

Assessing the influence of inspirational value on experience quality and electronic word-of-mouth in non-formal music education settings in Indonesia

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Abstract. *Non-formal music courses are currently experiencing rapid development in emerging countries, many young people are voluntarily taking music courses in addition to their formal education. With the increasing number of music courses, the level of competition is getting tougher putting marketing issues upfront. Unfortunately, research on consumer experience in the setting of marketing music courses owned by private parties is still limited. This study focuses on the examination of positive electronic word-of-mouth (EWOM) behavior which supports the business performance from experience quality in music education institutions. To that end, this study applied the theory of perceived value and added a new proposed variable “inspirational value” to the combination of epistemic, emotional, sensorial, and social values. This quantitative survey study aimed to analyze the influences of perceived value on the experience and further the positive EWOM among music school students. Over two months, data was collected from 176 students of two music courses, to then be analyzed using the PLS-SEM method. As a new concept, inspirational value was determined as distinct from emotional value, where it more on appeals and driving factors arising from future orientation. The findings of the study emphasize the significance of sensory value in improving experience quality, followed by inspirational, epistemic, and emotional values. Furthermore, this study suggests that music courses should focus on creating inspiring, emotionally resonant experiences to foster positive EWOM that can support the marketing activity.*

Keywords: Positive EWOM, experience quality, inspirational value, non-formal music course, digital marketing, consumption value.

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Introduction

Notable changes have occurred in emerging countries regarding the evolution of music institutions as informal education. In response to the growing public interest in art, culture, and music in particular, music education institutions have emerged. It is known that India, China, and Korea have experienced growth in the music industry (Cusic, 2019). In recent decades, the music education industry in Indonesia has also witnessed significant expansion.

In music education, formal and non-formal are two distinct methods for comprehending and cultivating musical abilities. Formal music education pedagogically imparts fundamental knowledge of music theory and instrument-playing techniques. Conversely, non-formal music education affords individuals the opportunity to pursue their musical interests without being subjected to formal pressure (Hargreaves, 2005). According to Folkestad (2005) and Hurley (2021), both forms of music education possess distinct advantages and can collaborate to form a holistic strategy for cultivating unique musical skill sets for the student. Participants in non-formal music education can explore music beyond the confines of the academic curriculum, thereby influencing the students' overall musical knowledge (Dickens & Lonie, 2014; Gabnyte, 2020). Generally, the non-formal music course offers a wide range of courses including vocal, and musical instruments such as piano, guitar and violin.

The music education institutions especially those run by private parties develop c marketing strategies that are appropriate for their market. Music schools develop creative activities and specialised courses to stay competitive and reach new students (Diaz & Silveira, 2013; Nicholls & O'Mahoney, 2014; Shaw, 2020). Non-formal music aims more practical approach and to increase students' competitive ability when they enter the music business (Sile & Ratniece, 2015). The target market of non-formal music schools varies depending on the age of participants, goals, and programs offered. Individuals who typically request music classes are mainly the youth (Hallam et al., 2017; Pavlovic & Cicovic-Sarajlic, 2015). Additionally, non-formal music courses also attract adults who are interested in learning music as a hobby or pursuing it as a career later in life (Hallam et al., 2017).

This study focuses more on the non-formal music courses owned by private parties under the phenomenon that arises regarding the tight competition among the music course providers. This situation makes it harder for music courses to attract new students, since it is not easy to influence prospective new students. It could be due to various factors, such as ineffective targeting of the right audience or a lack of a compelling promotional approach. Moreover, it is also often found that students who are taking a music course are not too encouraged to recommend their music school course. This can often be seen in the low score of Net Promoter Score (NPS). To encourage marketing tools through the customer's voice, it is imperative to raise the current low NPS value for the business (Hamid et al., 2022). However, studies that specifically related to the marketing of non-formal music courses in emerging countries are still limited. Therefore, this study was tempted to raise the topic from the perspective of music course student's experience.

Experience quality is a concept that relates to how consumers perceive the advantages, problems, and responsiveness of a given offer (Kuppelwieser & Klaus, 2021; Maklan & Klaus, 2011). According to experiential marketing theory by Schmitt (1991), experience can affect consumers' future behavior that patronized the music course. Such as encouraging students to share positive electronic word of mouth (EWOM). When students from music courses have a gratifying experience, they are more likely to share their

experiences through social media platforms. Positive EWOM behavior is pivotal for private music courses due to its effectiveness in reaching a larger audience and effectively promoting their offerings. It also enables engagement with potential students, builds customer relationships, and ultimately increases enrolment numbers. To that end, digital marketing plays a crucial role in the growth and expansion of non-formal educational institutions like music courses (Marra, 2022).

This study raised research questions to what extent the quality of experience gained by non-formal music course students can encourage positive WOM? Further, what kind of consumer perceived value can influence that experience? To answer that question the theory of consumption value in marketing was applied to address this phenomenon since it is more customer-centred (Tanrikulu, 2021). Enhancing the competitive strategy of a business can be achieved through the efficient use of consumption value (Grönroos, 2006; Kotler, 2020). Moreover, Sheth and Uslay (2022) underlined the relevance of the theory of perceived value, which comprises functional value, social value, emotional value, epistemic value, and conditional value. Priorly, Schmitt (1999) pointed to sensorial value as part of consumer evaluation which is relevant in understanding music course students. Prior studies have primarily examined epistemic value, emotional value, sensorial value, and social value, but these values have not been specifically applied to students of non-formal music course settings.

This research intends to propose the modified research model for empirical testing, where Positive EWOM behavior was deployed as the dependent variable. The mediating variable was music course student experience quality, while the independent variables consisted of epistemic value, emotional value, sensorial value, social value, and the newly proposed inspirational value. From the preliminary qualitative study, it was found that there was a tendency of different perceptions between emotional value and inspirational value that urge to be explored. In research on the leadership aspect, it was said that inspirational motivation is the degree to which a leader clearly shows an optimistic future state and motivates his followers to exceed their expectations (Bass & Avolio, 1994). It could be said that emotional value is more temporary and present-oriented, while inspirational value is more a long-term state. Emotional value is often measured by temporary feelings for an individual which may up and down and also vanish over time. On the contrary, this study argues that inspirational value can last for a very long time because it correlates with a sense of enlightenment. When someone feels enlightened and confident about their future, it can last for a very long time (Oleynick et al., 2014). Inspirational also relates to an intrinsic value such as the energizing value that is reflected by optimism about the future and cue to the trajectory (Achmadi et al., 2023)

In this research model, inspirational value as a new variable was introduced as a novel addition to the existing knowledge. This research consists of five independent variables in the specific context of non-formal music courses that are expected to contribute to more comprehensive advancements added to the previous studies (Chandralal & Valenzuela, 2015; Chen & Lin, 2015; Huang et al., 2019; Kim & Thapa, 2018). The research takes place in two stages, first to develop new inspirational value variables and then to test structural models that predict positive EWOM. This study aims to examine variables that can influence experience quality and further impact the positive EWOM. By understanding deeply what values relate to experience quality, marketers can design a more personalized program according to the music course student's desired values.

