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Beyond Behavioural Intention: The Erk Model of Community Willingness in the Orange Economy

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Abstract

State funded cultural infrastructure involves significant public investment. Its long-term success relies on active community participation, not just government subsidies. This paper addresses three key gaps in audience development research. The first concerns limited understanding of breakthrough as the link between intention and action. The second involves insufficient exploration of affect and identity as engagement drivers. The third relates to a lack of theory on sustained momentum for ongoing participation. The paper introduces the ERK Model (Engage, Resonate, Kinetic) as a comprehensive framework that describes community engagement as a dynamic and non-linear process with three stages. Engage captures when intention shifts to action. Resonate describes cultural connection and identity validation. Kinetic refers to ongoing energy that sustains involvement. A synthesis of literature from 2022 to 2026, including Social Identity Theory, Resonance Theory, threshold models, collective effervescence, and behavioural momentum, supports this analysis. The paper critically discusses prevailing models such as the Theory of Planned Behaviour, Bourdieu's cultural capital, and Tobler's distance decay. Using contrastive logic, the paper proposes how the ERK Model may advance beyond existing paradigms. It emphasises that initial activation lowers friction and fosters cultural resonance, while kinetic energy creates cycles of engagement that can be positive or negative. The paper proposes testable ideas about collective decision making in households and the power of cultural identity to override other factors. The ERK Model offers a conceptually grounded alternative to linear models, helping researchers and practitioners design interventions that address cultural alienation, geographic barriers, and challenges to sustainability. It is especially relevant for state funded venues in complex urban settings such as the Sarawak Performing Arts Centre.

1. INTRODUCTION

1.1 Background

The global creative economy plays a vital role in economic diversification. The orange economy concept officially recognises the value created by creative, cultural, and intellectual assets (UNCTAD, 2024; UNESCO and European Union, 2024). Malaysia's 13th Malaysia Plan (2026 to 2030) and Sarawak's Post COVID Development Strategy 2030 have embraced this framework. Cultural infrastructure is considered crucial for sustainable growth (Invest Malaysia, 2025). The Sarawak Performing Arts Centre (SPAC), a flagship project under this strategy, is transforming the former State Parliament building in Petra Jaya for RM247 million and is scheduled to open in June 2027 (JKR Sarawak, 2026). Although this marks significant public investment, cultural infrastructure alone does not guarantee continued community engagement (Hoe, 2026). UNESCO and UNCTAD emphasise that long term success relies on repeated and voluntary participation, such as buying tickets, volunteering, and providing financial support (UNCTAD, 2024; UNESCO, 2025).

To achieve its mission of becoming an accessible and equitable driver of Sarawak's creative economy, SPAC needs to turn passive residents into active contributors. It can do so by engaging residents

through three main channels: earned revenue, contributed income, and in-kind civic involvement. Research on active participation in arts organisations demonstrates that moving audiences from passive attendance to active involvement requires deliberate strategies that address specific barriers and motivations (Brown and Novak Leonard, 2011). SPAC's distinctive geographic and sociocultural context complicates the task. The Sarawak River acts as both a physical obstacle and a psychological barrier between Petra Jaya and most Kuching residents in MBKS South, as well as the rapidly expanding Samarahan corridor (Lim and Wong, 2024; Bong et al., 2022). For lower income households, financial constraints may limit cultural spending (Azmaili and Manaf, 2025). With more than 40 ethnic and sub-ethnic groups in the state, participation is likely shaped by whether programs are perceived as authentically representing Sarawak's rich cultural diversity (Francis Granger, 2024).

The broader context of cultural policy in Southeast Asia reveals similar tensions. Hoe (2026) argues that cultural policy in Singapore and Malaysia has increasingly moved beyond economic instrumentalism toward democratising access. This shift recognises that cultural infrastructure must serve diverse communities rather than elite audiences alone. However, the gap between policy aspiration and community participation remains substantial. Studies across the region demonstrate that perceived authenticity and cultural alignment significantly influence whether communities embrace or reject state funded cultural initiatives (Carreira et al., 2022; Genc and Gulertekin, 2023; Rasoolimanesh et al., 2022).

1.2 Problem Statement

This conceptual inquiry addresses three key gaps in actionable knowledge. First, in geographic interventions over distance decay, the theory suggests the Sarawak River limits attendance from MBKS South and Samarahan (Lim and Wong, 2024). However, the exact point at which travel self-efficacy declines remains unknown. Second, regarding the behavioural economics of B40 arts consumption, while lower income households allocate discretionary arts spending, the mechanisms behind temporal relationship goal pursuit remain unclear (Azmaili and Manaf, 2025). Third, as an identity catalyst for high commitment engagement, Francis Granger (2024) points out ongoing issues of cultural tokenism, and it remains unclear whether a strong cultural self-identity could be a key factor in overcoming geographic and financial barriers.

These gaps matter because they represent distinct but interconnected failures in existing theory. The geographic gap concerns spatial behaviour and how distance interacts with psychological factors. The economic gap concerns household decision making under resource constraints. The identity gap concerns cultural representation and its potential to motivate action despite structural obstacles. No existing framework addresses all three simultaneously.

1.3 Research Gaps

Current behavioural models have notable limitations. For example, the Theory of Planned Behaviour (Ajzen, 1991) and the Decomposed Theory of Planned Behaviour (Taylor and Todd, 1995) do not capture the complex interactions of travel self-efficacy, household goal conflict, and cultural self-identity, especially in the context of a state funded venue. This paper moves beyond simply identifying barriers by

proposing a new and integrated predictive model. The ERK Model addresses this gap by providing a comprehensive framework that explains how community willingness is fostered, triggered, and sustained.

The limitations of existing models become particularly apparent when considering the specific challenges facing SPAC. The Theory of Planned Behaviour assumes that intention is the primary predictor of behaviour, yet cultural participation research consistently demonstrates a substantial gap between stated intentions and actual attendance (Bechler et al., 2021; Hagger et al., 2002). The Decomposed Theory of Planned Behaviour offers greater specificity in belief structures but remains fundamentally cognitive and linear (Taylor and Todd, 1995). Bourdieu's cultural capital theory explains persistent inequalities but offers little guidance for institutional interventions (Bourdieu, 1984). Tobler's distance decay theory captures spatial behaviour but ignores how cultural meaning shapes perceptions of distance (Tobler, 1970; Line and Leyland, 2022).

1.4 Purpose and Contribution

This paper introduces the ERK Model (Engage, Resonate, Kinetic), a novel framework for understanding community engagement with state funded cultural infrastructure. It draws on insights from Social Identity Theory (Tajfel and Turner, 1979), the Theory of Resonance (Rosa, 2016), threshold models (Granovetter, 1978), collective effervescence (Durkheim, [1912] 2001), behavioural momentum theory (Nevin, 1996), and behaviour maintenance research (Kwasnicka et al., 2016). The model offers a flexible and non-linear alternative to traditional paradigms.

The contribution of this paper is threefold. First, it synthesises disparate theoretical traditions into a coherent framework that explains community willingness as a dynamic process. Second, it proposes six testable propositions with specific operationalisation strategies for future empirical research. Third, it provides practical guidance for policymakers and practitioners working with state funded cultural infrastructure in complex and multi ethnic settings.

1.5 Paper Structure

This paper is organized as follows. Section 2 critically reviews the literature. Section 3 describes the ERK Model, detailing its three phases: Engage, Resonate, and Kinetic, and introduces testable propositions. Section 4 discusses the theoretical contributions, policy implications for SPAC, the model's generalisability, and proposes directions for future research. Lastly, Section 5 summarizes the key contributions, acknowledges limitations, and offers concluding remarks.

2. LITERATURE REVIEW

2.1 Literature Search Strategy

This paper is a conceptual inquiry rather than a systematic review. It synthesises contemporary literature from 2022 to 2026 alongside foundational theoretical works that predate this period. The search

strategy was designed to capture both recent empirical findings and enduring theoretical frameworks relevant to cultural participation, behavioural intention, cultural identity, and the orange economy.

Sources were identified through searches of Scopus, Web of Science, Google Scholar, and institutional repositories including those of UNCTAD, UNESCO, and the Malaysian government. Search strings combined terms such as orange economy, creative economy, cultural participation, audience development, community willingness, behavioural intention, cultural identity, travel self-efficacy, B40 households, and Sarawak. Boolean operators and truncation were used to capture variant spellings and related concepts. The date range for contemporary sources was set from 2022 to 2026 to ensure currency, while seminal works such as Ajzen (1991), Bourdieu (1984), Granovetter (1978), Tajfel and Turner (1979), and Tobler (1970) were included regardless of publication date because they remain foundational to the field.

Inclusion criteria required sources to be peer reviewed articles, policy documents, government reports, or theoretical works directly relevant to cultural participation, behavioural intention, cultural identity, or the orange economy. Sources were included if they addressed state funded cultural infrastructure, community engagement, geographic or financial barriers to participation, or theoretical explanations of intention and behaviour. Exclusion criteria removed non-English sources, predatory journals, opinion pieces without empirical or theoretical grounding, and studies focused solely on commercial entertainment without relevance to public cultural policy.

A total of 112 sources were screened. After applying inclusion and exclusion criteria, 70 sources were retained for synthesis. These 70 sources form the reference base for this paper. The synthesis matrix, including the full search protocol, screening log, and source categorisation, is provided as Supplementary File S1. This level of transparency ensures that readers and reviewers can trace how the literature base was constructed and assess the validity of the synthesis.

2.2 The Orange Economy and Cultural Venue Sustainability

2.2.1 The Rise of the Orange Economy Paradigm

The orange economy has emerged as a significant policy focus in the 21st century, emphasising the economic contributions of creative, cultural, and intellectual assets. According to UN Trade and Development's Creative Economy Outlook 2024, creative industries constitute between 0.5 percent and 7.3 percent of GDP across different nations. In 2022, exports of creative services amounted to 1.4 trillion dollars. Rebeca Grynspan, UNCTAD's Secretary General, describes the creative economy as an economic powerhouse that we must harness together, leaving no one behind (UNCTAD, 2024). UNESCO and the European Union (2024) have documented how strengthening the creative economy across eight countries has generated employment, preserved cultural heritage, and fostered innovation. The digital transformation in creative industries has driven growth but also introduced challenges such as quality assurance and market monopolisation (Mohd Noor and Abdullah, 2023; Rashid and Singh, 2025).

