




Article

Construction of Leisure Consumer Loyalty from Cultural Identity—A Case of Cantonese Opera

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Abstract: Many regions and countries hope to employ cultural leisure products to obtain economic benefits. However, in the process of globalisation, cultural standardisation has posed difficulties for vulnerable cultures in terms of cultural inheritance and sustainable development. As with many intangible cultural heritages, Cantonese opera is also facing a shrinking market. Hence, to develop the strategy of sustainable development of Cantonese opera, this research aims to clarify the connection between cultural identity and loyalty in cultural leisure consumption in the context of Cantonese opera as a leisure product. The results show that each dimension of cultural identity has a positive effect on perceived value, and two dimensions positively affect satisfaction. The path of cultural identity building loyalty is also confirmed to be through perceived value and satisfaction. Future studies and the consequences of future practices are discussed.

Keywords: cultural leisure; cultural sustainability; cultural identity; perceived value; satisfaction; loyalty



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1. Introduction

The global movement of culture has blurred national boundaries to some extent and created a degree of cultural standardisation [1]. In the process of globalisation, cultural standardisation has raised difficulties for vulnerable traditional cultures in terms of cultural inheritance and sustainable development. Current research suggests that the continuation and revival of culture are closely related to leisure [2], because leisure activity has been an essential arena for constructing cultural identity [3,4]. Some studies on leisure behaviours show that immigrants are willing to maintain their cultural identity and are more inclined to participate in culture-related activities with their ethnic groups [5]. There seems to be a mutual influence between cultural identity and leisure behaviours, but how to sustain the development of traditional culture through cultural identity and leisure activity is still unknown. In reality, traditional leisure activities have not transferred easily between generations and have not yet been well-accepted by all people [6]. Traditional cultural leisure is not popular with young people—perhaps not because young people lack cultural identity, but because traditional cultural leisure activities are boring. Current empirical research fails to explain how cultural identity influences cultural leisure participation behaviours clearly.

Surveys world wide have shown that culture-related leisure activities occupy the majority of leisure time [7]. It is evident that culture is an essential factor in promoting leisure consumption. Continuous consumption can promote social resources to develop and protect traditional culture instead of relying solely on government resources. Flamenco is a good example, as three out of five flamenco tourists (60.3%) were foreign in 2004, and 90% of dance workshops at the festival were foreigners in 2005 [8]. According to marketing theory, cultural identity significantly affects customer attitude and purchasing decisions [9,10]. Customer loyalty is an essential indicator of a company's long-term

viability, and loyalty has become the core goal of marketing strategies [11]. From the perspective of leisure marketing, cultural leisure consumption loyalty affects the sustainability of culture. Increasing traditional cultural identity is the first step in promoting traditional cultural leisure consumption, and loyalty is the ultimate goal. In most recent studies, involvement, commitment, perceived value, and satisfaction have been proven to be good predictors of leisure loyalty [12–16]. However, few studies have considered the relationship between cultural identity and consumer behaviour in the context of leisure.

Among the numerous cultural leisure products, music and opera are deeply tied to cultural identity. Manuel [17] pointed out that music has served as one of the most significant cultural identity icons. Cantonese opera (Yueju) has been chosen for the current study because it is a traditional opera from Guangdong province, China. Cantonese opera was inscribed on the World Intangible Cultural Heritage List by UNESCO on 30 September 2009. It has vast influence in the coastal areas of Guangdong and the concentrated communities where overseas Chinese live. Cantonese opera is not only a performing art but also a traditional culture, and it is connected with many traditional festivals and activities. On the other hand, Cantonese opera has been a traditional leisure activity for Cantonese people since ancient times [18]. In parks or urban spaces, amateur performers are surrounded by the audience. Cantonese people call these kinds of amateur performances as a private partner cluster. However, it has faced difficulties in sustainable development in recent years.

To fill the theoretical vacuum and solve the practical dilemma, the primary objectives of this study are as follows:

1. Evaluate the cultural identity of Cantonese opera consumers.
2. Create a theoretical research model to study the effects of cultural identity on loyalty in the context of Cantonese opera as cultural leisure.
3. Provide recommendations and suggestions to the Cantonese opera organisation.

2. Literature Review

2.1. Leisure and Cantonese Opera

According to Stockdale [19], leisure is not only a psychological state with a dominant ability to choose, but also a concept of time, which is the opposite of work. Leisure is determined as the remaining time after work [20]. The activities carried out in leisure time include family activities, such as reading and watching TV, as well as activities outside the family, such as sports, theatre, cinema, and travelling [20]. Page and Hall [21] argues that tourism and recreation can be seen as part of a broader leisure definition because leisure encompasses most tourism and recreational activities, except for business travel and serious leisure. As such, in this research, leisure is defined as activities outside of working hours.