Literature Review and Hypothesis Development

The theory that underpinned this study was experiential marketing which was initiated by Schmitt (1999). This theory explains that consumer behavior that can support marketers is the overall interaction between consumers which is assessed by both the affective and cognitive dimensions. Customer experience has been defined as a multifaceted construct, with particular emphasis placed on its holistic aspect and the cognitive, affective, emotional, social, and physical reactions of the customer to the product or service provider along the journey (Brakus et al., 2009; Lemon & Verhoef, 2016). In the development of this theory, it is said that the service industry has a great opportunity to deliver customer experience because it strongly relates to the service encounter provided by the individual providing the service. This is due to the concept of service encounters and moments of truth (Torres & Zhang, 2022) which can also occur in educational institutions, both formal and non-formal. In that regard, the positive electronic word of mouth as the dependent variable in this study was predicted directly by the experience quality construct.

The importance of goal-oriented experiences is reflected in the outcome focus (Brakus et al., 2009). Consumers want to achieve their goals with the least amount of effort. Consumers who have been satisfied with the journey, effort, and costs incurred will form habits from previous experiences when making purchases (Lemon & Verhoef, 2016). Furthermore, consumers' satisfaction will cause them to stop looking for other offer providers, even if other offers are available (Klaus & Maklan, 2012). When offers encounter unexpected situations, moments of truth highlight the importance of service recovery and flexibility. Moments of truth are critical interactions between consumers and providers that can have a large impact on loyalty. On the other hand, consumers' feelings of security and trust in producers are referred to as peace of mind. Customers want to know that their needs will be met and that they will not suffer negative consequences or harm in the future (Kuppelwieser & Klaus, 2021). This can also apply in the context of non-formal music schools

Experience Quality

According to Maklan and Klaus (2011), the customer experience quality harmonizes the traditional distinction between products and services by illuminating its dimension. There are four dimensions used to measure customer experience namely product experience, outcome focus, moments of truth, and peace of mind. These four dimensions of experience quality contribute to reflecting this construct. The previous study (Klaus & Maklan, 2012; Kuppelwieser & Klaus, 2021) postulated that the perception of consumers having a choice and the ability to compare offers provided by producers is referred to as the product experience. When making comparisons, consumers prefer to have more than one option, even if the offerings are from the same provider and differ only in minor details

Experience quality, as proposed by Maklan and Klaus (2011) based on the theory of experiential marketing (Schmitt, 1999) emphasizes holistic consumption through subjective feelings experienced and cognitive assessment by the individual. This experience theory includes an assessment component that specifically examines individual subjectivity (Kuppelwieser & Klaus, 2021; Tse et al., 2022). Experience quality could be reflected by how much customers gratify their experience during their engagement with a business's product or service. According to Kuppelwieser & Klaus (2021), this experience quality is a multidimensional construct that can appear in the process and post-purchase stage. This dimension consists of elements of moment of truth and peace of mind which describe the

emotions experienced by consumers while the outcome dimension is more based on cognitive assessment (Klaus & Maklan, 2013; Maklan & Klaus, 2011). This is relevant in assessing experience in music courses which are primarily educational services. Experience quality evaluates the student's experience during service touchpoints in the music course. The experience thus could be understood as the sum of all the customer perceptions during the journey may become of undeniable influence on the behavioral intention (Custodero, 2002; Tan & Sin, 2021; Wrigley & Emmerson, 2013).

Perceived Value

Along with experience theory, this study attempts to emphasize the customer-perceived value theory derived from Sheth et al. (1991) which is relevant to understanding the customer perspective (Sheth & Uslay, 2022; Tanrikulu, 2021). These elements of perceived value theory can be assumed to affect the experience quality construct which was developed by Klaus and Maklan for the service industry (2012). Originally, perceived value in five forms, namely epistemic value, emotional value, sensorial value, and social value (Sheth et al., 1991). This study was tempted to broaden the research variables by including inspirational value as a novelty. This inspirational value was needed due to the relevancy of the education service and empowering concept to the students who rely heavily on inspiration. This study determines the multidimensionality of consumer value and how the quality of the experience influences the positive electronic word-of-mouth behavior of music course students.

Customer perceived value, according to Sheth and Uslay (2022) is the overall consumer assessment of the utility of an alternative based on the benefits received and the sacrifices made to obtain those benefits (Tanrikulu, 2021; Sheth & Gross, 1991). Referring to Sheth and Gross (1991), the determination of consumer choice is based upon multiple dimensions of "consumption value" where each of the dimensions is dependent on any given choice situation. These dimensions contribute differently in different decision-making situations. Epistemic value, emotional value, sensorial value, social value, and inspirational value will be discussed in the following paragraph (Sheth & Uslay, 2022; Sheth et al., 1991; Sheth & Gross, 1991).

H1: Epistemic value has a positive effect on experience quality.

From the consumption value perspective, the concept of epistemic value refers to the perceived usefulness that arises from different capacities to stimulate curiosity, offer new perspectives, and fulfil the quest for knowledge. Epistemic value is generated when a product stimulates curiosity among consumers. Referring to Sheth and Gross (1991), the product or service can generate novel concepts or fulfil consumers' thirst for acquiring new knowledge and information.

H2: Emotional value has a positive effect on experience quality.

Emotional value has a significant impact on the consumer experience because emotional value has a high worldly value and can cause joy and cheerfulness. This can increase consumer loyalty over time (Sheth & Gross, 1991). Conversely, the low worldly value of a good or service can result in consumer dissatisfaction and reduced consumer loyalty (Chang et al., 2014). Research conducted by Huang et al. (2019) shows that the emotional value that consumers get from a product or service greatly influences their experience. In the context of the restaurant experience, this emotional value can be related to the feelings of

enjoyment, excitement, and satisfaction felt when consumers enjoy a meal or interact with the restaurant environment (Huang et al., 2019).

