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**Title:** Added value and music events: A festivalgoer perspective

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**Title:** Added value and music events: A festivalgoer perspective

**Abstract**

This study examines the relationship between festivalgoers and the importance of added value in the festival experience. Aspects of added value are additional benefits or experiences beyond the festivals core advertised activities, such as personalised upgrades or souvenirs. Taking a consumer behavior approach and focusing specifically on music festivals in the UK, the research explores the extent to which attendee's individual characteristics (frequency of attendance, motivation and preferred music genre) determines the importance of experiential attributes and added value. A total of 586 responses were collected using an online survey. The data were analysed using Exploratory Factor Analysis (EFA) and Structural Equation Modelling (SEM). The results show that the importance of engagement, services, generic entertainment, festival image and music is revealed to influence the importance of added value. Findings also reveal that festivalgoer's psychographic and behavioural characteristics determine the importance of festival attributes.

*Keywords: Added value, Consumer behaviour, Experience, Festivalgoer, Music festivals, United Kingdom.*

## **1.0 Introduction:**

Festivals are most commonly known for their primary advertised purpose or core activities, such as the produce offered at food festivals, the books at a literature festival, or the bands and artists performing at a music festival. However, there are a number of other aspects that influence the festival experience. Existing studies have found that greater levels of consumer satisfaction and preferred future behaviour can be achieved through perceived added value (Gallarza, Arteaga and Gil-Saura 2019; Yeh and Lin 2017; Yoon, Lee and Lee 2010). Whilst 'added-value is a multidimensional construct, interpreted differently by different people' (Chernatony et al. 2000, 39) this study adopts a consumer behaviour approach to the concept, regarding added-value at events as the additional benefits and experiences that occur beyond the core 'value' (Brown and Sharpley 2019; Gronroos 1997). In the context of a music festival, the core value is the advertised music and entertainment features. In this study, attributes of perceived added value include the access and availability of upgrades, souvenirs, the sense of a personalised experience, or a more commercialised experience and the weather. However, there have been few if any attempts to explore the importance of these perceived added value attributes to the festivalgoer. At the same time, existing literature is yet to explore how other experiential attributes influences the importance of added value.

Festivals are unique, complex and diverse in nature (Getz et al. 2001), and so due to their economic significance and cultural value (Gursoy, Kim and Uysal 2004; Quinn 2009), this study focuses on music festivals in the UK. Popular music festivals are known to offer a wide variety of activities and often a range of music genres and/or sub-genres. Furthermore, many festivalgoers attend on more than one occasion and may visit a number of different music festivals. However, current academic research on festival experiences typically focus on one

particular festival as a case-study, limiting the scope and applicability of the research. Therefore, this study does not focus on any particular music festival, or type of music festival, but enables a wider examination of festivalgoers in general to determine what common characteristics exist. In so doing, this may enable festival organisers the ability to better predict what experiential dimensions are most preferred to their audience, based on shared characteristics.

This study, therefore, sets out to examine the relationship between event attendees and the importance of experience attributes, in particular those which are regarded to enhance the festivalgoer's experience beyond the standard advertised music and entertainment package. More specifically, it seeks to address a notable gap in literature by examining the extent to which attendees' characteristics determine the importance of specific attributes in the UK music festival experience. Moreover, it examines the relationship between the importance of experience attributes to those of added value. This study provides an original contribution to knowledge by exploring the relationship between festivalgoers and the importance of festival attributes, specifically the importance of 'value added' attributes. In so doing, this will result in practical implications for festival organisers as it will reveal which experiential attributes of music festivals may be strategically beneficial for festival organisers to direct their management efforts towards. That is, where festival organisers know what is of high importance to their targeted or typical audience (through shared psychographic and behavioural characteristics of attendance frequency, motivation and preferred music genre), they would be able to invest their efforts into those particular aspects of the festival.

### *1.1 Background*

The music event and festival industry in the UK represents one of the best performing sectors of the leisure industry and continues to increase in size, frequency, diversity and attendance

(Mintel 2018) with 12.5 million music tourists to the UK in 2016 (UK Music 2017). Live music events are similarly popular elsewhere; according to The Nielson Company (2019), 52% of the population are estimated to attend live music events each year in the USA. As wider political, social, environmental and economic changes impact on the music festival market, there is a significant need to find sustainable methods to improve for competitive advantage.