The orange economy framework represents a significant shift in how nations conceptualise cultural production. Rather than viewing arts and culture as subsidiary to economic development, the orange economy positions creative assets as primary drivers of growth and innovation. This reframing has important implications for cultural infrastructure. When governments invest in venues like SPAC, they are not simply funding arts programming. They are investing in economic infrastructure that should generate returns through tourism, employment, and community development.

However, this economic framing carries risks. Hoe (2026) cautions that excessive focus on economic metrics can obscure the social and cultural values that make cultural infrastructure meaningful to communities. When venues prioritise tourist revenue over local participation, they risk becoming enclaves of exclusivity rather than genuine community assets. The challenge for SPAC is to balance economic sustainability with cultural democratisation. UNESCO (2025) reinforces this point by arguing that culture is a missing dimension in sustainable development goals, urging policymakers to recognise cultural participation as a fundamental right rather than a market transaction.

2.2.2 The Orange Economy in Malaysia and Sarawak

Malaysia has strategically integrated the orange economy into its national development agenda, formalising this in the 13th Malaysia Plan (2026 to 2030) (Invest Malaysia, 2025). For Sarawak, the orange economy presents an important chance for economic diversification. The state government is committed to transforming the former State Legislative Assembly building into a contemporary Performing Arts Centre, overseen by an entity separate from Majlis Seni Sarawak (Majlis Seni Sarawak, 2026).

Sarawak's approach to the orange economy reflects broader regional trends. Across Southeast Asia, governments are recognising that cultural heritage and creative expression can drive economic development while preserving cultural identity. The Sarawak case is particularly interesting because of the state's ethnic diversity. With over 40 ethnic and sub ethnic groups, Sarawak possesses a rich cultural tapestry that could serve as a foundation for creative economy development. However, realising this potential requires careful attention to representation and inclusion.

The Ministry of Tourism, Arts and Culture Malaysia (2024) has articulated a national cultural policy framework that emphasises cultural democratisation alongside economic development. This policy framework recognises that cultural infrastructure must serve all segments of society, not just those with existing cultural capital. For SPAC, this means developing programming and pricing strategies that welcome diverse communities. The Kuching City Council (2025) has also developed a Smart City Blueprint that integrates cultural infrastructure into broader urban development plans, recognising the role of venues like SPAC in creating vibrant and inclusive public spaces.

2.2.3 The Sustainability Challenge: Beyond Physical Infrastructure

While economic potential is present, physical cultural infrastructure alone does not guarantee ongoing community participation. In Southeast Asia, widening audience access is a fundamental goal of state cultural policies (Hoe, 2026). Without deliberate efforts to promote inclusivity, publicly funded venues risk becoming icons of exclusivity. This challenge is heightened in Malaysia by Sarawak's geographic and socioeconomic context, where utility providers also acknowledge the need for greater community engagement in rural cultural projects (Sarawak Energy Berhad, 2024). The Sarawak River physically and psychologically separates Petra Jaya from much of Kuching (Lim and Wong, 2024; Bong et al., 2022). For lower income families, financial priorities often restrict cultural involvement (Azmaili and Manaf, 2025). Participation is also affected by whether programs are perceived as truly representing Sarawak's varied cultural identities (Francis Granger, 2024).

International research on cultural venue sustainability offers relevant insights. Studies in Europe and North America have documented how state funded venues often struggle to attract audiences beyond existing cultural consumers (Carreira et al., 2022). The phenomenon of cultural venue failure, where impressive buildings stand underutilised, is not uncommon. Research on barriers to cultural participation, including a study of people with disabilities across 28 European countries, demonstrates that physical access is only one dimension of exclusion; psychological and social barriers often matter more (Leahy and Ferri, 2024). Successful venues typically combine excellent programming with deliberate audience development strategies that address specific barriers facing different community segments.

Comparisons with other state funded venues in similar contexts are instructive. The Esplanade in Singapore, for example, faced initial criticism that its programming catered primarily to elite audiences. Through deliberate outreach, community co creation, and subsidised access programmes, it gradually broadened its audience base. The Kuala Lumpur Performing Arts Centre adopted a different approach, embedding itself in the local arts community through partnerships with independent artists and community groups. The Darwin Entertainment Centre in Australia faced challenges similar to SPAC, including geographic isolation and a diverse Indigenous population. Its success came through sustained relationships with Aboriginal communities and programming that reflected local cultural priorities. These cases suggest that state funded venues can overcome elite capture when they commit to genuine community engagement and adapt their strategies to local contexts.

2.2.4 Community Willingness as the Missing Link

This paper suggests that sustaining state funded cultural infrastructure in the long term depends on diverse community support. Community willingness serves as a key mediating factor, indicating the community's preparedness to get involved. It bridges passive intent and active participation, reflecting both favourable attitudes and perceived capacity to tackle challenges (Lim and Wong, 2024; Azmaili and Manaf, 2025). Understanding what affects community willingness is essential for creating strategies that convert infrastructure investments into sustained cultural engagement.

The concept of community willingness differs from related constructs such as behavioural intention or attitudinal support. While intention refers to an individual's plan to perform a behaviour, willingness implies a broader readiness that encompasses both psychological preparedness and practical capacity. Research on arts participation patterns in the United States shows that different types of engagement, from attendance to volunteering to donating, have distinct predictors and barriers (Bone et al., 2021). A community may express positive attitudes toward a cultural venue yet lack the willingness to participate due to barriers such as distance, cost, or unfamiliarity. Conversely, strong cultural identity may generate willingness that overcomes substantial obstacles.

2.3 Audience Participation: Low versus High Commitment

2.3.1 The Spectrum of Engagement

Understanding community involvement in initiatives requires distinguishing between passive and active engagement. Passive participation often means purchasing tickets and attending once, while high commitment engagement includes volunteering, donating, becoming members, advocating, and participating regularly in venue governance. Research on cultural heritage sites in Sarawak indicates that visitors who perceive the site as authentic and valuable tend to show greater loyalty and engage in more committed behaviours (Chua et al., 2023; Tawi and Ali, 2022).

The distinction between low and high commitment participation has important implications for venue sustainability. Low commitment participation generates ticket revenue but does little to build community ownership or resilience. High commitment participation creates a constituency of supporters who can advocate for the venue, provide volunteer labour, and contribute financially. Brown and Novak Leonard (2011) document how arts organisations have developed strategies to move audiences along a continuum from passive attendance to active participation. These strategies typically involve creating multiple entry points, offering diverse forms of engagement, and building relationships over time. For state funded venues facing ongoing subsidy requirements, cultivating high commitment participation is essential for long term viability.

2.3.2 Measuring and Understanding Participation

Empirical studies have consistently highlighted the unequal distribution of cultural participation. Specifically, in Sarawak, research has explored how perceived authenticity relates to satisfaction and loyalty at cultural heritage sites. Chua, Kim, and Lee (2023) demonstrated that perceived authenticity plays a crucial role in shaping tourist satisfaction and loyalty. Likewise, Tawi and Ali (2022) examined perceived value and behavioural intentions among visitors to Sarawak Cultural Village. Across the broader ASEAN region, studies by Carreira, González Rodríguez, and Díaz Fernández (2022) and Genc and Gulertekin (2023) confirmed that perceived authenticity significantly impacts satisfaction and intentions for future behaviour. Rasoolimanesh and colleagues (2022) further demonstrated that visitor satisfaction mediates the relationship between memorable tourism experiences and behavioural intentions in ASEAN heritage tourism.

These findings align with broader research on cultural participation. Studies consistently show that audiences who feel a personal connection to cultural programming are more likely to return and to engage in supportive behaviours. Research on participatory intention and behaviour in green cultural heritage conservation, using an extended Theory of Planned Behaviour framework, found that attitudes, subjective norms, and perceived behavioural control significantly predicted intentions to participate (npj Heritage Science, 2024; Xia et al., 2020). However, the gap between intention and actual behaviour remained substantial. The challenge for venues is to create programming that resonates with diverse communities while maintaining artistic quality. This requires moving beyond tokenistic inclusion toward genuine co creation.

2.3.3 The Challenge of Moving from Low to High Commitment

Moving from low to high levels of engagement is not automatic or simple. Research in Sarawak indicates that many factors influence community involvement in cultural tourism. Jong and Dahalan (2022) examined community based tourism and indigenous empowerment in Sarawak and found that participation hinges on perceived benefits, cultural identity, and institutional support. This highlights that venues should first cultivate psychological commitment before aiming for higher engagement levels. Wong (2025) further emphasises that cultural authenticity is a key driver of community participation in Sarawak, with communities more likely to engage when they perceive programming as genuinely reflecting their heritage.

The progression from low to high commitment follows a pattern observed in other domains of voluntary behaviour. Initial participation is often motivated by curiosity or social pressure. Continued participation depends on positive experiences that reinforce the decision to attend. Research on fan engagement in sports demonstrates that community factors, particularly relationships with other fans, often matter more than individual satisfaction or team performance in predicting loyalty (Yoshida et al., 2015; Tachis and Tzetzis, 2015). This insight applies to cultural venues as well. Deep commitment develops when participation becomes integrated into personal identity and social relationships. Venues that understand this progression can design interventions at each stage.

2.4 Critiquing the Old School: TPB, DTPB, Bourdieu, and Tobler

2.4.1 The Theory of Planned Behaviour

The Theory of Planned Behaviour (Ajzen, 1991) has been a predominant model for predicting human actions. Its strengths include strong predictive validity across contexts (Armitage and Conner, 2001; Hagger et al., 2002). However, TPB has notable limitations. It presumes decision making is purely rational and straightforward, neglecting the embodied and emotional dimensions of cultural involvement (Bechler et al., 2021). Additionally, it treats perceived behavioural control as a single factor, which can obscure specific barriers such as distance and financial constraints (Lim and Wong, 2024; Azmaili and

Manaf, 2025). Moreover, TPB does not account for feelings and emotions, and it often cannot explain why intentions do not always translate into actual behaviour (Kwasnicka et al., 2016; Montano and Kasprzyk, 2015).