H3: Sensorial value has a positive influence on experience quality.

According to research, the five sensory value components (five senses, feelings, thoughts, actions, and correlations) form the foundation of the overall consumer experience (Tanrikulu, 2021). A complex process that stimulates the five senses involves feelings, cognitive looping, and sensory aspect iterations that influence consumer experiences (Spence et al., 2014). Sensorial value is obtained in the context of students in a music course when they move their fingers or body parts while playing the musical instrument they are taught. Auditory and visual experiences both contribute significantly to the perception of a musical performance (Korczyk et al., 2022). When a musician performs, visual stimuli contribute to reducing tension. The musicians' physical movements also encourage them to create better interpretations of musical works and to use better phrasing techniques (Vines et al., 2011).

Positive and negative perceived benefits derived from an alternative's relationship with specific social groups are referred to as its social value. Social values frequently influence decisions about highly visible products, services, and goods intended for sharing with others (Sheth & Uslay, 2022; Sheth & Gross, 1991; Tanrikulu, 2021). Consumers' perceptions of value shape the reputation of a good or service based on the producer's previous reputation (Petrick, 2002). In contrast to monetary cost, social value, also known as reputation, serves as an indicator of perceived worth (Lee et al., 2007).

H4: Social value has a positive influence on experience quality.

According to Lou and Xie (2021), social value influences consumer experience quality. Social value in digital marketing is frequently derived from communal interactions and relationships fostered among consumers and between consumers and brands across various digital platforms, particularly social media (Lou & Xie, 2021). Social value is perceived as a sense of community, mutual respect, and shared understanding. This social value also shows how an individual wants to be valued for his social status by his environment (Appel et al., 2020).

H5: Inspirational value has a positive effect on experience quality.

Inspiration is a psychological construct characterized by an emotion that is aroused and motivated, which is psychometric and forms a network or nomological connection (Thrash & Elliot, 2003). In the field of art, openness to the aesthetic and experiential aspects of art enhances one's creativity. When feeling inspired, someone can process the taste into a business, for example, through product design or brand naming (An & Youn, 2018). There is a positive correlation between individual well-being, satisfaction levels, and creativity inspiration, which increases the likelihood that someone will come up with a creative idea (Yuan, 2015). In the realm of music, inspiration imparts musicality to a pianist. He will play the piano keys so that the performance becomes a live musical performance (Yatsui & Katayose, 2003).

The role of inspiration is significant in enhancing the quality of experiences across diverse industries, including music courses. According to Figgins et al. (2016), the presence of inspirational value has the potential to serve as a motivating factor for students in music

course settings, leading to enhanced performance outcomes, increased self-assurance in musical proficiency, and heightened confidence in future endeavors (Figgins et al., 2016).

It can be concluded that inspiration plays an active role in bringing out creativity, productivity, and a sense of happiness (Thrash et al., 2014). In the realm of music courses, a teacher who is creative and able to inspire his students will encourage them to become creative individuals as well (Brinkman, 2010). Overall, the value of inspiration has great potential for improving experience quality in music courses, and this is an important consideration in research on inspirational value and experience quality.

H6: Experience quality has a positive effect on EWOM behavior.

Electronic word-of-mouth (EWOM) behavior refers to consumers' actual activity in sharing positively about a good or service they're receiving through a digital platform (Hennig-Thurau & Gremler, 2014). EWOM includes the sharing of opinions, recommendations, and experiences about products or services through online platforms such as social media, review websites, and online forums. This behavior is enabled by internet technology and has become very important in decision-making by consumers (Hennig-Thurau & Gremler, 2014).

EWOM behavior is a modern adaptation of traditional word-of-mouth marketing facilitated through digital platforms. It includes the exchange of opinions, experiences, and recommendations between consumers regarding products, services, brands, or companies, which are available to a wide audience via the Internet (Ismagilova et al., 2020). Research conducted by Jeong and Jang (2011) found a relationship between experience and positive EWOM (electronic word-of-mouth). According to the research, experience quality can influence customers' motivation for EWOM. Satisfying quality generates positive EWOM (Jeong & Jang, 2011).

From the six hypotheses proposed, a conceptual framework can be described as shown in Figure 1.

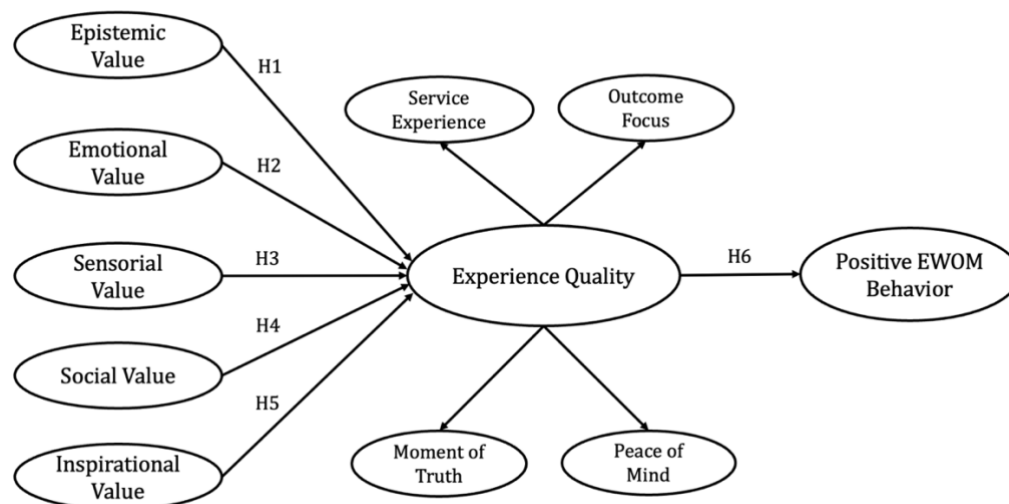


Figure 1. Conceptual Framework

Source: Authors' development based on Klaus and Maklan (2012) and Sheth et al. (1991).

Research Method

This study focuses on the data obtained from selected music course students. This is a survey study where the data is analyzed quantitatively. Data was taken according to the purposive sampling technique. Following the number of variables, the analysis approach is multivariate which is carried out according to procedures referred to by Sekaran and Bougie (2020). Due to the explanatory reasons and prediction orientation of the proposed research model, the data analysis approach uses partial least squares-structural equation modelling (PLS-SEM) (Hair et al., 2022). Since this research proposed relatively new variables, a confirmatory factor analysis (CFA) test was carried out, especially on the five independent customer value variables.