Much experience economy research, developed from the works of Pine and Gilmore (1999) and others, has demonstrated the importance of memorable event experiences to achieving customer satisfaction, preferred consumer behavior and competitive advantage (Sundbo and Darmer, 2008). Thus, understanding what festivalgoers want in their experience can provide insight into how best to strategically manage a festival. However, due to the temporal, heterogeneous and unique nature of events (Getz et al. 2001), there has been difficulty in establishing universally recognised event characteristics or clearly defined dimensions for analysis (Wood 2008). Furthermore, dimensions of the festival experience are not of equal importance to attendees (Wong, Wu and Cheng 2015; Wu, Cheng and Hsu 2014) and many of the current studies examining the relationship between experiential attributes and consumer behaviour are often limited to a single festival case-study (Crompton and Love 1995; Smith and Costello 2009; Yoon, Lee, and Lee 2010). Thus, to improve the understanding of festivalgoers and their experience, this research is not limited to any particular case-study, but examines attendees from a range of UK music festivals, exploring the relationship between their shared psychographic and behavioral characteristics and what is important in their festival experience. In doing so, this allows for festivalgoers to be analysed by their attendance frequency, motivation and preferred music genre, rather than by which festival they have attended, so that the results can be applied across different types of music festivals.

## **2.0 Literature Review and Hypothesis Development**

In striving to understand how to achieve preferred consumer behaviour, previous research has explored the relationship between individual and collective characteristics of (groups of) customers, determining that common psychographic and behavioural characteristics may provide insight towards what they want. However, there has been little study of this in the context of events, or more specifically music festivals. The minimal studies that do exist have suggested that the frequency of event attendance (Boyle et al. 2018; Choo and Petrick 2016; Lee, Lee and Yoon 2009), and type or genre of festival (Wilks 2009), may influence the importance of specific experiential attributes. There are also many studies that have found significant relationships between motivation and experience (Crompton and McKay 1997; Lee, Lee and Wicks 2004; Li and Petrick 2005). However, there are no known studies that have examined the relationship between attendees' characteristics and the importance of added value. Therefore, this research also fills a gap in literature by examining the relationship between festivalgoers' characteristics and the perceived importance of experiential attributes, in particular those of added value. First, however, it is necessary to explore the dimensions of the music festival experience, so as to introduce the proposed hypotheses that are explored in this research.

### *2.1 Added Value*

Music festivals provide many additional experiential elements that can be regarded outside of the typical festival 'support services' and 'entertainment' features. These additional aspects of a festival experience are usually specific to the festival and may differ at each event, however, they are regarded as attributes of the experience that can add value to the festivalgoers' experience (Brown and Sharpley 2019). Actually, extra activities and services can substantially

add value for the consumer when they meet a range of objectives and enhance satisfaction (Peattie and Peattie 1996). Thus, it is of exceptional importance to understand that the identification of potential value-added services and experiences can further develop and diversify customer satisfaction (Bachman et al. 2017). Whilst various studies explore the multi-dimensional nature of 'added value' and highlight economic (Eugenio-Martin and Inchausti-Sintes 2016) or more passive (Andersson et al. 2012), subjective and internalised benefits of the concept (Gallarza, Arteaga and Gil-Saura 2019), this study focuses on more physical influences on the attendees event experience. Specifically, these added value 'extras' include the opportunity to have several personalised products and services, merchandise (Yoon, Lee and Lee 2010) and the option to upgrade to 'VIP' packages. Although outside of the control of festival organiser, weather has also been regarded to add value to the festival experience (Leenders 2010), whilst souvenirs are similarly suggested to add value (Choo, Ahn and Petrick 2016) with significant relationships to satisfaction and re-visitation at festivals, especially for first-time attendees (Yoon, Lee and Lee 2010). However, it should be noted that the capacity of the organisers to provide value-added services depends on their ability to deliver quality services and capitalise on or build consumer demand (Bachman et al. 2017). Whilst there are a few studies that have explored the influence that these perceived added value aspects have on the attendee's experience and future intention, there has been no known research that has explored the influence that other experiential dimensions may have on the perceived importance of these added-value aspects to the festivalgoer.

Understanding the relationship between these experiential attributes can provide important information to managers, as it may indicate the importance of added value features at music festivals, dependent on what different types of festivalgoers want in their experience. This

would enable managers to more strategically manage and market their festivals according to their targeted or typical audience. Therefore, the following sections will introduce the experiential festival dimensions proposed for this study.