Previous research divided leisure activities into serious leisure and casual leisure. Serious leisure activities are defined as active participating activities that require a high degree of involvement and require participants to develop particular skills [22]. Casual leisure refers to leisure activities such as rest and some form of watching TV, which have a low skill base, are moderately enjoyable, and can be implemented without any special training [23]. Cantonese opera can be casual leisure because Cantonese people can easily enjoy Cantonese opera in teahouses, parks, and theatres. In some villages in Guangdong, Cantonese opera is a necessary activity to celebrate the Spring Festival. Cantonese opera is also serious leisure because many Cantonese opera fans like to learn Cantonese opera performance skills in their spare time and organise amateur Cantonese opera troupes to perform in parks and community centres. In Guangzhou, as a leisure activity embedded in urban parks, Cantonese opera has combined performance and gathering functions. Under the local government's promotion, the city park has become a place for residents to celebrate traditional cultural festivals and promote the city to tourists [18]. As such, it is reasonable and valuable to take Cantonese opera as a case of leisure study.

2.2. Cultural Identity

Fearon [24] argued that identity refers to the social category, which refers to a type of group identified by membership rules and assumed characteristic attributes or expected habits. Under the influence of identity, a person will form unchanging behaviours because of particular pride, and further form unique social characteristics in society [24]. Culture is the mind's social programming that separates participants from those in one group or a category of individuals [25]. Culture is an essential element in recognising the individual habits of individuals, and can affect the beliefs, standards, and self-efficacy of people [26]. In past studies, cultural identity is often considered as an essential factor influencing intercultural adaptation [27].

Sussman [28] believed that cultural identity is related to personal identity, has an explicit self-concept, and usually becomes prominent after the cultural transformation begins. Tong and Cheung [29] indicated that cultural globalisation is the method of transferring cultural identity to other countries, and cultural glocalisation is the adaptation of imported international cultural identity to local needs. This process means individuals who frequently acculturate may achieve cross-cultural identity, which is described as open, adaptive, and a change from self to other directions [30]. Recent studies of cultural identity have proven that leisure activities can help people build a sense of belonging and cultural identity [3], and further form a commitment and sense of affirmation to the community [31].

Traditional music has rich cultural characteristics and carries the tradition, history, and cultural identity of a place and its people [32,33]. Some groups are extremely attracted to traditional music wherever they are because traditional music awakens their cultural memory and identity [33,34]. These theories explain why Cantonese opera is popular with Cantonese people all over the world. As an important part of Cantonese culture, Cantonese opera can stimulate audiences' cultural memory and cultural identity. This kind of cultural identity strengthens the emotional connection between Cantonese opera audiences and Cantonese opera, makes them consume and appreciate this kind of performing art more, and affects their consumption experience of Cantonese opera [35].

Our research explores the relationship between cultural identity and consumer behaviour. Cultural identity refers to a person's yearning for and integration into a specific culture, thereby generating a sense of belonging and value attachment. According to Phinney et al. [36], ethnic identity is a specific type of cultural identity. The multigroup ethnic identity scale was adjusted for this study because of the absence of commonly used indicators for Cantonese opera cultural identity. Previous research has also shown that ethnic identity measured with three factors is the most appropriate for Asian and Chinese samples [37,38]. Thus, a three-factor structure of cultural identity measure will be used to evaluate Cantonese opera consumers. According to Lee and Yoo [38], engagement reflects the individual's cultural exploration and behavioural participation, and clarity reflects the individual's clear sense of and commitment to culture, while pride is the individual's positive feelings on culture. Engagement and clarity were related positively to cultural resources [37]. For Cantonese opera consumers, engagement refers to their active participation in Cantonese opera-related activities; clarity refers to their commitment to Cantonese opera culture; and pride is their sense of pride in Cantonese opera culture.

2.3. Perceived Value

Value can be observed as the cumulative estimation of the utility of a good by the customer, based on a combination of the advantages received and the costs accrued during the service experience. Therefore, perceived price is defined as the cost consumers give up or sacrifice to obtain the product [39]. These sacrifices include monetary and non-monetary payments, such as money consumption, time consumption, and energy consumption. Therefore, perceived value is defined as the degree of payment equity in the transaction process, that is, the degree of value for money [40]. Perceived value comes from the evaluation of the relative benefits and sacrifices associated with the product [41].