The music course students who meet the criteria serve as the primary source of data. The data collection was conducted through the online distribution of questionnaire instruments, from August 2023 to September 2023 through an online questionnaire. Students from two leading music courses participated in this study. These two courses were taken in two cities, Jakarta and Bali. The two music courses run independently, are considered popular and have many students, mostly youth who are also active on social media. Respondents are limited to students aged 17 years and older and who have been in the course for more than six months. The minimum sample for this research was calculated using power analysis with an f -square of 0.15 and a power of 90%, resulting in a minimum sample of 154 respondents.

In this study, observed variables were compiled from validated research questionnaire scales. All indicator items were measured on a Likert scale of 1 to 5, where 1 is strongly disagree and 5 is strongly agree. To measure the consumer value of this research questionnaire, items were adopted from Sheth et al. (1991). A study by Brakus et al. (2009), and Lemon and Verhoef (2016) provided the basis for the sensory value questionnaire. The questionnaire items were adapted and translated by experienced linguists into Indonesian national languages. This study has developed the inspirational value variable indicators through the face validity process. Face validity to assess whether questionnaire items can reflect variables was carried out with an expert panel consisting of four academics and three educational practitioners. From the expert panel input, adjustments were made to the sentences in the question items which were prepared in the local language. Content validity is done by calculating the Aiken value where all indicators are found to be greater than 0.4 and the content validity index greater than 0.8 as required.

After the validation process, five items were obtained to measure inspirational value as follows: 1) "I became aware of my musical talent after joining this music course," 2) "I feel enlightened and capable of envisioning a promising career path after music lessons at this music course," 3) "I am confident in raising my standard of living and becoming more prosperous," 4) "I feel more active and physically engaged in deepening my musical skills for self-improvement at this music course," 5) "I feel that I have found answers to my uncertainties about pursuing a career in the future after attending lessons at this music course."

Results and Discussion

This survey-based study collected the primary data from respondents who met the predetermined criteria. A total of 176 respondents fit the predetermined criteria exceeding

the minimum sample requirement. The profiles of the study participants are presented in Table 1.

Table 1. Respondents Profile

Description	Category	Frequency	Percent (%)
Age	18-24 years old	141	80
	25-30 years old	18	10
	30-35 years old	6	3
	>36 years old	11	6
Total		176	100
Gender	Female	122	69
	Male	54	31
Total		176	100
Occupation	Student	109	62
	Employee	28	16
	University Student	26	15
	Part-time	9	5
	Others	4	2
Total		176	100
Places	1: Jakarta Province.	26	15
	2: Bali Province.	150	85
Total		176	100

Source: Authors' research (2023).

Confirmatory factor analysis

The purpose of confirmatory analysis (CFA) through covariance-based structural equation modelling (CB-SEM) in this study was to establish the new inspirational value. This analysis was needed to statistically prove that emotional value and inspirational value are distinctive from each other so that they can be seen independently. The initial evaluation of CFA was carried out by ensuring that the data tends to be normally distributed by looking at skewness and kurtosis effect. Further, determining the loading factors of each independent variable, with particular emphasis on the inspirational value, which is the focal point of interest. The analysis showed that all indicators of the value have factor loading higher than 0.6, which means they can reflect their respective construct. Furthermore, the emotional value and inspirational value were found to have a weak correlation coefficient of 0.586, indicating that they are not strongly related. This finding suggests that emotional value and inspirational value can be considered separate constructs, allowing for independent utilization in the research.

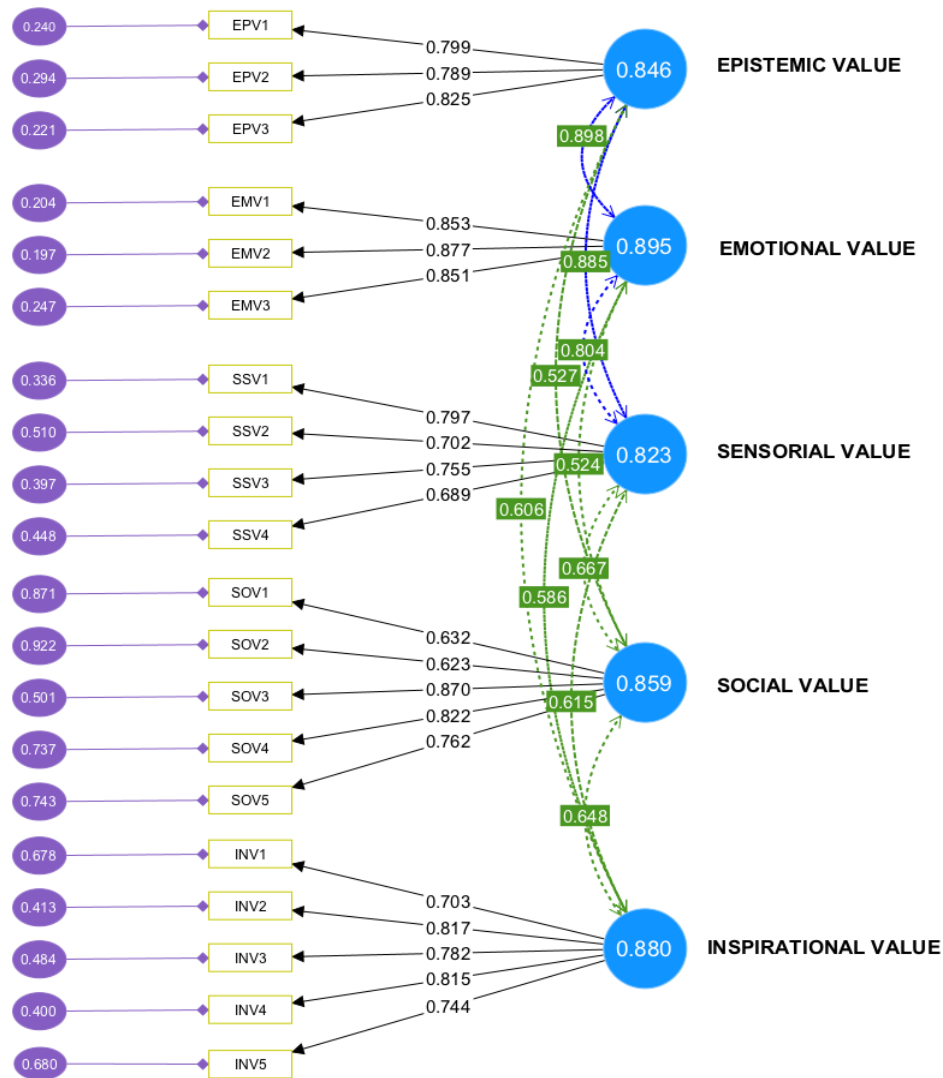


Figure 2. Confirmatory Factor Analysis

Source: Authors' research (2023).