## *2.2 Music*

As the focus of this research is on UK music festivals, the core activity, music, is the first experiential dimension to be examined. The music experience at festivals incorporates sound and lighting quality, music and performance quality, the line-up, music programme/schedule and may also include the site layout (how many stages and distance between stages) and value for money in reference to the amount of bands/artists. It is not surprising that several studies, such as Lee and Hsu (2013) and Papadimitriou (2013), suggest that festival entertainment and activities have the strongest relationship to satisfaction and future behaviour, especially when these are the primary motivations for attendance. Similarly, Andersson et al. (2012) indicated that music performance produced more value than other aspects of the festival, whilst Thrane (2002) found that satisfaction and future behaviour were strongly influenced by music quality. Moreover, the aspect of music can increase the event value in terms of the participants' perceptions concerning their pleasure and expression of their self-esteem and pride of image (Throsby 2001), as well as the expression of cultural aspects as a means of heritage continuation (Andersson et al. 2012). Furthermore, Smith and Costello (2009) identified a relationship between motivations and the core product of a festival, whilst some studies have found positive relationships between ones preferred genre of music (Gardikiotis and Baltzis 2012; Perez-Galvez et al. 2017; Perkins 2012) and frequency of event attendance (Kruger and Saayman 2016) with the perceived importance of music. Thus, it is clear that the music related aspects of a festival are important to the festivalgoer's experience. However, there has been little to no study of the relationship between

music and other dimensions of the festival experience, in particular to the perceived importance of additional 'extra's' or added value offerings at the event. Taking under consideration the previous research that demonstrates the importance of music to the music festival experience, it is proposed that it may also influence the perceived importance of added-value experiential aspects, therefore the following hypothesis has been formulated:

H1: The importance of the music experience to festivalgoers at a music festival has a positive impact upon their perceived importance of added value.

### *2.3 Generic entertainment*

Whilst music is regarded as the primary form of entertainment at a music festival, there are numerous additional activities that are available and may also motivate festivalgoer attendance. These can include anything from fairground rides to comedy or cinema tents, to name a few. Baker and Crompton (2000) referred to these as generic entertainment features (in opposition to specific entertainment features), however, they found that these had an equally greater potential to increase satisfaction and re-attendance amongst festivalgoers. Entertainment features have been reported to have the strongest impact on visitor's experiences and overall festival quality (Wan and Chan 2013; Wu and Ai 2016; Yoon, Lee and Lee 2010), whilst especially in festivals they are also considered as vital factors related to both satisfaction and loyalty (Petrick, Bennett, and Tsuji 2013; Tanford and Jung 2017). As a result, generic entertainment enhances the product/service value through the extent to which the festival was enjoyable, pleasurable, and made the attendees feel better (Lee et al. 2011). Thus, the significant

importance of supplementary entertainment in determining the festivalgoers experience leads to the development of the following hypothesis:

H2: The importance of generic entertainment to festivalgoers at a music festival has a positive impact upon their perceived importance of added value.

#### *2.4 Services*

Festivals include a series of services, facilities, comfort amenities and ‘extras’ in order to support the entertaining features of a music festival. The literature has long considered that the quality of service delivery influences customer satisfaction and preferred future behaviour (Lee, Lee and Yoon 2009). This has been no different in more recent festival research, where services have been identified as a critical determinant of festival quality (Wan and Chan 2013) and value (Yoon et al. 2010). Festival services commonly incorporate aspects including comfort amenities, facilities, signage and information, engagement and attitude of staff, and food and beverage provision (Cole and Chancellor 2009; Crompton and Love 1995; Tanford and Jung 2017). In exploring the importance of services to the overall experience and an event’s added value, Crompton (2003) regarded these as ‘maintenance’ attributes. The same study reveals that aspects such as comfort amenities, information services, or the physical environment have a greater negative impact on event attendees if deficient, than a positive impact when satisfactory. Furthermore, the quality of such services defines the price perception (whether price is fair or not) and customer satisfaction since it operates as a determination factor of added value (Stangl, Kastner, and Prayag 2017). This also reflects in terms of event loyalty, since those services

considerably influence consumption repetition (Schons et al. 2014). Some studies have found services to be more important to first-time festivalgoers than repeat attendees (Lee and Beeler 2006; Lee, Lee and Yoon 2009), whilst festival motivation is also proposed to influence the importance of services (Smith, Costello, and Muenchen 2010). There are no known studies that have analysed the relationship between preferred music genre and the importance of services. Thus, the importance of festival services may influence the importance of perceived added value and leads to the following hypothesis:

H3: The importance of services to festivalgoers at a music festival has a positive impact upon their perceived importance of added value.