This definition of perceived value associated with cost and gain has been widely used in consumer behaviour research. Perceived value is described as the comparison between customer cost (money and time) and product value (practical value) to obtain the product [42]. When choosing to participate in leisure activities, customers regard the perceived value as the overall evaluation of the activity. This evaluation is often based on comparing the experience and the cost of participating in the activity [43,44]. After consumers participate in leisure activities, if they think the money, time, energy, and spirit are worthwhile, they are more willing to recommend others to participate in leisure activities [45]. Consequently, in this study, perceived value is described as Cantonese opera consumers perceiving monetary and non-monetary charges after participation.

Marketing research often associates identification with perceived value. Fans are more willing to buy celebrity products with relatively high prices because fans' identity reduces their sensitivity to prices [46]. This recognition often brings honour and pride to consumers, increasing their willingness to buy [47]. Perceived value plays a mediating role between identification and purchase intention [48]. Similarly, fans of Cantonese opera are willing to pay a higher ticket price to watch Cantonese opera celebrities' performance. This situation is because the recognition of Cantonese opera fans has increased their willingness to consume Cantonese opera.

In art marketing, all brands have cultural characteristics [49]. The increase in interaction between individuals and products or brands will cause them to get closer and closer, thereby affecting the individual's perceived value [50]. For current or potential consumers, interaction with the brand can enhance the perceived value [51,52]. From these studies, it can be reasonably inferred that for the marketing of Cantonese opera, the increase in consumer interaction with Cantonese opera is conducive to enhancing Cantonese opera's perceived value. Thus, the following three hypotheses are advocated based on previous literature.

Hypotheses 1a (H1a). *Cultural clarity as a dimension of cultural identity is positively related to perceived value.*

Hypotheses 1b (H1b). *Cultural pride as a dimension of cultural identity is positively related to perceived value.*

Hypotheses 1c (H1c). *Cultural engagement as a dimension of cultural identity is positively related to perceived value.*

2.4. Satisfaction

Satisfaction is one of the most critical concepts for studying customer behaviour [53]. Satisfaction is characterised as the customer's satisfaction response and the product or service characteristics, and the product or service itself offers a friendly satisfaction appraisal relevant to consumption [54]. Mason and Paggiaro [55] believed that the reasons for satisfaction or dissatisfaction with the experience depend on consumers' expectations and the real nature of the experience. Consumers will be satisfied if their experience exceeds expectations [56]. Kim et al. [57] took the overall positive response of tourists after they participated in the food festival as a measure of satisfaction. In the context of exploring cultural leisure products, this study defines satisfaction as consumers' overall evaluation of Cantonese opera experience.

Culture has been demonstrated to be closely related to leisure satisfaction [58]. Chick et al. [59] proposed that higher levels of cultural resonance suggest that people are more in agreement with the cultural paradigm regarding the substance of particular culture and behaviour. Cultural resonance has a substantial influence on leisure satisfaction [59]. Therefore, it is reasonable to speculate that a clear sense of, or commitment to a certain culture has a positive effect on consumers' satisfaction with leisure activities. In cultural tourism studies, it has been proven that participation of customers leads to greater satisfaction levels; higher participation will lead to more positive emotion [60]. Hosany et al. [61] observed that the uniqueness of Thai culture is the basis for positive emotions to be produced by visitors,

and positive emotions have a significant effect on satisfaction. These positive emotions are defined as a person's range of emotions, such as love, pride, and satisfaction [62]. From a sociological point of view, this positive emotion is associated with identity [63]. For corporate heritage brands, their cultural significance needs to be valued because culture-based brand identity greatly affects customer satisfaction [64]. Thus, based on the previous literature, the following three hypotheses are advocated.

Hypotheses 2a (H2a). *Cultural clarity as a dimension of cultural identity is positively related to satisfaction.*

Hypotheses 2b (H2b). *Cultural pride as a dimension of cultural identity is positively related to satisfaction.*

Hypotheses 2c (H2c). *Cultural engagement as a dimension of cultural identity is positively related to satisfaction.*

Customers are pleased with the pricing of cash commodities. The perceived value represents the cognition of customers on the nature of the exchange relationship between them and service providers, while satisfaction reflects the overall feelings of customers from perceived value [65]. Customer perceived value has a positive effect on customer satisfaction, which has been empirically demonstrated in previous studies. Eid and El-Gohary [66] found that six dimensions of customer perceived value had positive effects on satisfaction. In the study of consumer behaviour of performing arts, satisfaction has been proved to be an intermediary variable for consumers to generate repurchase behaviour from perceived value [67]. If a company pursues customer loyalty, the company should focus on satisfaction and perceived value, because customer satisfaction is the mediating variable that links customer perceived value and loyalty [41]. Perceived value plays a part in the mediating role between service quality and customer satisfaction [68].