The intention behaviour gap represents a fundamental challenge for TPB. Meta analyses consistently show that intention explains only a modest proportion of variance in behaviour (Armitage and Conner, 2001). For discretionary behaviours such as cultural attendance, the gap is particularly pronounced. Research on cultural tourism has found that while attitudes and subjective norms predict intentions to visit cultural sites, other factors such as risk perception and uncertainty significantly moderate the intention behaviour relationship (Quintal et al., 2010). Studies on intercultural adaptation and online viewers' attitudes toward ethnic minority cultural streaming have extended TPB to include additional variables, yet the basic limitation remains: the model explains intention better than it explains action (Computers in Human Behavior, 2024). Research on public participation in intangible cultural heritage inheritance has similarly found that extended TPB models improve prediction of collaboration intentions but still struggle to explain actual participation behaviours (Xia et al., 2020).

2.4.2 The Decomposed Theory of Planned Behaviour

The Decomposed Theory of Planned Behaviour (Taylor and Todd, 1995) dissects belief structures into detailed elements. Its strength is its greater explanatory power, as it pinpoints specific beliefs. Meta analyses of the Technology Acceptance Model, which shares similar belief decomposition logic, show that subjective norm and moderation effects are important but complex (Schepers and Wetzels, 2007). However, its main limitations are that it is a largely cognitive and linear model that neglects affect and identity. Moreover, it does not adequately consider the various types of friction impacting cultural participation in Sarawak.

The Decomposed Theory of Planned Behaviour was developed in the context of information technology adoption, where beliefs about specific system attributes predict usage. While this approach offers greater specificity than the original TPB, it remains fundamentally rational in its assumptions. Cultural participation involves emotional and identity related factors that do not fit neatly into belief structure models. Research on residents' donation behaviour for adaptive reuse of cultural heritage projects, applying an extended TPB, found that moral norms and place attachment added explanatory power beyond standard TPB constructs (Li et al., 2024). This suggests that identity and affect need to be integrated into models of cultural participation, not treated as peripheral.

2.4.3 Bourdieu's Cultural Capital Theory

Pierre Bourdieu's (1984) idea of cultural capital provides a solid sociological explanation for societal inequalities influencing cultural participation patterns. Its key strength is in explaining why access to formal cultural venues often divides along class lines. It effectively highlights the persistent exclusion of lower income and marginalised groups, who frequently lack the skills and knowledge required to access elite cultural spaces (Francis Granger, 2024). By framing taste as a social marker, Bourdieu underscores how cultural institutions serve as gatekeepers, reinforcing prevailing aesthetic standards.

However, this structural focus has significant limitations. The theory is often criticised for its deterministic ontology, which views participation as mainly influenced by social status and accumulated resources. This perspective leaves little space for understanding individual agency or how institutional initiatives might broaden access. Crucially, Bourdieu's framework underestimates the influence of collective identity in mobilising action. In postcolonial and multi ethnic regions like Sarawak, research shows that strong ethnic and community identities can motivate cultural participation, sometimes overcoming barriers created by limited cultural capital (Jong and Dahalan, 2022; Tan et al., 2018). This suggests that relational ties based on shared identity can foster engagement even when traditional socioeconomic challenges persist, a nuance that Bourdieu's class focused approach does not fully capture.

2.4.4 Tobler's Distance Decay Theory

Tobler's (1970) distance decay theory, often known as the First Law of Geography, suggests that interactions between two places diminish as the distance between them increases. In terms of cultural participation, this theory indicates that people's willingness to travel to a venue drops sharply with greater spatial separation. Research in Sarawak aligns with this, showing that greater geographic distance significantly reduces attendance at cultural institutions, as Lim and Wong (2024) found. A systematic review of distance decay and willingness to travel for leisure confirms that distance is a consistent negative predictor of participation across contexts (Line and Leyland, 2022). Nonetheless, studies also highlight that this effect is not absolute, since travel self efficacy, the individual's confidence in handling logistical challenges, serves as a key moderator (Hung and Petrick, 2012).

While distance decay theory helps explain spatial behaviour, it has limitations in complex sociocultural settings. It mainly treats distance as a physical or geometric measure, overlooking psychological and emotional factors involved in travel. The theory fails to consider elements such as navigation stress, anxiety in unfamiliar routes, and the comfort level provided by transport infrastructure. More importantly, it does not account for how cultural ties can shape perceptions of distance. Research in Sarawak indicates that a strong cultural identity and sense of place can motivate individuals to cross substantial geographic barriers (Tan et al., 2018; Jong and Dahalan, 2022). Fan pilgrimage studies demonstrate that people travel long distances to cultural landmarks associated with celebrities or fictional characters, driven by identity affirmation and emotional connection (Jang, 2020; Tian et al., 2024; Yan et al., 2024). When a location reflects community identity, the psychological value attached can surpass the physical inconvenience of distance. Thus, distance is not solely a fixed barrier but a perceived experience influenced by cultural relevance and the importance attributed to participation.

2.4.5 Summary of the Critique

The four frameworks discussed above each emphasise a different aspect but do not completely account for the interaction of breakthrough, identity, and momentum that shape engagement with venues like SPAC. Table 1 summarizes this critique, outlining what each framework contributes and where it falls

short. This comparison in Section 3 supports the argument for an integrated approach, shifting from mere discussion to a clear and comparative analysis.

Table 1
Comparative Critique of Legacy Behavioural and Sociological Frameworks

Framework	What It Does Well	What It Misses
Theory of Planned Behaviour (Ajzen, 1991)	Substantial predictive validity across diverse contexts (Armitage and Conner, 2001; Hagger et al., 2002).	Assumes rational and linear decision making; treats perceived behavioural control as monolithic; ignores affect and the intention behaviour gap.
Decomposed Theory of Planned Behaviour (Taylor and Todd, 1995)	Greater explanatory power through decomposed belief structures.	Remains cognitive and linear; ignores affect and identity; does not capture distinct types of friction in Sarawak.
Cultural Capital Theory (Bourdieu, 1984)	Explains persistent inequalities in cultural participation among lower income households.	Overly deterministic; does not account for collective identity as a driver of participation.
Distance Decay Theory (Tobler, 1970)	Establishes that geographic distance affects attendance, moderated by travel self-efficacy (Line and Leyland, 2022).	Treats distance as purely physical; does not account for identity and resonance overriding geographic friction.

Note. This table synthesises Section 2.4. Sources: Ajzen (1991); Armitage and Conner (2001); Taylor and Todd (1995); Bourdieu (1984); Tobler (1970); Lim and Wong (2024); Tan et al. (2018); Jong and Dahalan (2022).

Reading across its rows, Table 1 reveals a consistent pattern. Each framework isolates a single mechanism such as rational evaluation, belief structure, inherited disposition, or physical distance without linking it to the others. The gap created by this separation, and how the ERK Model addresses it, is explained in the upcoming sections.

2.5 The Intention Behaviour Gap and Goal Conflict

2.5.1 The Problem of Unrealised Intentions

A key limitation of the Theory of Planned Behaviour is its failure to explain why positive intentions often do not turn into actual behaviour, known as the intention behaviour gap (Bechler et al., 2021; Hagger et al., 2002). Although TPB suggests a straight line from attitude to intention to action, empirical evidence shows contextual and psychological factors often hinder this process. This gap is especially evident in cultural participation, where attendance is not urgent but a discretionary choice that is constantly renegotiated. Surveys show that most people have positive attitudes toward the arts and intend to attend cultural events, but actual attendance remains much lower than their stated intentions (Bone et al., 2021). This gap reveals a flaw in linear cognitive models. They see intention as a stable precursor to action, ignoring the volatile nature of voluntary leisure activities. For state funded venues like SPAC,

understanding why intentions fade before action is crucial for turning passive support into active participation.

Research on the intention behaviour gap has identified several mechanisms that explain why intentions fail to translate into action. These include competing goals, self-regulation failures, environmental obstacles, and decreasing motivation over time (Kwasnicka et al., 2016). Studies on behavioural intention in tourism contexts have found that while TPB constructs predict intentions, additional variables such as past behaviour, habit, and facilitating conditions are needed to predict actual behaviour (Lam and Hsu, 2006; Platania et al., 2021). For cultural participation specifically, the gap is compounded by the discretionary nature of attendance. Unlike behaviours such as voting or health check-ups that occur at fixed times, cultural attendance requires active planning and resource allocation. The absence of external deadlines or social pressure makes it easier for intentions to remain unrealised.

2.5.2 Goal Conflict and Behaviour Maintenance

Kwasnicka et al. (2016) conducted a systematic review based on behaviour maintenance and goal conflict theories to explore why people struggle to sustain new behaviours. They highlighted key mechanisms such as conflicting goals, self-regulation failures, environmental obstacles, and decreasing motivation. The concept of goal conflict is particularly relevant for B40 households in Sarawak considering cultural participation. For these households, discretionary arts spending conflicts with essential expenses like food, housing, transportation, and education (Azmaili and Manaf, 2025). When immediate financial concerns arise, they tend to overshadow long term intentions to participate in the arts, despite positive initial attitudes. This aligns with the concept of temporal relationship goal pursuit, which helps explain why B40 residents may be interested in cultural events but not purchase tickets. Even an affordable ticket may be perceived as a risk of diverting resources from family needs, creating a psychological barrier that overrides their intentions. Thus, the gap between intention and action reflects a rational response to economic pressures, not just a lack of willpower.

The concept of goal conflict has particular resonance in collectivist cultural contexts. In many Sarawak communities, individual preferences are subordinated to family and community needs. A decision to attend a cultural event is not simply an individual choice but a household decision that affects resource allocation for all family members. Research on fan engagement and community suggests that social relationships and group norms play a powerful role in shaping individual behaviour (Yoshida et al., 2015; Collins, 2004; Tachis and Tzetzis, 2015). Understanding these collective decision processes is essential for designing interventions that address the real barriers facing potential audiences.