## *2.5 Engagement*

According to Crompton (2003), the socio-psychological benefits that provide greater meaning and value to the festivalgoer's experience include involvement which can be achieved through engaging with and participating in the festival. As a key motivation to attend festivals, the importance of social interaction, participation and engagement has also been regarded as a valuable and meaningful dimension of the tourist experience (Ellis et al. 2019; Hudson et al. 2015; Sundbo and Darmer 2008). Also influencing the perceived quality of the festival are satisfaction and consumer behaviour (Wong et al. 2015; Wu and Ai 2016; Wu et al. 2014). According to the Human Sigma concept (reaching excellence through the way employees engage and interact with customers; Fleming and Asplund 2007), engagement promotes emotional attachment and may therefore improve the probability of preferred consumer behaviour (Kim,

Duncan and Chung 2015; Wong and Tang 2016). In the service sector (such as festivals), relationships between providers and consumers become the focal engagement point (Sashi 2012), using commitment and trust as the grounds for fostering such relationships. In fact, high consumer engagement adds value to products and services, but requires companies to adopt a proactive organisational posture that would facilitate the sharing of information in an interactive and dynamic process (Chathoth et al. 2014). In the context of festivals, engagement also includes the interaction between attendees and engaging with other festivalgoers (Brown et al. 2020; Brown & Sharpley, 2019). Whilst there are minimal studies exploring preferred music genre, Jepson, Clarke and Ragsdell (2013) found a relationship between motivation and engagement, and Vieterso et al. (2017) confirm a relationship between engagement and revisitation (frequency of attendance). As such, the study has developed the following hypothesis:

H4: The importance of festivalgoers engagement at a music festival positively influences the perceived importance of added value.

## *2.6 Image*

Wu and Ai (2016) refer to image as the overall impression of an organisation that affects 'feelings, ideas, attitudes and experiences' that are associated (362). Previous research has demonstrated that image impacts satisfaction and preferred consumer behaviour (Ramseook-Munhurrun et al. 2015; Wong, Wu and Cheng 2015; Wong et al. 2015). In general, a strong brand is defined as offering authentic value, having high quality, conveying a prestigious image, and being worthy of a premium price (Ko, Costello and Taylor 2019). The image of a festival

may also be influenced by the ethical and environmental efforts of the event organisers (Sharpe 2008). In addition, perceived environmental sustainability has a positive impact on image decision-making (Song et al. 2012). Meanwhile, sponsorship has contrasting views in terms of its influence on the festivalgoers' decision-making (Johansson and Toraldo 2017), and ultimately the provided added value of the event. This is because image is considered as a factor expressing the perceived quality of the product/service (Kim and Kim 2004), whilst further strengthening consumer loyalty through added value expression (Tasci 2016). Furthermore, the festival image may also be influenced by the image of the musicians and other entertainers that are advertised as performing at the festival (Kinnunen, Uhmavaara and Jaaskelainen, 2017). Previous studies have found relationships between image and repeat visitation (Anwar and Sohail 2004; Fakeye and Crompton 1991), and image and motivation (Lee 2009; Shin 2008), however, there are no known studies that examine the relationship between preferred music genre and the importance of festival image. Therefore, the image of a festival may impact on the perceived importance of other experiential attributes, particularly added value. The aspects above have led to the following hypothesis formulation:

H5: The importance of a music festivals image to festivalgoers has a positive influence upon their perceived importance of added value.

### **3.0 Proposed Model**

The proposed model is influenced by the Theory of Planned Behaviour (TPB), an extension of the Theory of Reasoned Action (TRA) (Ajzen and Fishbein 1980; 2005). The theory