The analysis showed that all indicators of the value have factor loading higher than 0.6, as seen in Figure 2. This means all indicator can reflect their respective construct adequately. Specifically, the five indicators of inspirational values, all have values above 0.7; the strongest was 0.817 (INV2), while the lowest was 0.703 (INV1). Therefore, it can be concluded that the five reflective indicators of inspirational value exhibit a strong correlation with the variable. As a result, these five indicators can indeed be employed efficaciously to evaluate the inspirational value. These results validate the concept of adding new variables that can help figure out how respondents felt about the benefits they got.

The second assessment was to investigate the correlation between the five independent variables. It was predicted that there would be a weak correlation among the independent variables, indicating their suitability as independent variables

Table 2. Correlations of Independent Variables

Variables	Emotional Value	Epistemic Value	Inspirational Value	Sensorial Value	Social Value
Emotional Value	1.000	0.898	0.586	0.804	0.524
Epistemic Value	0.898	1.000	0.606	0.885	0.527
Inspirational Value	0.586	0.606	1.000	0.615	0.648
Sensorial Value	0.804	0.885	0.615	1.000	0.667
Social Value	0.524	0.527	0.648	0.667	1.000

Source: Authors' research (2023)

The CFA results revealed that the correlation between epistemic value variables and emotional value was the strongest at 0.898, whereas the correlation between social value and emotional value was the weakest at 0.52. In this test, it was also ascertained that the model fit with SRMR values below 0.8 and GFI, NFI, TLI, and CFI values found above 0.9.

Outer Model PLS-SEM

Further to the CFA test, the structural model was analyzed using PLS-SEM which was carried out in two main stages. In the outer model, reliability and validity tests are done on the measurements assessing all indicators in the model. Meanwhile, the inner model has evaluated the quality of the model to predict EWOM and gain the results of hypothesis testing.

Table 3. Reliability and Validity

Variable	Ind.	Questioner Items	OL	CA	CR (rho_c)	AVE
Epistemic Value	EPV1	I feel this music course provides valuable knowledge in music.	0.887	0.846	0.907	0.765
	EPV2	I feel more curious and eager to learn about music at this music course.	0.852			
	EPV3	I feel that the teaching programs provided by this music course provide new insights.	0.884			
Emotional Value	EMV1	I feel happy when participating in music lessons at this music course.	0.901	0.895	0.934	0.826
	EMV2	I feel that I enjoy my time when learning at this music course.	0.921			
	EMV3	I experience the pleasure of learning music when I am studying at this music course.	0.904			
Sensorial Value	SSV1	I enjoy the experience of listening to beautiful music while studying at this music course.	0.825	0.823	0.883	0.655
	SSV2	I can see people's skills in playing music at this music course.	0.818			
	SSV3	I can see or hear people's interpretations in playing music at this music course.	0.859			
	SSV4	I can feel an improvement in finger dexterity after studying at this music course.	0.731			
Social Value	SOV1	I feel that my social status has improved after studying music at this music course.	0.792	0.859	0.897	0.636
	SOV2	I feel more appreciated or valued after studying at this music course.	0.797			
	SOV3	I feel that I have made friends who are compatible with me after studying at this music course.	0.834			
	SOV4	I feel that I have many friends who resonate with me at this music course.	0.801			

Variable	Ind.	Questioner Items	OL	CA	CR (rho_c)	AVE
	SOV5	I feel that this music course provides opportunities to collaborate with others in music.	0.764			
Inspirational Value	INV1	I became aware of my musical talent after joining this music course.	0.768	0.88	0.912	0.676
	INV2	I feel enlightened and capable of envisioning a promising career path after music lessons at this music course.	0.854			
	INV3	I feel confident in the prospect of an improved quality of life through learning music at this music course.	0.835			
	INV4	I feel more active and physically engaged in deepening my musical skills for self-improvement at this music course.	0.857			
	INV5	I feel that I have found answers to my uncertainties about pursuing a career in the future after attending lessons at this music course.	0.794			
Experience Quality (HOC)	EXM1	I feel that this music course offers flexibility for each student or individual in their learning.	0.918	0.923	0.945	0.812
	EXM2	I feel that this music course provides information about the available learning options.				
	EXM3	I feel that this music course has good teachers and staff who are polite and make me feel comfortable.				
	EXO1	I believe the education provided by this music course is good. Therefore. I choose to remain at this music course even though there are other options available.	0.92			
	EXO2	I trust that this music course provides quality education. so, I do not need to seek alternative options.				
	EXO3	I feel that the background and experience of the teachers at this music course will help me understand the aspects I encounter in the field of music.				
	EXP1	I feel confident in the competence of the teachers at this music course.	0.879			
	EXP2	I feel satisfied with the service and education provided at this music course.				
	EXP3	I feel that the education and services offered by this music course are not only valuable for the present but will also be beneficial for me in the future.				
	EPR 1	I can choose the programs available according to my interests at this music course.	0.888			
	EPR2	I feel that I receive the best choice of learning methods from the options offered by this music course.				
	EPR3	I feel that the administrative system implemented by this music course makes the learning process easier.				
Positive EWOM Behavior	EOM1	I have recommended this music course to friends or family members online.	0.838	0.843	0.886	0.66
	EOM2	I enjoy sharing my positive experiences at this music course on my personal social media account.	0.845			
	EOM3	I have commented about this music course on social media accounts I follow.	0.771			
	EOM4	I have posted several times on my social media about this music course.	0.794			

Ind.: Indicator, OL: Outer Loading, CA: Cronbach Alpha, CR: Composite Reliability, AVE: Average Variance Extracted

Source: Authors' research (2023).

