymofii Kalnichenko, doing a research at the University of Tartu School of Economics and Business Administration. The following questions and demographic profile will be used for research purposes only. The principle of anonymity will be strictly adhered to. We seek to collect data about the influencing factors shaping the intention to revisit in the diverse settings of creative industries in Tartu. The research is done across different institutions of creative industries in Tartu.

Also, you do agree with the Likert scale used below: 1 - Strongly disagree, 2 - Disagree, 3 - Neutral, 4 - Agree, 5 - Strongly agree

Going ahead to participate in this survey implies that you understand and agree to the provisions in this disclaimer. Thank you very much for your participation in this survey!

APPENDIX C

Measurement tools on consumer behavior in creative industries distributed in the survey (Estonian version)

Measurement tools

Construct	Question	Coding
Utilitaarväärtus	• Selles asutuses on suhteliselt madalad hinnad	UV1
	• Selle asutuse tooted või teenused on läbimõeldud	UV2
	• Selle asutuse pakutavad tooted või teenused on suurepärased	UV3
	• Sain selle asutuse tooteid või teenuseid odavamalt kui mujalt	UV4
Hedooniline väärtus	• Selle asutuse külastamine on tõeline rõõm	HV1
	• Selle asutuse külastamisel saan oma mured unustada	HV2
	• Selle asutuse külastamisel tunnen seiklushimu	HV3
	• Selle asutuse külastamine paneb mind hästi tundma	HV4
Atraktiivsus	• Sooviksin selles asutuses rohkem aega veeta	A1
	• See asutus aitab mul tajuda positiivseid tundeid	A2
	• Külastamise ajal leian, et see asutus on atraktiivne	A3
Kogemus	• Selle asutuse külastamine äratav minu uudishimu	E1
	• Selle asutuse külastamisel saan alati palju uusi teadmisi	E2
	• Selle asutuse kujunduses pööratakse palju tähelepanu disaini detailidele	E3
Kohaga seotus	• Selle asutuse külastamine on meeldiv mälestus	PA1
	• See asutus omab minu jaoks suurt tähendust	PA2
	• See asutus on minu jaoks väga eriline	PA3
Unikaalsus	• Sellel asutusel on unikaalne stiil	U1
	• Selles asutuses on eriteemalised alad	U2
	• Sellel asutusel on kohalikud iseärasused	U3
Kavatsus uuesti külastada	• Tulevikus külastaksin seda asutust uuesti	IR1
	• Soovitan seda asutust inimestele, kes küsivad minult nõu	IR2
	• Ütleksin selle asutuse kohta ka muid positiivseid asju	IR3

Note: Coding is used in statistical purposes

Source: Compiled by the author, adapted from presented sources in the Appendix B

Message below questionnaire:

Tere! Mina olen Tymofii Kalnichenko, Tartu Ülikooli majandusteaduskonna kolmanda kursuse tudeng ning kirjutan oma bakalauresuetoöd teemal "Tarbijakäitumine loovtööstustes Tartus". Selle küsimustiku eesmärk on koguda andmeid erinevate aspektide kohta, mis mõjutavad taaskülastamise kavatsusi erinevates Tartu loovtööstustes.

Küsimustiku käigus kogutud andmeid kasutatakse vaid antud teadusuuringu raames. Küsimustik on täiesti anonüümne. Küsitluses osalemine tähendab, et olete tutvunud uuringu tingimustega ning annate nõusoleku oma andmete kasutamiseks. Vastates skaalaküsimustele palun lähtuge järgnevatest hinnangutest: 1 – Üldse ei nõustu 2 – Ei nõustu 3 – Neutraalne 4 – Nõustun 5 – Täiesti nõustun.

Täname teid väga osalemise eest!

APPENDIX D

Overview of definitions of questionnaire constructs

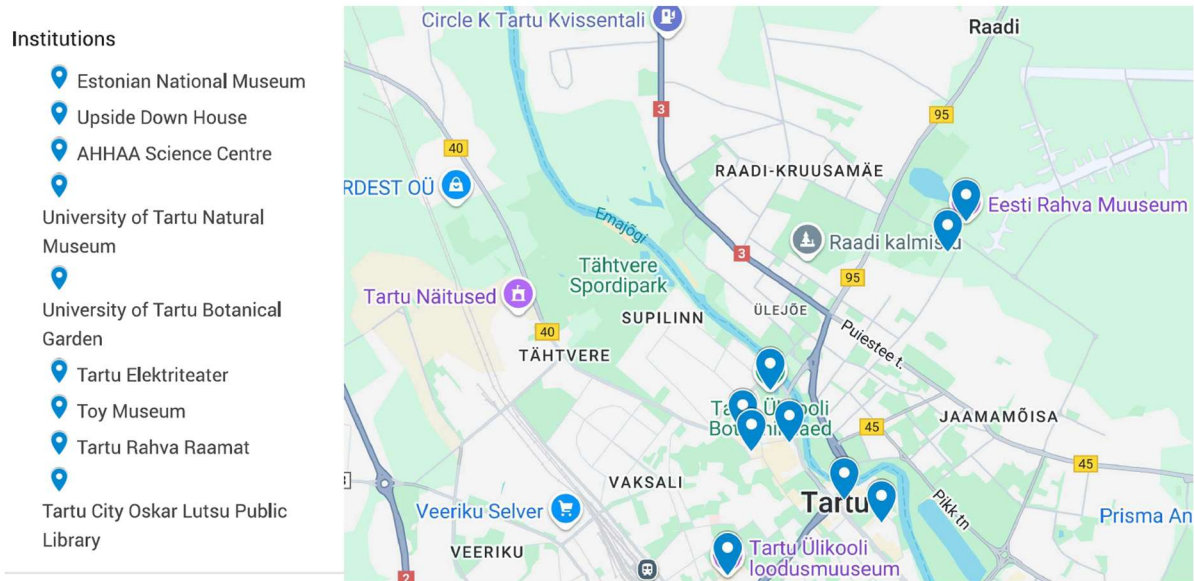
Operational definitions of questionnaire constructs