Thus, based on the previous literature, the following hypotheses is proposed.

Hypotheses 3. *Perceived value is positively related to satisfaction.*

2.5. Loyalty

In marketing theory, consumer satisfaction is an essential objective because it is a vital component of the long-term survival of a brand [11]. Brand loyalty refers to the deep dedication to purchasing or revisiting a favourite brand [69]. Loyalty happens when consumers are pleased with the product or service they use [41]. Most studies on tourist and consumer loyalty in the field of tourism are defined from the perspectives of behavioural loyalty and attitudinal loyalty. Behavioural loyalty is defined as the behaviour where consumers repeatedly purchase from the same brand [70]. Attitudinal loyalty refers to the customer's belief or overall attitude towards the product or service [71]. Satisfied consumers appear to recommend goods to others as a consequence of optimistic behaviour [72]. Consumer loyalty to tourism products can be evaluated by attitude and behaviour measurement. The measurement of attitude reflects the specific willingness to maintain a relationship with the service provider, while the measurement of behaviour refers to the idea of repeated consumption [42]. Chen and Tsai [42] believed that loyalty to a destination is usually measured by tourists' willingness to revisit and recommend. This study defines loyalty by attitude and behaviour, representing consumers' firm commitment to watching Cantonese opera again or recommending others to watch Cantonese opera.

Marketing research indicates that a significant indicator of consumer satisfaction and buyback intent is perceived value. Woodruff [65] believed that when consumers are satisfied with the superior value delivery, the essential value dimension may reduce consumers' motivation to search and buy store-by-store by enhancing their commitment or loyalty. An important requirement for buying intention was considered to be the expected worth of the consumer [73]. Value judgment and perceived value are more likely to influence customer satisfaction and loyalty [42,74]. Repurchase intention and consumer loyalty are influenced by consumer satisfaction [75–77]. Studies on cultural tourism have

also validated the positive effects of perceived value and satisfaction on loyalty, both among non-local tourists and local tourists [44,78–81].

Thus, based on the previous literature, the following hypotheses are proposed.

Hypotheses 4. *Perceived value is positively related to loyalty.*

Hypotheses 5. *Satisfaction is positively related to loyalty.*

All hypotheses are shown in Figure 1.

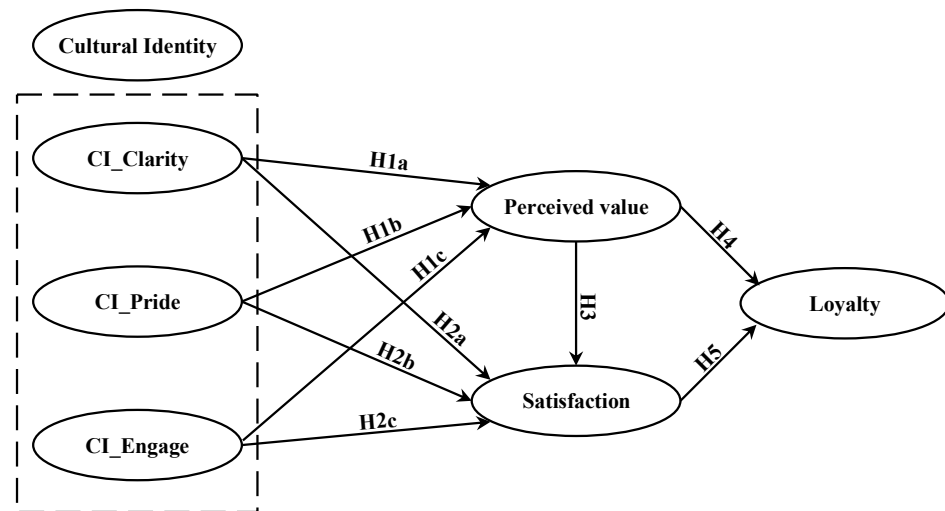


Figure 1. Hypothesised model of research.

3. Research Methods

3.1. Research Instrument

All measurement scales are derived from previous research. We adopted back-translation because all the measurement items were created in English [82]. Then, 150 Cantonese opera customers participated in a pilot test to finalise the instrument. Multi-item measurements were used to attenuate the measuring error. Some items were removed because of the unsatisfactory loading value. Finally, the Clarity dimension of cultural identity was assessed with three items [9,38,83]; the Pride dimension of cultural identity was assessed with three items [9,38,83]; the Engagement dimension of cultural identity was assessed with five items [9,38,83]; perceived value was assessed with four items [42,84,85]; satisfaction was assessed with three items [78,86,87]; and loyalty was assessed with three items [88–90].