Table 3. shows outer loading all above 0.708 as required. The result ensures that indicators accurately represent the variable and, thus can be used in further evaluation. These indicators are therefore considered valid based on the calculations of AVE. Composite

reliability can be used to figure out the construct reliability. It is considered reliable if the aggregate reliability value is greater than 0.70. Construct reliability tests confirmed by Cronbach's alpha greater than 0.7 as a result of the calculation, thus all indicators are considered reliable. The indicators in the model were considered valid based on the calculations of AVE. Table 3 shows that all constructs have an AVE > 0.5 in SEM-PLS output confirming the construct validity. Hence, it can be confirmed that this measurement model is reliable and valid to be tested at the next stage.

Table 4. Discriminant Validity

Variable	EOM	EMV	EPV	EXQ	INV	SSV	SOV
Electronic Word of Mouth Behavior (EOM)							
Emotional Value (EMV)	0.285 (CI: 0.169 - 0.423)						
Epistemic Value (EPV)	0.271 (CI: 0.165 - 0.405)	0.902 (CI: 0.853 - 0.946)					
Experience Quality (EXQ)	0.368 (CI: 0.240 - 0.491)	0.796 (CI: 0.731 - 0.854)	0.838 (CI: 0.765 - 0.906)				
Inspirational Value (INV)	0.63 (CI: 0.513 - 0.742)	0.586 (CI: 0.467 - 0.692)	0.606 (CI: 0.494 - 0.702)	0.678 (CI: 0.581 - 0.759)			
Sensorial Value (SSV)	0.324 (CI: 0.202 - 0.458)	0.806 (CI: 0.719 - 0.883)	0.891 (CI: 0.838 - 0.945)	0.851 (CI: 0.739 - 0.739)	0.62 (CI: 0.503 - 0.722)		
Social Value (SOV)	0.622 (CI: 0.514 - 0.725)	0.589 (CI: 0.466 - 0.702)	0.58 (CI: 0.460 - 0.690)	0.55 (CI: 0.435 - 0.657)	0.695 (CI: 0.587 - 0.793)	0.717 (CI: 0.635 - 0.793)	

Source: Authors' research (2023).

A particular discriminant validity test was performed to determine whether a construct or variable has indicators that have discriminated well in measuring a specific construct. In this procedure, an inferential HTMT one-sided test was carried out where the results obtained showed that all upper level 95% CI values were found to be below 1 so they could be said to be well discriminated.

Inner Model PLS-SEM

The second stage in PLS-SEM is testing the relationships between variables in the model. Before assessing the significance and coefficient results, an assessment of the quality of the model was carried out with the R² value. The research results show that the R² for experience quality is 0.695 while the R² for EWOM is 0.134. This may be because there is only one pathway that predicts EWOM. However, with a coefficient of 0.366 and f² greater than 0.15, it is considered adequate. To assess the predictive capability this study deployed a cross-validated predictive ability test (CVPAT) as recommended (Hair et al., 2022)

Table 5. Predictive Capability Test

Variable	PLS-SEM vs. Indicator average (IA)		PLS-SEM vs. Linear model (LM)	
	Average loss difference	p-value	Average loss difference	p-value
Electronic Word of Mouth Behavior	-0.185	0.008	0.078	0.535
Experience Quality	-0.537	0	-0.061	0
Overall Model	-0.361	0	0.008	0.892

Source: Authors' research (2023)

Cross-Validated Predictive Capability Test (CVPAT) is emerging as a reliable technique for evaluating the predictive power of PLS-SEM models. The result of described in Table 5. Confirm the predictive ability of the model. This analysis test aims to test cross-validation based on the error from the in-sample compared to the out-sample. The result of this test should be negative (average loss difference) at least compared to IA to be declared predictive in this cross-validation test. The result of CVPAT ensures the entire model is capable of projecting dependent variables.

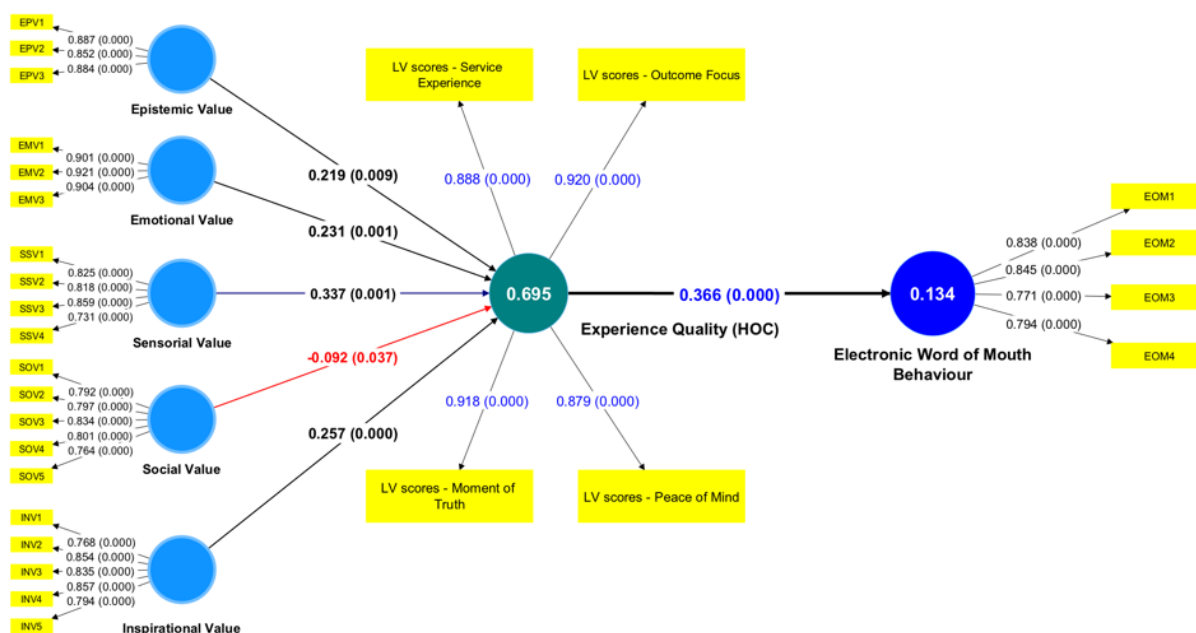


Figure 3. Inner Model

Source: Authors' research (2023).