2.5.3 Institutional Interventions as Social Cues

Recent research indicates that institutional policies serve as important social signals, promoting inclusivity and reducing perceived risks, which can positively influence behaviour. When venues adopt specific measures such as tiered pricing, family passes, or subsidised transport, they do more than alleviate financial concerns. They also convey a welcoming message to vulnerable groups, fostering a sense of value. Research on social cues and institutional interventions in cultural participation

demonstrates that visible institutional support reduces perceived barriers and increases willingness to engage (Qin et al., 2025). These signals help counteract the tendency to prioritise immediate financial needs over future cultural engagement. In Sarawak, studies show that institutional support combined with active community participation is crucial for increasing engagement (Jong and Dahalan, 2022; Mohd Noor and Abdullah, 2023). For example, co-developing cultural programs with local populations builds trust and minimises psychological distance. The effectiveness of these initiatives hinges on their visibility and accessibility. Hung and Petrick (2012) found that travel constraints significantly influence intentions, but self-efficacy moderates this impact. When individuals believe they possess the resources and confidence to overcome barriers, supported by clear institutional cues, they are more likely to act on their intentions. Therefore, institutional strategies should aim to remove actual barriers and enhance perceived capabilities to help convert intentions into actions.

The signalling function of institutional policies extends beyond practical benefits. When a venue implements inclusive pricing or provides transportation support, it communicates that community members are valued and welcome. Research on community development through performing arts demonstrates that institutional commitment to accessibility can transform community perceptions and foster genuine ownership (Viola, 2023). This signalling effect can be particularly important for communities that have historically felt excluded from cultural spaces. The perception that a venue is for us rather than for them can fundamentally shift willingness to participate.

2.6 Cultural Identity and Inclusive Programming

2.6.1 Identity as a Driver of Engagement

Community participation is closely linked to perceptions of cultural identity and authentic representation. According to Social Identity Theory (Tajfel and Turner, 1979), individuals derive much of their self-image from their social groups and seek positive recognition and distinction through these affiliations. In terms of cultural infrastructure, attending such venues becomes more than leisure. It becomes a way to affirm personal identity. When a venue aligns with an individual's cultural values, it fosters pride and belonging, encouraging greater involvement. Recent research in Sarawak underscores this, emphasising the importance of identity in cultural engagement. Jong and Dahalan (2022) observed that indigenous groups with strong cultural ties tend to participate more in community-based tourism to preserve their heritage. Similarly, Tan et al. (2018) emphasised that deep emotional bonds to culturally significant places are essential for heritage sustainability in Malaysia. Zhang et al. (2020) expanded this understanding to the ASEAN region, demonstrating that cultural identity shapes attitudes and travel intentions. When people perceive a cultural site or event as reflecting their identity, they are more likely to develop positive attitudes and a willingness to visit, despite potential barriers.

The relationship between cultural identity and engagement has important implications for venue programming. When communities see their culture represented authentically on stage, they experience validation and pride. This emotional response creates a positive association with the venue that can motivate continued participation. Research on cultural resonance as a psychological bridge between

environmental stimulation and participation suggests that when individuals feel a deep connection to cultural content, their engagement becomes more sustained and meaningful (Frontiers, 2026). Conversely, when programming feels inauthentic or tokenistic, it can generate resentment and alienation.

2.6.2 Authenticity and Tokenism

In contexts like Sarawak with diverse ethnic groups, intercultural collaboration often risks being superficial or tokenistic rather than truly representative (Francis Granger, 2024; Wong and Thirumoorthi, 2025). Tokenism occurs when venues include diverse programming mainly to meet policy requirements or appear inclusive, without genuine engagement with the communities involved. This can lead to negative outcomes, such as community alienation and reinforcing the idea that the venue is not for us or that their cultures are commercialised for outsiders. Research on intercultural collaboration in performance settings highlights the challenges of creating genuine partnerships across cultural differences, noting that power imbalances and institutional constraints often undermine well intentioned efforts (McMahon, 2024). To foster genuine support among Sarawak's diverse groups, SPAC must go beyond tokenism. Real representation requires not just showcasing Sarawak's diverse cultures but also involving community members in programming choices, curation, and performances (Francis Granger, 2024; Jong and Dahalan, 2022). Co creation ensures cultural expressions are accurate, respectful, and empowering, transforming the venue into a shared community asset. Without this level of engagement, even well-intentioned diversity efforts may not build the trust needed for sustained participation.

The distinction between authentic representation and tokenism is not always clear in practice. Venues may believe they are being inclusive when they feature diverse performers, yet communities may perceive these efforts as superficial if they lack genuine input into programming decisions. Building authentic relationships with diverse communities requires sustained engagement, not one time consultations. It requires sharing power over programming decisions and accepting that community priorities may differ from institutional preferences. Research on audience agency and collective engagement in performing arts suggests that when audiences are given genuine agency, their engagement deepens and becomes more resilient (Zuo and Au, 2025).

2.6.3 The Gap: Identity as Override

While current research recognises the significance of identity and authenticity, it has not thoroughly examined how identity can overcome structural barriers. Most behavioural models treat identity as a moderating factor that influences attitudes, but they do not consider its potential to neutralise major obstacles like distance or cost. This proposal argues that a strong cultural self-identity can be a dominant force, enabling individuals to go beyond geographic and financial hurdles. When programming truly represents their culture, individuals with a robust cultural connection may be willing to accept higher costs or longer travel distances, as the psychological benefit of identity validation outweighs practical inconveniences. Fan pilgrimage studies support this idea, showing that people travel long distances to cultural landmarks associated with celebrities, fictional characters, or cultural icons (Jang, 2020; Tian et al., 2024; Yan et al., 2024). Research on idol pilgrimage tourism in China demonstrates that

emotional attachment to cultural figures can override practical considerations such as cost and distance (Tian et al., 2024). In Sarawak, this suggests that residents who see SPAC as their venue will cross the Sarawak River despite traffic or expenses (Lim and Wong, 2024). The ERK Model illustrates this through its Resonate phase, highlighting ontological resonance and affective atmosphere. It shows how strong cultural alignment lowers engagement barriers, making it easier to activate the Engage step because perceived value exceeds perceived friction.

The concept of identity as override represents a significant departure from existing models. Rather than treating identity as one factor among many, the ERK Model positions identity as potentially dominant. When cultural resonance is sufficiently strong, it can neutralise barriers that would otherwise prevent participation. This insight has important implications for venue programming and marketing. Rather than trying to reduce all barriers simultaneously, venues might focus on strengthening cultural resonance for specific communities, thereby making other barriers more manageable.

3. THE ERK MODEL

3.1 Theoretical Foundations

The ERK Model addresses the gaps identified in Table 1 and Section 2.4 by merging insights from different theoretical traditions into a cohesive and dynamic framework. It conceptualises engagement as a non-linear and threshold driven process that includes breakthrough moments, cultural alignment, and sustained momentum. The model brings together three key theoretical streams. First, threshold models (Granovetter, 1978) and a critique of the Theory of Planned Behaviour (Ajzen, 1991) pinpoint the turning point when intention translates into action, which is the Engage phase. Second, Social Identity Theory (Tajfel and Turner, 1979) and the Theory of Resonance (Rosa, 2016) explain how cultural alignment reduces friction and promotes engagement, which is the Resonate phase. Third, concepts like collective effervescence (Durkheim, [1912] 2001; Collins, 2004) and behavioural momentum theory (Nevin, 1996), alongside behaviour maintenance research (Kwasnicka et al., 2016), illustrate how sustained energy keeps engagement alive over time, which is the Kinetic phase. Figure 1 visualises this connection, showing how each theoretical strand supports the respective phase.

[Figure 1. Theoretical Synthesis: Three Lineages Converging on the ERK Phases]

Note

Each theoretical lineage supplies the conceptual foundation for exactly one ERK phase. No single lineage spans all three.

As Fig. 1 shows, no single lineage spans all three phases. The ERK Model's contribution lies in sequencing and coupling these three separate literatures into one process. Sections 3.2 to 3.4 now examine each phase in turn, beginning with Engage.

3.2 Phase 1: Engage

3.2.1 Definition and Conceptualisation

Engage is the crucial phase in the ERK Model, marking the moment when hidden intention becomes observable action. It represents the shift from passive desire, expressed as I want to but, to active commitment, expressed as I am going. Unlike linear models that see engagement as gradually building, the ERK Model views it as a binary and threshold event. This approach draws on Granovetter's (1978) threshold models, which suggest that individuals have different tipping points for participation, and incorporates critiques of the Theory of Planned Behaviour (Ajzen, 1991) that highlight its failure to explain the discontinuity between intention and action. The hinge is not just a point along a continuum. It is the exact psychological moment when motivational factors outweigh structural obstacles. At this point, intention shifts from hypothetical to actual behaviour. Before crossing the hinge, intention is fragile and can be disrupted by competing priorities. After crossing, it is realised through tangible action.

The conceptualisation of engagement as a threshold event rather than a gradual process has important implications. It suggests that interventions should focus on tipping points rather than incremental attitude change. A person may have positive attitudes toward a venue for years without ever attending. What matters is the moment when accumulated motivation finally exceeds the barriers to action. Understanding what triggers this moment for different individuals and communities is essential for effective audience development.

3.2.2 Key Constructs

The Engage phase operates through two related concepts: the Hinge and Activation. The Hinge marks the psychological point where the decision to participate is finalised. It occurs when the combined influence of drivers like cultural resonance, identity validation, emotional appeal, and institutional backing outweighs frictional factors such as cost, distance, digital hurdles, and social exclusion. The position of the hinge is predictable based on the relative strength of these forces. Venues can influence it by boosting drivers or reducing friction. Activation, the second concept, is the behaviour that occurs after crossing the hinge, such as buying a ticket, arranging travel, or physically attending. Activation depends not only on psychological readiness but also on practical opportunities and access. Reliable ticketing, transportation, and accessibility are vital for activation. Without these, the hinge remains purely psychological, and genuine engagement does not happen.