Construct	Source	Definition
Perceived value	Snoj, Korda & Mumel, 2004, p. 158	“value for a consumer is related to his expertise or knowledge, of buying and using of a product; value for a consumer is related to the perception of a consumer and cannot be objectively defined by an organization; the customer perceived value is a multidimensional concept; and it presents a trade-off between benefits and sacrifices perceived by customers in a supplier’s offering”
Utilitarian value	Overby & Lee, 2006, p. 1161	“an overall assessment (i.e., judgment) of functional benefits and sacrifices”
Hedonic value	Ponsignon, Jaud, Durrieu & Lunardo, 2024, p. 2584	“describes how visitors emotionally react...”
Attractiveness	Liu, Wang, Huang & Chen, 2017, p. 257	“the extent to which a destination motivates tourists to take time to enjoy a pleasant experience”
Experience	Lemon & Verhoef, 2016, p. 71	“a multidimensional construct focusing on a customer’s cognitive, emotional, behavioral, sensorial, and social responses to a firm’s offerings...”
Place Attachment	Scannell & Gifford, 2009, p. 2	“a multidimensional concept with person, psychological process, and place dimensions”
Uniqueness	Liu, Wang, Huang & Chen, 2017, p. 257	“the difficulty of replacing one destination with other destinations”
Intention to revisit	Lai, Zhang, Zhang, Tseng & Shiau, 2021, p. 4	“proclivity to return to destinations after visiting...”

Source: Compiled by the author based on presented sources in the table

APPENDIX E

Geographical distribution of creative industries' institutions in the survey



Source: Compiled by the author in Google Maps

Resümee

TARBIJAKÄITUMINE TARTU LOOMEVALDKONNAS: KOGNITIIVSETE JA AFEKTIIVSETE TEGURITE MÕJU TAASKÜLASTAMISE KAVATSUSELE

Tymofii Kalnichenko

Bakalaureusetöö eesmärk on välja selgitada tajutud väärtuse, atraktiivsuse, kogemuse, kohatunde ja unikaalsuse mõju taas külastamise kavatsusele loomevaldkonnas. Töö täidab olulise uurimislünga, kuna varasemad tarbijakäitumise uuringud loomevaldkonnas Eesti kontekstis praktiliselt puuduvad. Uurimistöös kombineeritakse kavandatud käitumise teooria (TPB) ja kognitiiv-afektiiv-konavtiivne mudel (CAC), et määratleda kognitiivsete ja afektiivsete tegurite mõju taas külastamise kavatsusele. Teoreetilises osas antakse kontseptuaalse raamistiku kaudu loomevaldkonna mõiste määratlus, analüüsides terminoloogilisi vastuolusid ja erinevaid klassifikatsioone.

Töö panustab teoreetilisse diskussiooni, pakkudes välja täiendatud loomevaldkonna definitsiooni, mis sobitub Eesti postsotsialistlikku konteksti. Lisaks võrreldakse süstemaatiliselt üheteistkümmet definitsioonilähendamist ja kolme klassifikatsioonimudelit. Uuringus hinnatakse kriitiliselt TPB ja CAC mudelite sobivust empiirilises kontekstis, tuues esile mõlema raamistiku paindlikkuse ja piirid. Mõisted nagu kohatunne ja kliendilojaalsus jäeti lõplikult mudelist teadlikult välja mõõtmisprobleemide tõttu, mis peegeldab meetoodiliselt ranget ja kriitilist lähenemist mudeli täpsustamisel. Töö arendab teoreetilist modelleerimist alauuritid piirkondlikus kontekstis ning edendab käitumisteooriate rakendamise meetoodilist läbipaistvust loomevaldkonnas.

Empiiriline uurimus viidi läbi kvantitatiivse meetodiga üheksas Tartu loomeasutuses ning koguti 284 vastust. Tulemused näitavad, et atraktiivsus on tugevaim taas külastamise kavatsuse ennustaja, millele järgneb tajutud hedonistlik väärtus, mis mõjutab märkimisväärselt ka atraktiivsust, kogemust ja unikaalsust. Uuringu tulemused pakuvad praktilisi juhiseid loomeasutuste juhtidele, rõhutades vajadust kujundada külastajateekondi, mis oleksid kooskõlas taas külastamise kavatsust kujundavate kognitiivsete ja afektiivsete teguritega.

Non-exclusive licence to reproduce thesis and make thesis public

Tymofii Kalnichenko,
(*author's name*)

herewith grant the University of Tartu a free permit (non-exclusive licence) to

reproduce, for the purpose of preservation, including for adding to the DSpace digital archives until the expiry of the term of copyright,

Consumer behavior in the creative industries of Tartu: Factors influencing the intention to revisit,

(*title of thesis*)

supervised by

Iuliia Trabskaia
(*supervisor's name*)

2. I grant the University of Tartu a permit to make the work specified in p. 1 available to the public via the web environment of the University of Tartu, including via the DSpace digital archives, under the Creative Commons licence CC BY NC ND 3.0, which allows, by giving appropriate credit to the author, to reproduce, distribute the work and communicate it to the public, and prohibits the creation of derivative works and any commercial use of the work until the expiry of the term of copyright.

3. I am aware of the fact that the author retains the rights specified in p. 1 and 2.

4. I certify that granting the non-exclusive licence does not infringe other persons' intellectual property rights or rights arising from the personal data protection legislation.

Tymofii Kalnichenko
author's name

dd/mm/yyyy

13.05.2025