The entire questionnaire was composed of three parts. Section 1 includes one filter question to ensure that the responses were Cantonese opera customers. Section 2 has 21 questions to measure the four constructs in the research model. Likert's seven-point scale will reflect respondents' feedback for each item (where 1 = strongly disagree and 7 = strongly agree). Section 3 includes five questions on demographics.

3.2. Data Collection and Respondent Profile

Convenience sampling from July 2019 to August 2019 was used in this study. The collection will be held in the core area of Guangzhou's four central districts, including parks, Cantonese opera theatres, and Cantonese opera museums. Twenty research assistants were employed to collect questionnaires in the above areas. The final sample for analysis comprised 400 valid questionnaires.

The demographic information of respondents collected in the formal investigation stage are summarised in Table 1 and include gender, age, education background, monthly income, and the number of times they watch Cantonese opera every year. From the perspective of gender classification, male respondents accounted for 53.25%, and female

respondents for 45.75%. In terms of age, 25 percent of respondents are between 18 and 25 years old, 37.8 percent are between 26 and 35 years old, and about 8 percent are aged 56 or above. According to the number of times that the respondents watch Cantonese opera every year, the proportion of watching Cantonese opera one to three times per year is the highest, reaching 65%.

Table 1. Descriptive summary of sociodemographic profile.

Demographic	Frequency	Percentage
Gender		
Male	217	54.25%
Female	183	45.75%
Age		
18–25	100	25%
26–35	151	37.75%
36–45	76	19%
46–55	42	10.50%
56–65	28	7%
66 or above	3	0.75%
Education		
Middle school or below	21	5.25%
High school	62	15.50%
Junior college	90	22.50%
Undergraduate	200	50%
Postgraduate or above	27	6.75%
Monthly Income (RMB)		
5000 or below	169	42.25%
5000 to 10,000	173	43.25%
10,001 to 20,000	50	12.50%
20,001 or above	8	2%
Times of watching Cantonese opera per year		
1 to 3	260	65%
4 to 6	76	19%
7 to 9	34	8.50%
10 to 12	19	4.75%
13 or above	11	2.75%

4. Result

Period studies indicated that structural equation modelling of partial least squares is appropriate for less-developed or exploratory research model research [91]. The purpose of this study was to explore the use of cultural identity to predict the formation of loyalty, and thus, the PLS-SEM was a better method in this study. SmartPLS 3.2.9 was chosen to analyse the research model. According to Hair Jr et al. [92], this study has two phases: the estimation of the measurement model, and the structural model.

4.1. Measurement Model Evaluation

Three assessments were conducted for the measurement model evaluation: (a) internal consistency reliability, (b) convergent validity, and (c) discriminant validity [91,93].

Internal consistency reliability was evaluated by Cronbach's α and composite reliability (CR) value. Table 2 shows that the Cronbach's α values ranged from 0.717 to 0.927, and CR value ranged from 0.84 to 0.945. The threshold of Cronbach's α value is above 0.7 [94,95]. The ideal value of composite reliability ranged from 0.7 to 0.95 [95]. Therefore, the internal consistency reliability of the measurement model can be confirmed.

Table 2. Internal consistency reliability and convergent validity.

Variables & Measured Items	Factor Loading	Cronbach's α	CR	AVE
CI_Clarify		0.77	0.868	0.686
I have clear sense of Cantonese opera culture background.	0.865			
I understand pretty well what Cantonese opera culture means to me.	0.843			
I have a strong sense of belonging to Cantonese opera culture.	0.775			
CI_Pride		0.717	0.84	0.636
I am happy to be a member of Cantonese opera culture.	0.833			
I feel good about Cantonese opera culture.	0.81			
I am pride in group of Cantonese opera culture.	0.748			
CI_Engage		0.927	0.945	0.774
I have often talked to other people in order to learn more about Cantonese opera culture.	0.836			
I have spent time trying to find out more about Cantonese opera culture, such as its history, traditions, and customs.	0.894			
I have often done things that will help me understand the Cantonese opera culture better.	0.901			
I participate in cultural practices of Cantonese opera.	0.91			
I active in organisations of Cantonese opera culture.	0.856			
Perceived value	0.862	0.907	0.709	
Watching Cantonese opera is worthy.	0.849			
The price of watching Cantonese opera is worthy.	0.771			
Compared to the time I spend, watching Cantonese opera is worthy.	0.868			
Compared to the efforts I made, watching Cantonese opera is worthy.	0.876			
Satisfaction		0.842	0.905	0.76
Watching Cantonese opera was one of the best leisure activities I have ever participated.	0.864			
My experience of watching Cantonese opera was exactly what I needed.	0.884			
I am overall satisfied with watching Cantonese opera.	0.867			
Loyalty		0.895	0.934	0.826
Price is not an important factor in my decision to watching Cantonese opera.	0.893			
I would encourage friends and relatives to watch Cantonese opera related leisure activities.	0.884			
I would say positive things about watching Cantonese opera to other people.	0.948			