suggests that behavioural intentions are determined by specific attitudes, subjective norms and perceived behavioural control. People tend to perform a specific behaviour (in this case the festivalgoer's evaluation of the importance of added value at a festival they selected to attend), whilst the generated assumptions from these intentions aim to first identify and then explain the motivational factors influencing the behavioural pattern(s) (Ajzen 1991). This has influenced this study as we seek to determine how attributes of the festival experience influences the perceived importance of added value. That is, examining the extent to which festivalgoers' evaluations (attitudes) of the importance of festival experience attributes (music, entertainment, services, attendees' engagement, and perceived festival image) determines the perceived importance of added value. Furthermore, this study examines the extent to which festivalgoer characteristics (subjective norms) of motivations, frequency of attendance and preferred music genre influences the importance of these festival attributes and perceived added value. The definition of the perceived behavioural control deals with an individual's perception concerning the ease of behavioural performance (Armitage and Conner 2001). The ability of TPB to predict human behaviour has led to its application in many research fields, including events and festivals (Syan 2014; Vesci and Botti 2019) as it is considered to be one of the most widely used models for explaining and predicting behaviour. Thus, this study may provide festival organisers with findings that will help direct the strategic management and advertising of their festivals, as the theory of planned behaviour dictates that this will influence festivalgoers' behaviour.

Figure 1 presents the proposed model of the study, which is theoretically influenced by TPB. The model suggests that the importance of music, entertainment, services, attendees' engagement, and the perceptions of the festival image directly influence the importance of added value at the festival. Added value in this study includes personalized experiences,

commercialized aspects, souvenirs, access and availability of upgrades and the weather. Finally, it proposes that festivalgoer characteristics of motivation for attending a UK music festival, number of times attended (frequency), and preferred music genre can directly influence the extent of the examined constructs that consequently affect added value.

**Fig 1. Proposed model of festivalgoer characteristics and added value**

*{Please insert figure 1 here}*

**4.0 Methods**

*4.1 Research Characteristics*

This study collected data through an online, self-administered survey. This data collection method was preferred owing to the practical limitations that are associated with administering a paper or electronic survey in person at a music festival. Specifically, this avoided any issues with security, privacy and storage of data within the outdoor festival environment. However, this also enabled a wider and broader scope of festivalgoers to be included in the study, rather than limiting to a particular festival(s). Taking into account that purchase decisions are typically based upon the recalled, or evaluated experience (Larsen 2007), the survey was live at the end of the typical festival season (September-October). This enabled sufficient time to have passed at the end of the typical UK music festival season so that festivalgoers may have minimal emotional bias ('post-festival blues') and will have been able to evaluate and reflect on more recent festival experiences.

The online survey detailed the aims of research and confirmed how the data would be used and stored. Participants self-selected to complete the survey, and anonymity and confidentiality were assured as no identifiable information was collected. A cluster, snowball

sampling technique was utilised through the use of social media platforms (Facebook and Twitter), and also festival-specific online discussion boards including the 'E-Festivals' website and the 'Download Fan Forum'. Concerning research bias, listwise deletion has been employed (exclusion from the analysis of the entire record, since it is considered as the least problematic method in order to cope in with missing data (Allison, 2001).

#### *4.2 Sample Size Determination and Justification*

The population of UK music festivalgoers is not known; therefore a conservative response format of 50/50 is recommended to determine the sample size for appropriate representation (Akis et al. 1996). That is, that an assumption of 50 per cent of respondents have positive perceptions, and 50 per cent do not. At the same time, this study has selected a confidence level of at least 95 per cent, so as not to exceed five per cent sampling error (Akis et al. 1996). Sekaran and Bougie (2016) further states that research with a minimum 95 per cent confidence level (and five per cent sampling error) gives t-table cumulative probability (Z) 1.96. Therefore, according to Akis et al. (1996) sample determination formula, the sample size was:

$$N = \frac{Z^2 (\text{hypothesis})}{s^2} \Rightarrow N = \frac{1.96^2(0.5)(0.5)}{(0.05)^2} \Rightarrow N = 384.16 \text{ **Rounded to 400**}$$

The sample size determines the error, as the calculation of sample size is independent of the total population size (Aaker, Kumar and Day 1990). There were 586 completed surveys used in this study from a total 792 responses received. The overall statistical error for the sample population was 4.05 percent and the response rate 73.99 percent.

#### *4.3 Measures*

There were 46 statements in the survey, which were divided into two categories: festivalgoer characteristics and the festival experience. A five-point Likert-type scale was used to measure the festival experience (43 attributes). This ranged from 1 (not important) to 5 (extremely important). The nominal variables used in this study were drawn from issues and themes that emerged from a review of extant literature. Core and supporting activities to entertain and attract festivalgoers, music and entertainment questions were developed from research by Andersson et al. (2012) and Baker and Crompton (2000). The survey questions on the provision of services and comfort amenities were influenced by studies such as Cole and Chancellor (2009), Crompton and Love (1995) and Tanford and Jung (2017), to name a few. The increasing importance of engagement that has been revealed in studies by Crompton (2003), Kim, Duncan and Chung (2015), and Wong and Tang (2016), shaped the development of these questions in the survey. Meanwhile, questions on the importance of image and branding to the festival experience were developed from Ramseook-Munhurrun et al. (2015), Wong, Wu and Cheng (2015) and Wong et al. (2015). Finally, the added value questions were developed from Bachman et al. (2017), Yoon, Lee and Lee (2010), Choo, Ahn and Petrick (2016).