Figure 3 shows five independent variables: epistemic, emotional, sensorial, social, and inspirational. This path links these variables to experience quality and Electronic Word of Mouth Behavior. The numerical value displayed on the line, for instance, 0.337 from sensorial value to experience quality, indicates the coefficient of the relationship. On the other hand, the numerical value shown in the bracket represents the p-value. The p-value indicates the statistical significance of the relationship. In this figure, all paths have p-values ≤ 0.05 , indicating that the structural relationship between variables is statistically significant at $\alpha=0.05$.

Research hypotheses and testing results

Table 6. Hypothesis Results

Hypothesis	Variable	Std. Coefficient	P-values	Confidence Interval		Result
				5.0%	95.0%	
H1	Epistemic Value -> Experience Quality	0.219	0.009	0.064	0.367	Supported
H2	Emotional Value -> Experience Quality	0.231	0.001	0.097	0.344	Supported
H3	Sensorial Value -> Experience Quality	0.337	0.001	0.153	0.520	Supported
H4	Social Value -> Experience Quality	-0.092	0.037	-0.169	0.000	Not Supported
H5	Inspirational Value -> Experience Quality	0.257	0.000	0.171	0.353	Supported
H6	Experience Quality -> Electronic Word of Mouth Behavior	0.366	0.000	0.270	0.477	Supported

Source: Authors' research (2023).

The result of this study confirms the effect of epistemic value, emotional value, and sensorial value on experience quality. Based on the results of empirical data, the hypothesis of the effect of epistemic value, inspirational, emotional value, and sensorial value on experience quality was confirmed as supported by a p-value <0.05 and there is no confidence interval with a value of 0. According to these two data points, all four values positively affect experience quality. A higher epistemic value improves experience quality. This finding suggests that, as the value increases, the overall quality of the experience also improves. Additionally, it indicates that there is a significant relationship between epistemic value and experience quality, supporting the hypothesis. These findings suggest that the subjective value variable plays a significant role in determining the overall quality of the student experience in music courses. This result also highlights the importance of sensory value in improving experience quality due to its higher coefficient value among others.

The hypothesis of Inspirational value was found to be supported with a p-value ($p < 0.000$) signifies the statistical significance of the observed relationship. In addition, the standardized coefficient shows a positive correlation between an increase in inspirational value and an increase in experience quality (0.257). It concluded that inspirational value has a positive influence on the experience's quality. This finding suggests that individuals who perceive a high level of inspiration are more likely to have a better overall experience. The positive correlation between inspirational value and experience quality reaffirms the importance of incorporating elements that inspire and motivate individuals to enhance their overall experience.

The effect of experience quality on electronic word-of-mouth behavior was found to be significant since a p-value of less than 0.001 provides strong evidence. Additionally, no zero-value fall in the confidence intervals (CIs) spanning from 0.270 to 0.477 provides

support for the hypothesis. The result confirms that all the dimension of experience quality was well represented in the model. Outcome focus was shown predominantly since the service is related to education, and students of music courses want to know what the outcomes of their learning are. The moment of truth is also an important aspect because it is related to students' flexibility, enjoyment and feeling of comfort in studying in a music course.

To get more in-depth managerial insight, in the analysis with PLS-SEM, the Importance-Performance Mapping Analysis (IPMA) was also carried out according to recommendations (Hair et al., 2022). The results of IPMA analysis at the indicator level can be described in Figure 4. where can be found four quadrants that can be interpreted as demanding the level of performance and importance.

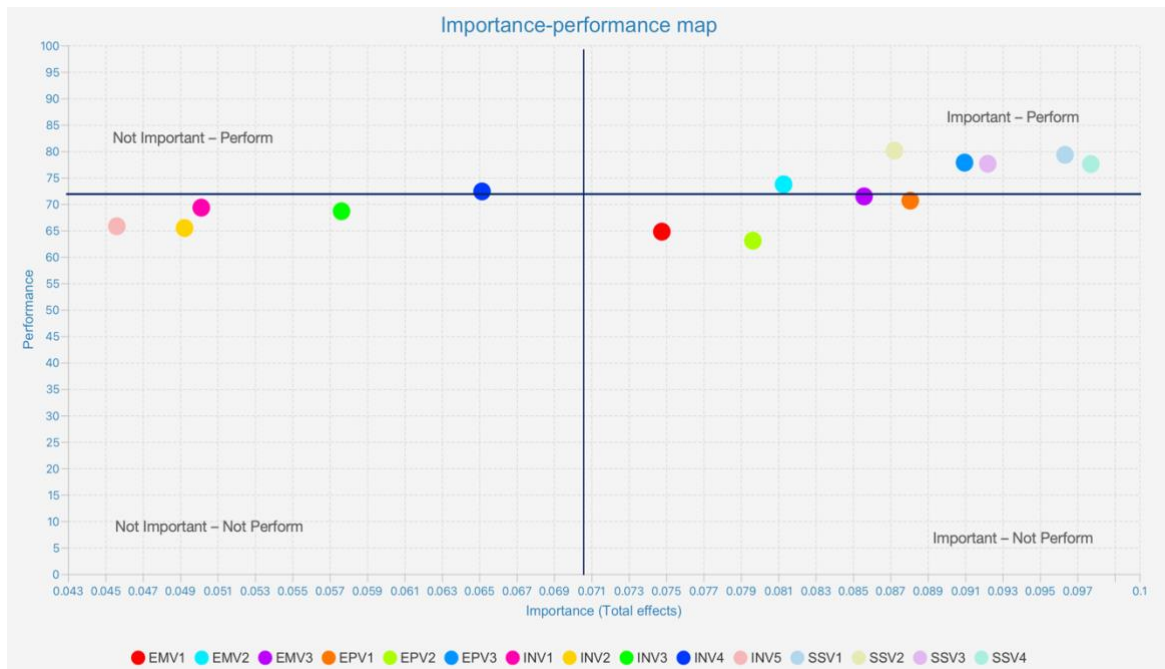


Figure 4. Importance-Performance Map Analysis

Source: Authors' research (2023).

Given the above, the sensory value (SSV4 and SSV1) indicators were considered most important from the student perspective. Likewise, SSV4 indicate how students in a music course get scores on the sensory skills provided by this music course. SSV4 talks about "I can feel the improvement of finger skills after studying at this music course". The IPMA figure in also highlighted the second point, which is that students in music courses have a wonderful musical listening experience in this music course. This must be maintained by this music course. The second indicator that is also important is the inspirational value (INV4 and INV5). This is related to the students who can be more proactive and realize their talents while in the course. "I feel more proactive or physically moved in exploring music and to improve my self-competence at this music course" and "I feel I found answers to my doubts about pursuing a career in the future after taking lessons at this music course." Both of these questions, according to consumers, are important and make this music course a place that can provide sufficient service. On the other hand, the indicator of epistemic value was found

relatively low and therefore needs to be increased immediately because it is considered important by students.