Evaluating the factor loading and extracted average variance (AVE) can show whether the convergence validity is up to standard. As shown in Table 2, factor loading ranged from 0.771 to 0.948, and AVE value ranged from 0.636 to 0.826. The threshold of factor loading is above 0.7 [92,96]. The threshold of AVE is above 0.5 [97,98]. Therefore, the convergent validity of the measurement model can be confirmed.

Discriminant validity was tested using two approaches: Fornell–Larcker criterion analysis and the Heterotrait–Monotrait Ratio of Correlations (HTMT). Table 3 shows that the square roots of AVEs on each construct are greater than the correlations between constructs [98]. HTMT ratios, which are shown in Table 4, were all lower than 0.85 [99]. These two approaches showed that satisfactory discriminant validity can be established.

Table 3. Fornell–Larcker criterion analysis.

Variables	CI_Clarity	CI_Engage	CI_Pride	Loy	Val	Sat
CI_Clarity	0.828					
CI_Engage	0.707	0.88				
CI_Pride	0.529	0.497	0.798			
Loy	0.525	0.614	0.459	0.909		
Val	0.544	0.545	0.649	0.561	0.842	
Sat	0.578	0.7	0.648	0.625	0.692	0.872

The bold diagonal elements are the square roots of each AVE; variable correlations are shown off-diagonal.

Table 4. Heterotrait–Monotrait Ratio of Correlations (HTMT) Analysis.

Variables	CI_Clarity	CI_Engage	CI_Pride	Loyalty	Perceived Value
CI_Engage	0.836				
CI_Pride	0.694	0.585			
Loyalty	0.632	0.673	0.56		
Perceived value	0.665	0.609	0.809	0.636	
Satisfaction	0.717	0.792	0.821	0.717	0.81

4.2. Structure Model Evaluation

According to Hair Jr, Hult, Ringle, and Sarstedt [92], four assessments were conducted for the structure model evaluation: (a) test collinearity, (b) test of the significance of path coefficients, (c) examination of the level of coefficients of determination or R^2 , and (d) checking of the predictive relevance, Q^2 .

The variance inflation factor (VIF) was used to test for collinearity. The study results in Table 5 show that all VIFs are below 5, ranging from 1.449 to 2.184, thereby suggesting that multicollinearity was not an issue in this study [91].

Table 5. The variance inflation factor (VIF).

Variables	Perceived Value	Satisfaction	Loyalty
CI_Clarity	2.184	2.23	
CI_Engage	2.088	2.173	
CI_Pride	1.449	1.88	
Perceived value		1.988	1.918
Satisfaction			1.918

The bootstrapping resampling method (5000 samples) was used to test the statistical significance among variables. Table 6 reports the estimated path coefficients between variables in the research model. At the two-tailed test type, the t value of 1.96 was taken as the significance level equal to 0.05 as the threshold [92]. Eight of the nine path coefficients were significant, namely, H1a ($\beta = 0.151$, $t = 2.343$, $p < 0.05$), H1b ($\beta = 0.464$, $t = 10.787$,

$p < 0.001$), H1c ($\beta = 0.207$, $t = 3.377$, $p < 0.01$), H2b ($\beta = 0.247$, $t = 5.243$, $p < 0.001$), H2c ($\beta = 0.422$, $t = 9.114$, $p < 0.001$), H3 ($\beta = 0.313$, $t = 5.955$, $p < 0.001$), H4 ($\beta = 0.248$, $t = 4.335$, $p < 0.001$), and H5 ($\beta = 0.453$, $t = 8.483$, $p < 0.001$). However, H2a is non-significant. This result indicates no evidence to support that a relationship between satisfaction and clarity dimension of cultural identity can be found.

Table 6. Direct path for the structural model.