To examine the influence of festivalgoer characteristics on the festival experience, three categorical variables (festivalgoer characteristics) were also selected based on their relevance in previous related studies. Boyle et al. (2018), Choo and Petrick, (2016) and Lee, Lee and Yoon (2009) suggest that the frequency of festival attendance may influence the importance and value of specific experiential attributes. Many studies have found a significant relationship between motivations and experience in a range of events and tourism contexts (Crompton and McKay 1997; Lee, Lee and Wicks 2004; Li and Petrick 2005). The type or genre of music is also

suggested to influence the importance of festivalgoers' experiences (Wilks 2009). Therefore, this paper includes these three psychographic and behavioural characteristics.

Although the thematics of the statements have been taken by previous studies, the statements have been appropriately modified in order to better incorporate the research focus, thus Exploratory Factor Analysis (EFA) has been selected for the current study. Both basic and advanced statistical tests were conducted using SPSS including descriptive statistics (means, standard deviation, kurtosis and skewness), EFA and linear analysis structural equation modelling (SEM) for hypothesis testing. Validity and reliability were examined using the X<sup>2</sup>, Kaiser-Meyer-Olkin (KMO) – Bartlett test, varimax rotation loadings and Cronbach's alpha. The findings were significant at the .05 level of confidence.

## **5.0 Findings**

The socio-demographic characteristics of the respondents are presented in Table 1. It shows that most festivalgoers are frequent attendees, with a preference for rock music, and generally attend for music and social reasons.

*{Please insert Table 1. here}*

The descriptive statistics are revealed in Table 2. ANOVA was used to test for significant differences in mean scores generated per examined item (each attribute of the festival experience) against the festivalgoer characteristics. Item mean scores, standard deviation and significance are presented in Table 2. The results show that most experiential attributes are moderately to extremely important to the festivalgoer. As the findings highlight, the quality of music and performance, and atmosphere, are the most important attributes of the festival experience. Memorable experiences, quality of sound and lighting, and feeling safe and secure

were also of greater importance to festivalgoers. Alternatively, having access to VIP packages and upgrades and commercialised experiences were least important.

*{Please insert Table 2. here}*

### *5.1 Exploratory Factor Analysis*

To define the factors of the festival added value and analyse the variability amongst variables, Exploratory Factor Analysis (EFA) was employed (Table 3.). The intention was to suppress all values that were less than .4 due to low commonality. This resulted in the elimination of only three items as the correlation matrix revealed larger loadings than the set threshold over all other statements. The three items included; the location of the festival, trust in the festival based on previous experience and the visual appearance of the festival. In terms of reliability, KMO of sampling adequacy has exceeded the minimum acceptable of .6 (Anderson and Gerbing 1988), reaching .899 ( $p < .001$ ). Cronbach's Alpha (A) also indicated good levels of internal consistency (.805), whilst all constructs exceeded .7 (minimum value .7; Nunnally [1978]).

*{Please insert Table 3. here}*

### *5.2 Model Fit*

The linear analysis was employed through Structural Equation Modelling (SEM). The most common way to measure SEM fit is  $\chi^2$  (Martens, 2005), having as a prerequisite that it is not significant in a model that showcases good fit (Hallak et al. 2012). As the research sample was large (N=586), as suggested by Chen and Tsai (2007), a better goodness-of-fit is provided when the  $\chi^2$  ratio is divided by the degrees of freedom ( $\chi^2/df$ ). As highlighted by Kline (2010), several indices can be provided for a model fit, but four of them are considered as the most

appropriate for its evaluation. These are: (i)  $\chi^2$  (in our case also including the degrees of freedom), (ii) the Comparative Fit Index (CFI), (iii) the Root-Mean-Square Error of Approximation (RMSEA), and (iv) the Standardised Root-Mean-Square Residual (SRMR). Taking all the above under consideration, the model fit analysis is as follows:  $\chi^2=755.763$ ,  $df=585$ ,  $\chi^2/df=1.292$  [acceptable value  $0 \leq \chi^2/df \leq 2$  (Schermele-Engel et al. 2003)], CFI=.906 [acceptable value is when CFI is close to 1.0 (Weston and Gore 2006)], RMSEA=.046 [acceptable value is when RMSEA<.5 (Browne and Cudeck 1993)], and SRMR=.69 [acceptable value is when SRMR<.8 (Hu and Bentler 1999)]. As it is highlighted in Figure 2, the research model explains the endogenous variables of the study, having an overall  $R^2$  of .384.