The distinction between the hinge and activation is important for practice. A venue might successfully shift the hinge by strengthening cultural resonance, yet fail to achieve activation if practical barriers remain. Conversely, reducing practical barriers without addressing the hinge may not generate participation if motivation is insufficient. Effective audience development requires attention to both the psychological threshold and the practical conditions that enable action. Research on digitally enhanced remote museum visits for older adults demonstrates that even when psychological barriers are addressed, practical issues such as digital literacy and access to technology can prevent participation (Outside the Box, 2024).

3.2.3 The Function of Engage

The primary aim of the Engage phase is to turn community willingness into real participation, which is central to the ERK Model's purpose. This model addresses the intention behaviour gap often missed by frameworks like TPB and DTPB, which predict intention but do not explain how to translate intention into action. The hinge concept bridges this gap by emphasising that intention alone is not sufficient for action. For the Sarawak Performing Arts Centre (SPAC), this insight is vital. To maintain attendance, SPAC needs strategies focused on the hinge and an understanding of the specific thresholds for different community groups. For lower income households, financial obstacles may be the primary barrier, with potential solutions like tiered pricing or family passes (Azmaili and Manaf, 2025). For residents of Samarahan, geographic challenges might be the main concern, necessitating subsidised shuttle services or park and ride options (Lim and Wong, 2024). Recognising and addressing these thresholds helps SPAC craft targeted interventions that activate the hinge, transforming passive interest into active participation.

Different communities face different thresholds. For some, the primary barrier is cost. For others, it is distance, unfamiliarity, or lack of time. Effective audience development requires segmenting potential audiences by their primary barriers and designing interventions that address each segment's specific threshold. A one size fits all approach is unlikely to succeed in a diverse community like Sarawak. Research on who engages in the arts in the United States shows that different demographic groups have distinct patterns of participation and distinct barriers to overcome (Bone et al., 2021). SPAC can learn from these findings by conducting similar research in the Sarawak context.

3.3 Phase 2: Resonate

3.3.1 Definition and Conceptualisation

Resonate is the second and foundational phase of the ERK Model, focusing on aligning a venue's programming, values, and operations with the community's core identity, social beliefs, and lived experiences. It goes beyond superficial representation or tokenism to cultivate a true sense that the venue is for us. This concept is rooted in two main theories. First, Social Identity Theory (Tajfel and Turner, 1979) indicates that individuals seek recognition and validation through their group affiliations. When a cultural venue genuinely reflects a community's identity, it becomes a source of pride and belonging, reducing barriers to participation. Second, the Theory of Resonance (Rosa, 2016) explains how people develop meaningful and responsive connections with institutions and places that align with their values. Resonance involves active participation, where the community sees itself reflected and validated. In Sarawak's diverse society, resonance ensures programming is truly inclusive and substantive, fostering ownership and responsibility across ethnic groups.

The concept of resonance, as developed by Rosa (2016), refers to a mode of relationship to the world characterised by responsiveness and mutual affirmation. When applied to cultural venues, resonance describes a state in which communities feel that the venue speaks to them and responds to their cultural

expressions. This goes beyond mere representation to encompass a dynamic relationship in which the venue and community shape each other. For SPAC, achieving resonance means not just featuring diverse cultures on stage but creating ongoing relationships with communities that influence programming decisions.

3.3.2 Key Constructs

Resonance is achieved through three key constructs: Ontological Resonance, Affective Atmosphere, and Institutional Interventions. Ontological Resonance assesses how accurately a venue's programming mirrors the community's core cultural identity and ways of being, ensuring that cultural expressions are authentic, respectful, and co created rather than commercialised or imposed. Affective Atmosphere pertains to visitors' emotional, sensory, and embodied experiences throughout their journey, from travel stress to warmth and the emotional energy of performances. Research on producing atmospheres at sporting events demonstrates how venue design and social dynamics create emotional experiences that shape participant engagement (Edensor, 2015). If a venue feels intimidating or unfamiliar, it fails to resonate, regardless of its programming. Institutional Interventions encompass policies related to pricing, transportation, and digital access, which signal whether a community feels welcoming and valued. When these policies incorporate community input, they enhance resonance. When they are imposed unilaterally, they diminish it (Hoe, 2026; Tsavdaridou et al., 2026).

Ontological resonance is the deepest form of cultural alignment. It occurs when a venue's programming reflects not just surface level cultural markers but the fundamental ways of being and understanding the world that characterise a community. For Sarawak's diverse ethnic groups, ontological resonance would mean programming that engages with their specific cultural philosophies, narratives, and aesthetic traditions. This requires deep knowledge and genuine partnership with community cultural experts.

Affective atmosphere complements ontological resonance by focusing on the emotional and sensory dimensions of the venue experience. Even when programming is culturally relevant, the venue environment may feel unwelcoming. Factors such as architecture, signage, staff behaviour, and crowd composition all contribute to affective atmosphere. Venues that feel cold, formal, or exclusionary will struggle to attract diverse audiences regardless of programming quality. Research on interaction ritual chains demonstrates how shared emotional experiences create solidarity and commitment among participants (Collins, 2004). SPAC can leverage this insight by designing experiences that generate collective effervescence and positive emotional energy.

3.3.3 The Function of Resonance

Resonance mainly acts as a friction reduction tool by lowering perceived barriers, whether financial, geographic, digital, or social, especially when resonance is high. When people feel that a venue truly reflects their identity, they are more willing to accept inconveniences, costs, or efforts. This aligns with the ERK Model, which suggests engagement depends not only on actual friction levels but also on the subjective sense of resonance. Resonance influences how individuals weigh barriers against the value of participation, shifting their decision making. For example, a resident of Samarahan who views SPAC as

their venue is more likely to cross the Sarawak River despite traffic issues (Lim and Wong, 2024). Similarly, a culturally validated B40 household might prioritise attendance over other expenses (Azmaili and Manaf, 2025). Consequently, resonance lowers the hinge threshold, facilitating a transition to action.

The friction reducing effect of resonance has important strategic implications. Rather than trying to eliminate all barriers, venues can focus on strengthening resonance, which makes existing barriers feel less significant. This is particularly valuable when some barriers, such as geographic distance, cannot be easily removed. A community that feels strong cultural resonance with a venue will find ways to overcome obstacles that might otherwise prevent participation.

3.4 Phase 3: Kinetic

3.4.1 Definition and Conceptualisation

Kinetic represents the ongoing energy in the ERK Model that sustains engagement over time. It functions as the momentum that prevents a slide back into disengagement. Without it, initial interest tends to diminish. With it, engagement becomes self sustaining and habitual. This concept integrates three theoretical principles. Collective Effervescence (Durkheim, [1912] 2001; Collins, 2004) describes how shared emotional experiences strengthen social bonds. Behavioural Momentum Theory (Nevin, 1996) illustrates how reinforced behaviours tend to persist despite changing conditions. Research on behaviour maintenance (Kwasnicka et al., 2016) examines how to uphold change across conflicting goals. Together, these insights indicate that ongoing engagement requires active reinforcement through positive experiences, social validation, and supportive institutions. Kinetic energy transforms casual participants into loyal supporters by embedding cultural participation in their identity and daily routines.

The concept of kinetic energy draws on physics as a metaphor for social momentum. Just as physical objects in motion tend to stay in motion, behaviours that have been reinforced tend to persist. Each positive experience adds to the reservoir of kinetic energy, making future participation more likely. Conversely, negative experiences deplete this energy, making disengagement more likely. Understanding the sources of kinetic energy and how to cultivate them is essential for venue sustainability. Research on the changing role of audiences in culture in the development of new media and digital technologies suggests that digital engagement can complement physical attendance and create additional pathways for sustained involvement (CEEOL, 2023).

3.4.2 Key Constructs

Kinetic is driven by two main ideas: Kinetic Energy and Feedback Cycles. Kinetic Energy signifies the ongoing momentum generated by positive experiences, social reinforcement, and turning participation into a habit. It serves as a flexible resource that can be increased or depleted. Positive experiences enhance Kinetic Energy, while negative ones diminish it. Feedback Cycles describe how this energy affects future involvement. The Virtuous Cycle occurs when positive engagement boosts Kinetic Energy, reducing barriers to participation, making involvement easier, and fostering more positive experiences and energy accumulation. Conversely, the Vicious Cycle happens when negative engagement decreases

Kinetic Energy, raising the difficulty of participation, leading to more negative experiences and further energy loss. Because these cycles function through the same mechanism but in opposite directions, analysing them side by side, as shown in Fig. 2, is most effective. Managing these cycles is essential for the venue's long-term sustainability.

[Figure 2. Kinetic Feedback Dynamics: Virtuous and Vicious Cycles]

Note

Both cycles operate through the same mechanism (engagement quality shifts Kinetic Energy, which shifts future threshold) but in opposite directions. Figure constructed by the author. Sources: Nevin (1996); Kwasnicka et al. (2016).

The practical implication of Fig. 2 is that Kinetic energy is never neutral. Every engagement episode moves a participant's threshold up or down, which is why the venue level management of Kinetic energy cannot be an afterthought to programming decisions.

3.4.3 The Function of Kinetic

Kinetic represents the core of sustainability. While existing frameworks like TPB and DTPB predict one time behaviour, they do not account for how behaviours are sustained over time. Kinetic addresses this gap by explaining the maintenance process. Positive experiences foster attachment, which leads to commitment. This commitment results in loyalty, which in turn encourages advocacy. Advocacy strengthens community, and a strong community builds resilience.

The progression from attachment to advocacy represents a deepening of engagement over time. Initial participation may be motivated by curiosity or social obligation. Positive experiences create emotional attachment to the venue. Repeated positive experiences transform attachment into commitment, expressed through membership, regular attendance, and financial support. Research on predicting behavioural loyalty through community in sports contexts demonstrates that community factors often matter more than individual satisfaction in driving loyalty (Yoshida et al., 2015; Tachis and Tzetzis, 2015). Deep commitment generates loyalty, which manifests as willingness to advocate for the venue within social networks. Finally, advocacy contributes to community building, creating a constituency of supporters who can sustain the venue through challenges.