Hypotheses	β	Standard Error	T Values	p Values	Support
H1a: CI_Clarity -> Val	0.151	0.064	2.343 *	0.019	Yes
H1b: CI_Pride -> Val	0.466	0.043	10.787 ***	0.000	Yes
H1c: CI_Engage -> Val	0.207	0.061	3.377 **	0.001	Yes
H2a: CI_Clarity -> Sat	-0.022	0.048	0.447	0.655	No
H2b: CI_Pride -> Sat	0.247	0.047	5.243 ***	0.000	Yes
H2c: CI_Engage -> Sat	0.422	0.046	9.114 ***	0.000	Yes
H3: Val -> Sat	0.313	0.053	5.955 ***	0.000	Yes
H4: Val -> Loy	0.248	0.057	4.335 ***	0.000	Yes
H5: Sat -> Loy	0.453	0.053	8.483 ***	0.000	Yes

Note. * $p < 0.05$. ** $p < 0.01$. *** $p < 0.001$.

The determination coefficient (R^2) is often used to measure prediction accuracy and represents the overall effect of all external variables on internal dependent variables. In academic studies, the R^2 value of 0.75, 0.50, or 0.25 can be classified roughly as significant, moderate, or weak explanatory power [91]. Table 7 shows the relevant internal cause variable's determining coefficient, with an R^2 value between 0.419 and 0.657 showing a weak to moderate analytical force. Thus, the R^2 values of this study are satisfactory. Table 7 also shows the predicted correlations using blindfolding. Predictive correlation (Q^2) greater than 0 means the potential variable has predictive correlation for a particular dimension [93,96,100,101]. The evaluation results of Q^2 are all greater than 0, indicating that the structural model in this study has an acceptable predictive ability.

Table 7. R^2 and Q^2 .

Variables	R^2	Q^2
Loyalty	0.419	0.344
Perceived value	0.493	0.346
Satisfaction	0.657	0.494

The bootstrapping resampling method was also used to test the mediation effect of the perceived value and satisfaction. The interval is less than 0.05, which shows that the mediation effect is supported (Table 8). This result suggests that cultural identity influenced loyalty through perceived value and satisfaction. By comparing all path coefficients in the mediation test, it is confirmed that perceived value has the most significant mediation effect between pride and loyalty ($\beta = 0.116$, $t = 4.17$, $p < 0.01$), and satisfaction has the most significant mediation effect between engagement and loyalty ($\beta = 0.191$, $t = 5.592$, $p < 0.01$).

Table 8. Results of the mediation tests.

Path	β	Standard Error	T Values	p Values	Support
CI_Clarity -> Perceived value -> Loyalty	0.037	0.018	2.068 *	0.039	YES
CI_Engage -> Perceived value -> Loyalty	0.051	0.022	2.365 *	0.018	YES
CI_Pride -> Perceived value -> Loyalty	0.116	0.028	4.17 ***	0.000	YES
CI_Clarity -> Satisfaction -> Loyalty	-0.01	0.022	0.449	0.653	NO
CI_Engage -> Satisfaction -> Loyalty	0.191	0.034	5.592 ***	0.000	YES
CI_Pride -> Satisfaction -> Loyalty	0.112	0.023	4.818 ***	0.000	YES
CI_Clarity -> Perceived value -> Satisfaction -> Loyalty	0.021	0.011	2 *	0.046	YES
CI_Engage -> Perceived value -> Satisfaction -> Loyalty	0.029	0.01	2.839 **	0.005	YES
CI_Pride -> Perceived value -> Satisfaction -> Loyalty	0.066	0.016	4.212 ***	0.000	YES

Note. * $p < 0.05$. ** $p < 0.01$. *** $p < 0.001$.

5. Conclusions

The global dynamics of culture have blurred the boundaries of countries to some extent, and cultural standardisation has led to the phenomenon of decolonisation around the world [102]. Under such circumstances, the status of traditional Chinese cultural activities is being challenged in the minds of the younger generation. This study showed the path of sustainable development for Chinese traditional culture in the leisure consumption market. The results revealed important elements that could increase loyalty in the cultural leisure industry. For cultural leisure consumption, cultural identity is an important antecedent of consumer loyalty. However, the clear dimension of cultural identity had no significant relationship with satisfaction. Thus, Hypotheses 1a, 1b, 1c, 2b, 2c, and 3 to 5 are supported, while Hypothesis 2a is not.

Existing literature was confirmed by the results. Perceived value, satisfaction, and loyalty are the core principles for a successful and profitable tourism product [44,103]. Loyalty increases when perceived value and satisfaction increase (H4 and H5). The results support the findings of previous studies [44,76,78,80,81]. This study introduced perceived value and satisfaction as mediating variables between cultural identity and loyalty. While the effect of perceived value on satisfaction is positive and significant (H3), all dimensions of cultural identity positively affect perceived value (H1a, H1b, and H1c), and the two dimensions of cultural identity positively affect satisfaction (H2b and H2c). However, the effect of the “clarity” dimension of cultural identity on satisfaction is not significant (H2a). These results indicate that respondents who have a clearer sense of Cantonese opera culture may not positively affect their satisfaction with Cantonese opera. One possible explanation for this insignificant result is that since childhood, the respondents had been told that Cantonese opera is an excellent part of traditional culture, and they had a clear understanding of Cantonese opera, which gradually improved their perceived value. However, under the influence of the viewing environment and repertoire of Cantonese opera, their satisfaction level may have been different, and the improvement in their satisfaction with Cantonese opera was ultimately not significant.