**Fig 2. Structured equation model of the relationship between festivalgoers' characteristics and added value**

*{Please insert Figure 2. here}*

### 5.3 Hypothesis Testing

Figure 2 presents the relationship between the independent variables (frequency of attendance at UK music festivals, motivation and preferred music genre) and the examined constructs. All betas ( $\beta$ ) included have a  $p < .05$  and so all three characteristics influence the importance of the constructs affecting the formulated added value. The research has confirmed all five set hypotheses. More specifically: Engagement (H4:  $\beta = .247$ ;  $p < .01$ ); Services (H3:  $\beta = .244$ ;  $p < .01$ ), Generic entertainment (H2:  $\beta = .109$ ;  $p < .01$ ), Festival image (H5:  $\beta = .109$ ;  $p < .05$ ) and Music (H1:  $\beta = .092$ ;  $p < .05$ ). Added value is influenced most by engagement, followed by services, other entertainment, festival image and finally music.

## 6.0 Discussion and Implications

Regression analysis was used to predict the influence of festivalgoer characteristics on the importance of experiential attributes, to the importance of festival added value. The results revealed a direct relationship between all five of the experiential dimensions: engagement, services, generic entertainment, festival image and music. These results demonstrate and confirm the indications made by previous studies such as Baker and Crompton (2000), Peattie and Peattie (1996), Wu and Ai (2016) and Yoon, Lee and Lee (2010).

### *6.1 Importance of experience attributes and added value.*

The strongest relationship revealed is between engagement and added value. This reflects the findings made by Fleming and Asplund (2007), Kim, Duncan and Chung (2015), and Hudson et al. (2015) on the importance of engagement and its relationship to consumer experiences, satisfaction and future behavior, however this study demonstrates that it has a direct relationship with the festival's added value. These findings suggest that festivalgoers who place high importance on engagement, influences the importance placed on added value aspects of the festival. It can be said then that festivalgoers who are engaged with a music festival are more likely to desire and want more from the festival experience for example through upgrades, personalized experiences or souvenirs than the typical offering of music, entertainment and services such as comfort amenities.

Similarly, the importance of services to festivalgoers also is revealed here to have a direct, positive relationship to the importance of added value. Whilst consistent to existing literature on the importance of services to the festival experience (Tanford and Jung 2017; Wan and Chan 2013; Yoon et al. 2010), this study demonstrates the relationship between services and added value. Specifically finding that festivalgoers who place higher importance on services, tend to also place higher importance on added value.

At the same time, festivalgoers who place high importance on generic entertainment features at a music festival also rate the importance of added value aspects of the festival to be higher. Whilst similar research has demonstrated the importance of entertainment to the overall experience (Brown and Sharpley 2019; Wu and Ai 2016), this study shows that there is also a positive relationship between generic entertainment and added value.

Another significant finding is the influence of festival image on added value. Indicating the importance of festival image on the festival experience (Tasci 2016; Wong et al. 2015), this research shows that festivalgoers heightened importance of image and branding of the festival directly influences the importance of added value. This suggests that, in comparison to festivalgoers who are less concerned about the perceived image of the festival, those who place more importance on this expect more in terms of festival 'extras', surprises, personalised treatment and souvenirs. Perhaps then it can be deduced that the festival image may induce higher expectations from those festivalgoers who have carefully chosen which music festival to attend. In other words, the reputation of the festival influences the demands of the festivalgoer.

The importance of music to the festival experience is also demonstrated to have a positive and direct influence on the importance of added value. However, the strength of this relationship is weaker in comparison to the other aspects of the festival. Whilst all five hypotheses were confirmed, an interesting and significant finding is the strength of the relationships revealed. That is, music and festival image have a weaker relationship in comparison to engagement and service. As music is the core activity and often primary motivation for attendance (as found here), perhaps the desire for added value is reduced due to visitor needs being met already by simply attending the festival. Alternatively, festivalgoers that want high engagement at the festival may require more added value to sustain their engagement, over and above the core

festival entertainment (music). In any case, this reveals the strength of the relationship between attributes and added value at music festivals.