3.5 The ERK Model Diagram

After analysing each phase separately, it is important to integrate these components into a cohesive theoretical framework. Figure 3 consolidates the detailed discussions from Sections 3.2 to 3.4 into a comprehensive process diagram. This visual depicts the non-linear progression of phases, key concepts, and foundational theories, emphasising the continuous movement from the initial engagement breakthrough, through resonance, to the ongoing momentum of kinetic energy.

The diagram serves not only as a summary but also as a heuristic tool for understanding how structural friction interacts with cultural drivers. It visually highlights the hinge (Engage) as a crucial point where intention transforms into action, facilitated by the friction reducing effects of ontological resonance and affective atmosphere (Resonate). Moreover, it underscores the model's recursive nature through feedback loops in the Kinetic stage. By presenting virtuous and vicious cycles side by side, the diagram shows how initial engagement can either enhance future participation via social and emotional energy or weaken it through negative experiences. This broad view enables researchers and practitioners to identify key leverage points during activation, cultural alignment, or ongoing effort. Integrating these phases supports the ERK Model's core message that community willingness is a dynamic state shaped by psychological thresholds, identity validation, and sustained institutional support.

[Figure 3. The ERK Model: Engage, Resonate, Kinetic]

Note

The model is non-linear. The two horizontal arrows show the feedback loops, detailed in Fig. 2, by which Kinetic outcomes raise or lower the Engage threshold for future participation. Figure constructed by the author.

Two additional tables expand on Fig. 3 in separate directions. Table 2 traces back from the diagram to the literature. It links each gap noted in Table 1 and Section 1.3 to the specific ERK phase and theoretical anchor that addresses it. This connects the critique in Section 2.4 to the model presented here.

Table 2
From Gaps to the ERK Model: A Theoretical Synthesis

Gap in Existing Literature	ERK Phase Addressing Gap	Theoretical Anchor
Breakthrough Moment: TPB explains intention, not the transition.	Phase 1: Engage (The Hinge)	Granovetter (1978); Ajzen (1991)
Role of Affect: TPB is cognitive and rational; participation is emotional.	Phase 3: Kinetic (Collective Effervescence)	Durkheim ([1912] 2001); Nevin (1996); Collins (2004)
Collective Decision: TPB assumes individual choice; Sarawak is communal.	Phase 2: Resonate (Community Alignment)	Tajfel and Turner (1979)
Sustainability: TPB predicts one behaviour; ignores long term momentum.	Phase 3: Kinetic (Virtuous Cycle)	Kwasnicka et al. (2016)
Identity as Driver: Identity treated as belief; it actually overrides friction.	Phase 2: Resonate (Identity Validation)	Rosa (2016); Francis Granger (2024)
Structural Friction: PBC is vague; different barriers need different interventions.	Phase 1 and 2 (Friction Reduction and Removal)	Taylor and Todd (1995); Lim and Wong (2024)

Note. This table maps the six distinct gaps in existing frameworks to the ERK phases that address them. Sources: Granovetter (1978); Ajzen (1991); Durkheim ([1912] 2001); Nevin (1996); Tajfel and Turner (1979); Rosa (2016); Kwasnicka et al. (2016); Taylor and Todd (1995).

Table 2 connects the phases to existing literature. In contrast, Table 3 reorganises Fig. 3 into a structural format for easier reference in subsequent sections, especially Section 3.6, where each construct is defined for empirical testing. It summarizes each phase by its main mechanism, key construct, outcome, and theoretical basis, including the two feedback loops shown in Fig. 2.

Table 3
The ERK Model: A Dynamic Theory of Community Willingness

Phase	Core Mechanism	Key Construct	Outcome	Theoretical Source
1. Engage	Threshold Crossing (The Hinge)	Activation	Intention becomes Action	Granovetter (1978); Ajzen (1991)
2. Resonate	Cultural Alignment and Identity Validation	Ontological Resonance	Friction Reduced	Tajfel and Turner (1979); Rosa (2016)
3. Kinetic	Sustained Momentum	Kinetic Energy	Long term Engagement	Durkheim ([1912] 2001); Nevin (1996)

Feedback Loops: Virtuous Cycle: Positive Engagement leads to Increased Kinetic Energy leads to Lowered Threshold for Future Engagement. Vicious Cycle: Negative Engagement leads to Eroded Kinetic Energy leads to Raised Threshold for Future Engagement.

Note

The model illustrates the non-linear flow from breakthrough action (Engage) to cultural alignment (Resonate) and sustained momentum (Kinetic). Sources: Granovetter (1978); Ajzen (1991); Tajfel and Turner (1979); Rosa (2016); Durkheim ([1912] 2001); Nevin (1996); Kwasnicka et al. (2016).

Together, Fig. 3, Table 2 and Table 3 give three complementary views of the same model: a process view, a literature gap view, and a construct summary view. Section 3.6 now turns this summary into a set of testable propositions.

3.6 Summary of Propositions and Operationalisation for Empirical Testing

The ERK Model yields six testable propositions. To facilitate future empirical validation, each construct is operationalised with specific measurement indicators.

Proposition 1

(The Hinge Condition): Engagement is binary, not gradual. The hinge is triggered when drivers exceed friction.

Operationalisation: The hinge will be operationalised as a binary variable (0 = No Attendance, 1 = Attendance) in a longitudinal survey. Drivers will be measured as a composite score of Resonance, Affective Atmosphere, and Institutional Support. Friction will be measured as a composite score of constraint items.

Proposition 2

(Resonance Friction): Higher Resonance lowers the threshold for Engagement.

Operationalisation: Ontological Resonance will be measured using a 5 item Likert scale adapted from Rosa's (2016) Resonance Scale. Perceived Friction will be measured using a modified Travel Constraint Scale (Hung and Petrick, 2012). Scale development procedures will follow established guidelines (DeVellis and Thorpe, 2021).

Proposition 3

(Kinetic Sustainability): Kinetic energy is essential for sustained engagement.

Operationalisation: Kinetic Energy will be measured as the frequency of repeat attendance within 6 months and the number of high commitment behaviours such as volunteering and donations performed.

Proposition 4

(Virtuous Cycle): Positive engagement generates Kinetic energy, which lowers future thresholds.

Operationalisation: Positive Engagement will be measured using post event satisfaction surveys (Zhang et al., 2021). Lowered Thresholds will be measured by a decrease in perceived friction scores over time among repeat attendees.

Proposition 5

(Vicious Cycle): Negative engagement erodes Kinetic energy, which raises future thresholds.

Operationalisation: Negative Engagement will be measured by reported dissatisfaction or service failure incidents. A decline in repeat attendance frequency will measure eroded Kinetic Energy.

Proposition 6

(Collectivity Effect): For B40 and communal households, engagement is a collective decision.

Operationalisation: Collective Decision Making will be measured using a Household Decision Making Scale, assessing the extent to which family members discuss and decide on arts participation.

Propositions 1

to 6 draw on five constructs in total: Ontological Resonance, Perceived Friction, the Hinge, Kinetic Energy, and Collective Decision. Table 4 gathers the measurement instrument proposed for each, so that a future empirical study can move directly from this paper to survey design without re deriving the operationalisation from the propositions above.

Table 4
Operationalisation of ERK Model Constructs for Empirical Testing

Construct	Definition	Proposed Measurement Instrument	Source Adaptation
Ontological Resonance	Alignment of venue values with community identity	5 item Likert Scale (Resonance Scale)	Rosa (2016); Tajfel and Turner (1979)
Perceived Friction	Barriers to engagement (financial, geographic, digital)	Modified Travel Constraint Scale	Hung and Petrick (2012); Line and Leyland (2022)
The Hinge	Binary transition from intention to action	Binary Attendance Record (0/1)	Granovetter (1978); Ajzen (1991)
Kinetic Energy	Sustained momentum of engagement	Frequency of Repeat Attendance; Habit Strength Scale	Kwasnicka et al. (2016); Nevin (1996)
Collective Decision	Household level choice process	Household Decision Making Scale	Yoshida et al. (2015); Jong and Dahalan (2022)

Note. This table provides a clear roadmap for future empirical studies. Each construct is linked to a valid and reliable measurement instrument, ensuring that the ERK Model can be rigorously tested in subsequent research phases. Sources: Rosa (2016); Hung and Petrick (2012); Granovetter (1978); Kwasnicka et al. (2016); Yoshida et al. (2015).

3.7 Empirical Validation Plan

The propositions above are designed for empirical testing. A future study could adopt a longitudinal mixed methods design to validate the ERK Model in the SPAC context. The following plan outlines the key elements of such a study.

The study would begin with a baseline survey of residents in Kuching, MBKS South, and the Samarahan corridor. Stratified sampling would ensure representation across income levels, ethnic groups, and geographic areas. The survey would measure Ontological Resonance, Perceived Friction, Collective Decision Making, and demographic variables. A sample size of at least 400 respondents would provide sufficient statistical power for structural equation modelling.

Following the baseline survey, participants would be tracked over twelve months. Attendance at SPAC events would be recorded through ticketing data or self-report. Post event surveys would measure satisfaction and Kinetic Energy after each attendance. This would allow the researcher to observe whether the hinge is crossed and whether positive experiences generate momentum for repeat attendance.

The core hypotheses would test the six propositions. Proposition 1 would be tested using logistic regression, with attendance as the binary dependent variable. Propositions 2 and 6 would be tested using structural equation modelling to examine the relationships between resonance, friction, collective

decision making, and the hinge. Propositions 3, 4, and 5 would be tested using growth curve modelling to examine changes in Kinetic Energy over time.

Qualitative interviews would complement the quantitative data. A subsample of participants, including both attendees and non-attendees, would be interviewed to explore their experiences, motivations, and barriers. This would provide rich contextual data to interpret the quantitative findings.

The study would also include a comparison group. Residents in a similar urban area without a new cultural venue would be surveyed to control for broader trends in cultural participation. This would strengthen causal inference.

Ethical considerations would include informed consent, anonymity, and the right to withdraw. Data would be stored securely and used only for research purposes.