Discussion

The confirmatory factor analysis results supported this study that inspirational value is an independent and distinctive construct from emotional value. In the context of students in the music course, inspirational value refers to feelings that arise due to consumer prospects and future perspectives. This result aligns with a study from Achmadi et al. (2023) which shows there is a future-oriented element that differs from the temporary emotional value. This is suitable for service education where students, apart from knowledge and skills, need to gain enlightenment to awaken their intrinsic motivation which is important for their success.

The result found only one of the six hypotheses was not supported, namely the influence of social value on experience quality. While the other four independent variables had a positive and significant effect. The sensory value found has the strongest effect on experience quality, this result is consistent with the study from Maslen (2022) and also Zhang et al. (2022) from the musician's perspective. Further, it was followed by inspirational value, epistemic value, and emotional value. However, this finding differs from previous research, which found that social value has a positive influence on consumer behavioral intention (Petrick, 2002; Tanrikulu, 2021). This is most likely due to the characteristics of music school students versus other industry consumers. Socially, music students are more oriented towards art and the immersing feelings that arise when playing music rather than affirmation from their friends. Additionally, it assumed that music school students may prioritize their studies and practice over engaging in social media activities, leading to limited low social media activity. Moreover, this finding highlights the unique nature of music school students and suggests that their values and priorities differ from those of the general population.

Many studies have been done on perceived value in other fields, but have rarely looked into how perceived value affects the quality of an experience and how it affects positive electronic word-of-mouth behavior in the music courses business. The findings of this research confirm a previous study (Kuppelwieser & Klaus, 2021) that experience quality can predict consumer behavior specifically EWOM. Digital marketing-related electronic word-of-mouth behavior can improve music course performance by attracting potential students. Music courses can improve customer experience performance emphasizing perceived value and including inspirational value. This study in particular aligns with the previous studies that posited inspirational factors can be valuable for the consumer (Thrash et al., 2014; Yuan, 2015). This consumer-perceived value in the context of music courses is confirmed relevant for the marketer, as stated in the previous studies (Sheth & Uslay, 2022; Tanrikulu, 2021).

This study offers an inspirational value which distinct from the emotional value that can be used to influence the student experience in music courses. The result of this study supports the notion from Klaus and Maklan (2013) that experience quality better explains and predicts both, loyalty and recommendations, than customer satisfaction. If the experience quality of students or music courses increases, it will encourage positive electronic word-of-mouth behavior. This study empirically revealed that quality of experience mostly should be seen from the outcome focus and moment of truth dimension while experiencing the music course. This result also aligns with the study from Kashif et al. (2016) in healthcare, indicating the dimension of experience, which is moments of truth and peace of mind, is highly valued by the consumer.

This study can offer several practical suggestions. First, the effort that can increase sensorial value and inspirational value will greatly support the quality experience of students or customers in this music course. In addition to epistemic value, sensory value can also provide useful experience quality so that positive electronic word-of-mouth behavior occurs among students or customers (Schiavio et al., 2022). In the realm of music school, sensory value can be enhanced through the use of high-quality instruments, comfortable and aesthetically pleasing facilities, and engaging visual and auditory stimuli (Nunes-Silva et al., 2020). Additionally, offering students or clients opportunities for creative expression, exposure to talented musicians, and a supportive and motivating learning environment can foster inspirational value.

This study revealed that inspirational value can be closely linked to art, especially music, it is suggested that music courses should be a priority when they run their businesses. This result is aligned with the recent study (Zhang et al., 2022). Additionally, several strategies can be implemented to enhance the inspirational value of an educational setting. An effective approach involves inviting accomplished speakers who have achieved notable success in their respective fields. By providing students with the opportunity to engage with these individuals, they can serve as influential role models and encourage and inspire students to pursue their career objectives. Furthermore, the implementation of workshops and masterclasses can serve to enhance students' knowledge and build a sense of confidence in the practicality and fulfillment of their acquired skills.

The next suggestion is to improve experience quality in terms of outcome focus and moment of truth. Experience quality which is reflected by outcome focus is a crucial aspect since it allows students or customers to see objective results and progress in their musical abilities. By emphasizing the importance of setting goals and tracking progress, music courses can help individuals stay motivated and inspired to continue their musical journey. Additionally, creating memorable "moments of truth" during lessons or performances, such as providing a warm environment, supporting feedback, or showcasing students' achievements, can further enhance the overall experience and inspire individuals to reach their full potential in music.

There are several limitations in this study, including that there has not been done the test of experience quality dimension using the two-stage method to assess the role of low-order and high-order constructs. In the data analysis, this study also detected heterogeneity of respondent data that may affect the statistical estimation. This may relate to the personality traits as a factor that may affect the predictability of the model. Personality also can affect how a student uses social media and consequently EWOM. This assumption is supported by research by Geukes et al. (2017) found that personality traits even affect the experiences of individuals in their daily lives. In addition, introverted people tend to share their experiences less often through social media or electronic word-of-mouth behavior when compared to extroverted people (E. Lee et al., 2014). These studies need to be followed up with various demographic and psychographic populations (Liu et al., 2022).

Conclusion

This research demonstrated that experience quality can encourage positive EWOM from music course students, which is useful for marketing purposes. This study introduces the variable inspirational value as a new contribution to the model that explains and predicts

EWOM through experience. This inspirational value, along with other values, namely sensorial, epistemic, and emotional values, is pivotal to marketers in the music course. The subjective value mainly created when students interact with various touch points in the music course will encourage their assessment of experience quality. Understanding the distinction between the dimensions of experience quality can help marketers personalize their strategies to effectively tap into consumers' motivational drivers and encourage them to engage in certain activities, such as positive EWOM behavior in digital platforms that support the music course.

This empirical study of music course students concludes that improving the quality of the experience will lead to an increase in the behavior of spreading the positive electronic word of mouth. This conclusion echoes that customers who have a positive experience are more likely to engage in electronic word of mouth, such as leaving positive reviews or recommending the product or service to others. This finding is pivotal for music course businesses as it highlights the importance of providing a high-quality experience not only to satisfy customers, but also to generate positive word of mouth, which can significantly impact business performance.

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