The mediation tests confirm that perceived value and satisfaction have a mediating effect on cultural identity and loyalty. These results indicate that the respondents who have a higher sense of pride in Cantonese opera have higher perceived value, and thus form loyalty to Cantonese opera; and respondents who are more willing to interact with Cantonese opera have higher levels of satisfaction, and thus form loyalty to Cantonese

opera. Perceived value and satisfaction are essential mediation factors between cultural identity and loyalty.

6. Implications and Future Research

6.1. Theoretical Implications

This study provides some contributions to leisure and marketing literature. First, by introducing cultural identity as a construct in the research model, this study confirmed that the three-factor structural scale of cultural identity was suitable for measuring the cultural identity of cultural leisure consumers. To the best of our knowledge, previous studies have only applied the one-factor structural scale of cultural identity to examine the relationship between cultural identity and consumer behaviour [9,10,104]. This study filled this gap and gave a deeper understanding of cultural identity evaluation.

Second, by comparing the effects of each dimension of cultural identity in the research model, the results explain how cultural identity affect loyalty. Among the three dimensions of cultural identity, the cultural pride had the greatest effect on perceived value, while engagement with culture had the greatest effect on satisfaction. Perceived value and satisfaction are two important mediating variables between cultural identity and loyalty.

Lastly, our results contribute to the culture of sustainable development in marketing perspectives. The commercialisation of culture can bring pride and identity to residents [105]. Loyalty can be used as a measure of the health of the brand organisation [106]. Sustainable consumption enables more resources to participate in cultural conservation. Few previous studies have explored cultural conservation from the perspective of sustainable consumption.

6.2. Managerial Implications

From a practical point of view, this study provides a good understanding of how cultural identity can affect loyalty via perceived value and satisfaction. Many developing countries have rich cultural resources, but they also have many vulnerable cultures that need to be protected. This knowledge is crucial for protecting culture through marketing.

From the perspective of establishing cultural identity, cultural pride plays an essential role in enhancing the perceived value of cultural leisure products. Consumers' pride in culture is more conducive for cultural leisure marketing organisation (CLMO) to obtain higher profits in the process of selling cultural leisure products. For local consumers, the government and CLMO can enhance local consumers' awareness and pride in the culture through educational institutions, media, and local activities.

The results also show that cultural engagement can improve the satisfaction of cultural leisure products. Therefore, in the process of promoting cultural leisure products, the government and CLMO should attach importance to the continuous and frequent interaction between consumers and culture. The government and CLMO can hold interactive activities in cultural festivals or cultural events to allow foreign and local consumers to experience culture in person. For Cantonese opera, consumers can personally experience the makeup, costumes, and props of Cantonese opera, or learn Cantonese opera performance.

After the establishment of cultural identity, the value perception and consumption experience cannot be ignored. The government and CLMO should also focus on improving the facilities of cultural leisure and keeping prices reasonable. Consequently, sustainable consumption can be achieved, and more social resources can be used to protect the culture.

6.3. Limitations and Future Research

The development of the cultural leisure industry is an essential measure for the sustainable development of culture. The degree of development of different cultures varies greatly. Hence, in future studies, samples can be collected in different countries and regions to verify the applicability of the research model under different backgrounds. Previous studies have pointed out that research on cultural issues needs to consider the effects of different cultural backgrounds on research results [107,108]. Considering the effects of

different growth environments on individual cultural identity formation, future studies should consider comparing local and non-local consumers. This study looked at a few constructs, while other constructs, such as national identity, involvement, and celebrity effect, may also be necessary. Therefore, future researchers may consider adding other constructs to enrich the model. In this study, a convenience sampling method was adopted to collect data. In the investigation process, older people refused to accept the survey, and thus, the data collection of this age group was less. In future studies, the snowball method could be considered to conduct the survey.

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Abbreviations

CI_Clarify	Clarity dimension of Cultural Identity
CI_Pride	Pride dimension of Cultural Identity
CI_Engage	Engagement dimension of Cultural Identity.
Val	Perceived Value
Sat	Satisfaction
Loy	Loyalty

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