This validation plan is ambitious but feasible. It would provide robust evidence for the ERK Model and generate practical insights for SPAC and other state funded venues.

3.8 Illustrative Application

To demonstrate how the ERK Model works in practice, consider a hypothetical B40 household in Samarahan. The household consists of two parents and three children. The parents are interested in cultural activities but have never attended a performance at SPAC because of cost and distance.

In the Engage phase, the household becomes aware of SPAC through a community outreach programme. The programme includes a subsidised shuttle service from Samarahan and a family pass that reduces the cost of attendance. These institutional interventions lower the practical barriers. At the same time, the programming includes a performance that reflects the household's cultural heritage. The parents feel that SPAC is for us. The combination of lowered friction and increased resonance shifts the hinge. The household decides to attend.

In the Resonate phase, the family attends the performance. The venue is welcoming. Staff are friendly. The performance is authentic and respectful. The family feels validated and proud. They experience a sense of collective effervescence with other attendees from their community. This positive experience strengthens their connection to SPAC.

In the Kinetic phase, the family attends again. They become members. They volunteer at community events. They encourage friends and neighbours to attend. Their engagement becomes self-sustaining. The virtuous cycle is activated. Each positive experience increases their Kinetic Energy, making future participation more likely and easier.

Now consider a different scenario. A household attends but has a negative experience. The venue is difficult to navigate. Staff are unwelcoming. The programming feels tokenistic. The family feels alienated. They do not return. The vicious cycle is activated. Their Kinetic Energy is depleted. Their threshold for future participation rises. They discourage others from attending.

These two scenarios illustrate the power of the ERK Model. Small changes in the quality of engagement can set in motion cycles that either sustain or erode community participation. For SPAC, the implication is clear. Every interaction matters. The venue must manage the hinge, resonance, and kinetic energy deliberately.

3.9 Boundary Conditions

The ERK Model is tailored for situations where structural friction is challenged or surpassed by cultural forces. It is especially applicable to state funded cultural infrastructure in postcolonial, multi ethnic, and fragmented urban settings. In these environments, participation hinges not just on market demand but also involves issues of identity, representation, and fair access. The model specifically tackles the complex challenges of venues like the Sarawak Performing Arts Centre, where geographic obstacles such as the Sarawak River, socioeconomic gaps such as B40 household struggles, and diverse cultural beliefs create a high friction context that requires more than basic marketing to address.

The model applies only under three main conditions. First, it requires notable structural friction, whether geographic, financial, digital, or social, that creates a barrier to entry. When such barriers are minimal or non-existent, simpler behavioural models might be enough. Second, the model assumes that cultural identity and collective belonging are key drivers of engagement. Therefore, it is less suitable for private and commercial entertainment venues where participation depends mainly on individual market demand, celebrity influence, or fleeting leisure trends rather than deep rooted cultural policies or community ties. Third, the model is designed for public or quasi-public institutions whose goals include fostering social cohesion and promoting cultural democratisation, rather than focusing solely on profit maximisation.

The model also has limits. If cultural resonance is weak or absent, the model may not apply. If barriers are extremely high, such as a venue located in an inaccessible area with no transport options, even strong resonance may not be enough. If the community does not trust the institution, resonance may be difficult to achieve. Future research should explore the threshold conditions under which the model holds and under which it fails. This would help refine the model and clarify its scope.

These boundary conditions are not restrictions but define the model's scope. By emphasising context sensitive dynamics, the ERK Model creates a more precise and practical framework for policymakers and practitioners working in complex and multi ethnic societies. It recognises that in postcolonial environments, cultural participation is both a political and social act, as well as a leisure activity. Therefore, the model offers a strong tool for developing interventions that consider the specific friction and resonance in these contexts, ensuring that state funded infrastructure functions as an inclusive community resource rather than an exclusionary symbol.

4. DISCUSSION

4.1 Theoretical Contributions

The ERK Model makes three distinct theoretical contributions. First, the model reconceptualises engagement as a non-linear and threshold-based process. The hinge is the critical mechanism that explains the intention behaviour gap. Second, the model centres affect and identity as primary drivers of engagement. Resonance is a fundamental condition that determines whether engagement is possible. Third, the model explains sustainability through Kinetic energy. This addresses a gap in all existing frameworks.

The first contribution challenges the assumption that engagement develops gradually through incremental attitude change. The threshold concept suggests that interventions should focus on tipping points rather than gradual persuasion. This has practical implications for audience development. Rather than trying to increase positive attitudes across the board, venues might focus on identifying and addressing the specific barriers that prevent willing individuals from acting.

The second contribution positions affect and identity as central rather than peripheral to engagement. This challenges the cognitive bias of existing models, which treat emotions and identity as secondary to rational evaluation. The ERK Model suggests that feeling culturally connected to a venue may matter more than believing the venue offers good value. This insight has implications for how venues communicate with potential audiences and how they design programming.

The third contribution addresses the sustainability gap in existing frameworks. While TPB and DTPB explain one time behaviour, they do not explain how behaviours are maintained over time. The Kinetic phase fills this gap by identifying the mechanisms through which engagement becomes self-sustaining. This includes positive experiences, social reinforcement, and habit formation.

4.2 Policy Implications for SPAC

The ERK Model offers a structured approach for crafting interventions. In the Engage phase, SPAC should concentrate on the hinge. For B40 households, the main obstacle is financial (Azmaili and Manaf, 2025), while for Samarahan residents, it is geographic (Lim and Wong, 2024). In the Resonate phase, SPAC must make sure its activities connect with Sarawak's diverse ethnic groups (Francis Granger, 2024), which involves community co creation. In the Kinetic phase, SPAC needs to actively manage Kinetic energy to turn first time visitors into repeat participants, volunteers, donors, and advocates. The ERK Model provides a versatile and practical framework adaptable to various cultural and geographic settings. Its constructs are abstract enough for broad application yet specific enough to produce meaningful insights. The model provides a valuable foundation for future research, encouraging scholars to develop measurement tools for each construct, empirically test its propositions, and conduct comparative studies across cultures and locations.

Specific policy recommendations follow from each phase of the model. For Engage, SPAC should conduct audience research to identify the specific thresholds facing different community segments. This might include surveys measuring perceived barriers, focus groups exploring motivations and concerns, and analysis of attendance patterns by geographic area and demographic characteristics. Based on this

research, SPAC can design targeted interventions such as transportation subsidies for distant communities, flexible pricing for low-income households, and first-time visitor programs that reduce uncertainty.

For Resonate, SPAC should invest in community partnerships that go beyond consultation to genuine co creation. This means involving community representatives in programming decisions, commissioning works from local artists, and creating advisory structures that give communities real influence over venue direction. SPAC should also attend to affective atmosphere, ensuring that the physical environment and staff interactions communicate welcome and belonging.

For Kinetic, SPAC should focus on converting first time visitors into repeat attendees and eventually into committed supporters. This requires attention to the quality of visitor experience, follow up communication that maintains connection, and opportunities for deepening involvement through membership, volunteering, and advocacy. SPAC should track engagement metrics over time to identify whether visitors are progressing through stages of commitment or dropping out.

4.3 Ethical Considerations

The ERK Model positions cultural identity as a driver of engagement. This raises ethical questions that warrant careful consideration. Venues must avoid instrumentalising cultural identity for commercial gain. Resonance must be genuine, not manufactured. Communities must have the right to opt out. Programming must be co-created, not imposed.

The line between genuine engagement and manipulation is not always clear. A venue that features diverse programming to attract audiences may believe it is being inclusive. But if the programming is not co created with communities, it may be perceived as tokenistic. The ERK Model emphasises ontological resonance, which requires deep alignment with community identity. This cannot be achieved through superficial marketing. It requires sustained relationships and shared power over programming decisions.

There is also a risk that identity-based engagement strategies could reinforce essentialist notions of culture. Communities are not monolithic. Within any ethnic group, there are diverse perspectives and evolving cultural practices. Venues must avoid reducing communities to static stereotypes. They must engage with cultural complexity and change.

Finally, venues must respect the right of communities to not participate. Not everyone wants to attend cultural events. Not everyone feels that a state funded venue represents them. The ERK Model should not be used to pressure or shame non participants. It should be used to remove barriers for those who wish to participate and to create genuine opportunities for engagement.

Future research should explore the ethical boundaries of identity-based engagement strategies. This would help ensure that the ERK Model is used in ways that empower communities rather than exploit them.

4.4 Future Research Directions

The ERK Model opens several avenues for future research. First, empirical testing of the six propositions is essential. This could be done through longitudinal surveys, experimental designs, or mixed methods studies. Testing the model in different contexts would help establish its generalisability and boundary conditions.

Second, comparative studies across different cultural contexts would be valuable. How does the ERK Model apply in rural areas, where geographic barriers may be even more pronounced? How does it apply in other multi ethnic societies, such as Sabah or Singapore? Comparative research would refine the model and identify context specific factors.

Third, research on the measurement of Kinetic Energy is needed. How can we best capture the momentum of engagement over time? What are the most valid and reliable indicators? This would require scale development and validation studies.

Fourth, research on collective decision making in households would deepen our understanding of how cultural participation is negotiated within families. This is particularly important in collectivist cultural contexts, where individual preferences are often subordinated to family needs.

Fifth, research on digital engagement as a complement to physical attendance would be valuable. How do online experiences shape willingness to attend in person? Can digital engagement build Kinetic Energy? This is particularly relevant in the post pandemic era, where digital consumption of cultural content has increased.

Sixth, research on the ethical dimensions of identity-based engagement would help ensure that the ERK Model is used responsibly. This could include studies of community perceptions of authenticity, tokenism, and co creation.

Finally, action research and participatory approaches could be used to refine the ERK Model in collaboration with communities and practitioners. This would ensure that the model is not just theoretically sound but practically useful.

5. CONCLUSION

5.1 Summary of the Model

The ERK Model (Engage, Resonate, Kinetic) conceptualises community engagement with publicly funded cultural infrastructure as a complex and non-linear process involving three interconnected stages. Instead of viewing participation as a static outcome of rational decision making, it sees it as an evolving relationship shaped by psychological thresholds, cultural identity, and continuous momentum. Engage is the critical stage, signifying when latent intention transforms into observable action. It addresses the intention behaviour gap by identifying specific thresholds, whether financial, geographical, or digital, that must be crossed for participation. Engagement is regarded less as a slow increase in interest and more

as a binary event that occurs when motivational forces overcome structural obstacles. Resonate is the foundational phase, fostering cultural alignment necessary for meaningful involvement. By establishing ontological resonance and an emotional atmosphere, it minimises perceived friction, affirms community identity, and promotes belonging. This approach ensures the venue is viewed not as an external imposition but as a genuine extension of the community's cultural ontology, reducing psychological barriers. Kinetic represents the sustaining phase, characterised by ongoing energy that keeps engagement alive. Using ideas from collective effervescence and behavioural momentum, this phase shows how positive experiences create self-reinforcing cycles of loyalty and advocacy. It emphasises the need for institutional responsiveness to prevent engagement from fading, ensuring that initial involvement develops into long term commitment and high commitment actions like volunteering and civic stewardship. Together, these three phases offer a detailed framework for understanding how community willingness is nurtured, activated, and maintained in complex and multi ethnic urban settings.

5.2 Key Contributions

The ERK Model offers three main insights. It redefines engagement as a non-linear and threshold-based process. It emphasises affect and identity as crucial to engagement. It connects sustainability with Kinetic energy. Its limitations include being a theoretical rather than an empirical framework, having been developed specifically for state funded cultural infrastructure in postcolonial, multi ethnic, and fragmented urban settings, and focusing more on engagement processes than on outcomes. Despite these constraints, the ERK Model offers a new perspective on community involvement in cultural environments, going beyond outdated models that overlook current challenges. Researchers and practitioners are encouraged to adopt, test, and refine this model.

Declarations

Declarations

Ethics Approval and Consent to Participate

Not applicable. This conceptual paper did not involve human participants, animal subjects, or primary data collection.

Consent for Publication

Not applicable.

Competing Interests

The authors declare no competing interests.

LIMITATIONS

This conceptual paper has several limitations. First, the ERK Model is theoretical and has not yet been empirically validated. Its propositions are intended for future testing rather than presented as confirmed findings. Second, the model is context specific to state funded cultural infrastructure in postcolonial, multi ethnic, and fragmented urban settings. Its generalisability to commercial, rural, or low friction contexts is therefore limited. Third, the model focuses on engagement processes rather than measurable outcomes such as revenue, attendance volume, or social impact. Fourth, although the literature synthesis is transparently reported, it is not a full systematic review, and selection bias cannot be excluded. Fifth, future operationalisation relies partly on self-report measures, which may be affected by social desirability and recall bias. Sixth, causal claims cannot be established without longitudinal or experimental designs. Finally, the model does not yet account for macro level shocks such as economic crises, pandemics, or political change. Future research should test, refine, and contextualise the model.

Table 1

Comparative critique of legacy behavioural and sociological frameworks

Note

This table synthesises Section 2.3. *Sources*: Ajzen (1991*); Armitage et al., (2001); Taylor et al., (1995);* Bourdieu (1984*);* Tobler (1970*);* Lim and Wong (2024*);* Tan et al. (2018); *Jong et al., (2022).*

Note

This table maps the six distinct gaps in existing frameworks to the ERK phases that address them. Sources: Granovetter (1978*);* Ajzen (1991*); Durkheim ([1912] 2001);* Nevin (1996*);* Tajfel and Turner (1979*);* Rosa (2016*);* Kwasnicka et al. (2016); Taylor and Todd (1995*).*

Note

The model illustrates the non-linear flow from breakthrough action (Engage) to cultural alignment (Resonate) and sustained momentum (Kinetic). Sources: Granovetter (1978*);* Ajzen (1991*);* Tajfel and Turner (1979*);* Rosa (2016*); Durkheim ([1912] 2001);* Nevin (1996*);* Kwasnicka et al. (2016).

Table 4

Operationalisation of ERK Model Constructs for Empirical Testing

Note

This table provides a clear roadmap for future empirical studies. Each construct is linked to a valid and reliable measurement instrument, ensuring that the ERK Model can be rigorously tested in subsequent research phases. Sources: Rosa (2016*); Hung et al., (2012);* Granovetter (1978*);* Kwasnicka et al. (2016); Yoshida et al. (2015).

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Author Contribution

Shaik Azahar Shaik Hussain conceptualised the model and drafted the manuscript. Adilawati Asri contributed to literature synthesis, theoretical refinement, and critical revision. Both authors approved the final version.

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Data Availability

This study is a conceptual theoretical analysis. No primary datasets were generated or analysed. The materials underpinning the analysis are publicly available academic publications, policy documents, and reports, all cited in the References. To support transparency and peer review, the literature search protocol, inclusion and exclusion criteria, screening log, and synthesis matrix are provided as Supplementary File S1 and are also available from the corresponding author on reasonable request. No raw datasets were generated. Therefore, there are no primary data to deposit. If future empirical work is conducted, anonymised data and analysis scripts will be deposited in a public repository. There are no restrictions on the materials shared.

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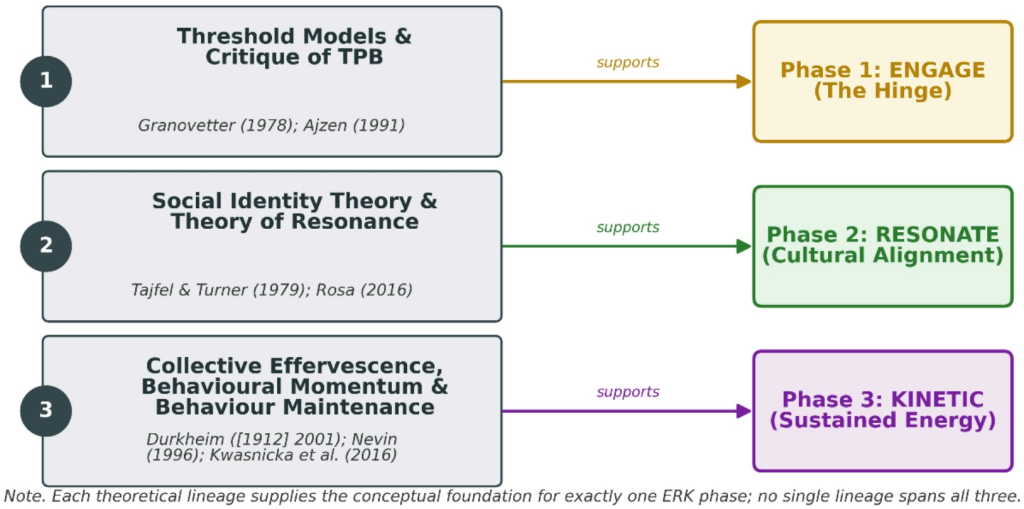
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Figures

Figure 1. Theoretical Synthesis: Three Lineages Converging on the ERK Phases



Note. Each theoretical lineage supplies the conceptual foundation for exactly one ERK phase; no single lineage spans all three.

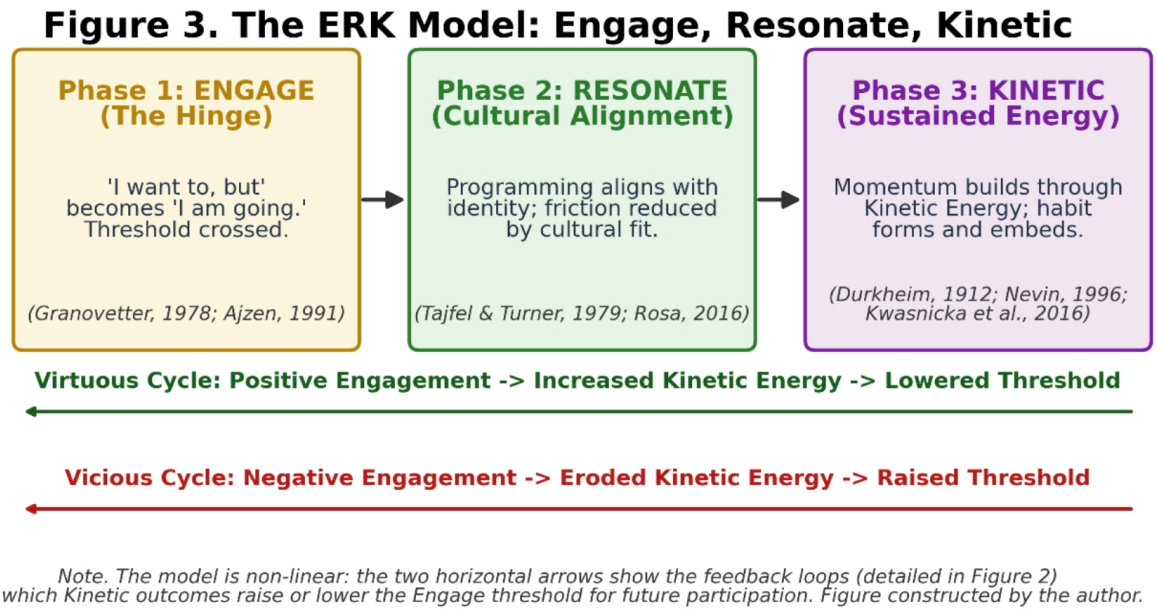
Figure 2. Kinetic Feedback Dynamics: Virtuous and Vicious Cycles



Note. Both cycles operate through the same mechanism (engagement quality shifts Kinetic Energy, which shifts future threshold) but in opposite directions. Figure constructed by the author. Sources: Nevin (1996); Kwasnicka et al. (2016).

Figure 1

Theoretical Synthesis: Three Lineages Converging on the ERK Phases



Note. The model is non-linear: the two horizontal arrows show the feedback loops (detailed in Figure 2) by which Kinetic outcomes raise or lower the Engage threshold for future participation. Figure constructed by the author.

Figure 2

Kinetic Feedback Dynamics: Virtuous and Vicious Cycles