It can be deduced, then, that festivalgoers who place higher value on these aspects of the festival, subsequently want more added value in comparison to other festivalgoers. Perhaps these festivalgoers have higher expectations of the festival, or are simply harder to please or more critical than others, but in either case this indicates that festival organisers should concentrate on these aspects of the festival if they wish to improve the overall experience for festivalgoers.

### *6.2 Festivalgoer characteristics and the importance of experience*

Interesting findings were also revealed when examining the independent variables as all characteristics have a significant relationship to factors of the festival experience. Examining these more closely revealed that for frequency of attendance at UK music festivals, those who attend most frequently (10+) generally regard experience attributes to be least important in comparison to less frequent attendees. Interestingly, however, the alcohol and drug consumption at music festivals increases in importance as attendance frequency increases, which confirms Spracklen's (2018) suggestion that alcohol and drugs are widely used (and even celebrated) in pop, rock and metal 'scenes' such as music festivals. However, this research demonstrates that this is more apparent amongst more regular festivalgoers. Whilst Crompton and Love (1995) and Scott (1995) have not found many differences in relation to first time and repeat visitors' experience evaluations, this research supports Lee and Beeler's (2006), Lee, Lee and Yoon (2009) and Mohr et al. (1993) findings showing higher importance of experiential dimensions for first time attendees. Perhaps new festivalgoers' value these more as they don't know what to expect and are concerned about their needs being met in such a new experience, however further

research is required to explore this. This study contributes further to knowledge by revealing the relationship between frequency of attendance at UK music festivals and added value.

The findings also provide an original contribution in revealing the relationship between preferred music genre and added value. Results show that generally, those who prefer pop music place higher importance on most experiential dimensions. However, those who prefer rock music value the sense of community more than other genre's, and place higher importance on engagement and music attributes. This contrasts the findings of Yolal et al. (2012), but supports Perkins (2012) findings on rock and metals fans' engagement, and also Wilks' (2011) research on the positive relationship between feeling accepted into the festival music genre cognoscenti and the overall festival experience. The findings also support Lim et al. (2008) findings, in that those who prefer pop or dance music place higher importance on drinking alcohol and consuming drugs at the music festival. These findings confirm that preferred music genre influences what festivalgoers want in their experience and indicates that festival organisers may focus their management on specific areas of the experience dependent on their audience.

Finally, this research also explores the relationship between festival motivation and added value. Unsurprisingly, the importance of music experience attributes are most important to those who attend primarily for the music, whilst entertainment is of greater importance to those who attend for enjoyment and social reasons. This confirms Smith and Costello's (2009) suggestion that primary motivational factors will have a direct relationship to the importance of those specific associated attributes within the festival experience. Interestingly, support services are more important to those who attend for the music or social reasons.

### *6.3 Managerial implications*

This research provides several managerial implications. It produces pertinent information to festival organisers that can consequently inform and guide their operational and strategic management. These findings show which areas of the music festival are most important to festivalgoers, whilst also demonstrating this in relation to how frequent the festivalgoer is, their preferred music genre, and their motivation for attendance. Thus, the research enables festival organisers to more efficiently target their efforts towards specific areas of the festival that are most important to their typical (or targeted) audience. In doing so, this may improve the quality of the festivalgoers' experience, increasing satisfaction and preferred future behaviour. For example, a music festival whose audience consists mainly of those who prefer rock music, may invest more in ways to engage with their attendees. Whilst music festivals that attract a lot of first-time attendees may focus instead on access and availability of support services and comfort amenities.

Furthermore, festival organisers may use this research to strategically inform their advertising and marketing. Marketers may choose to highlight and acknowledge the areas of the festival experience that are identified as most important to their targeted audience to encourage attendance. At the same time, managers can ensure the festival image and branding is consistent in added value aspects of the festival experience, especially when engaging with passionate and frequent festivalgoers.

## **7.0 Conclusion**

The theoretical implications of this research are that it fills a gap in literature and contributes to knowledge through the enhanced understanding of festivalgoers and the importance of experience attributes at UK music festivals. Specifically, it reveals the influence of the importance of experiential dimensions to the importance placed on added value attributes.

More specifically, the importance of engagement, services, generic entertainment, festival image and music are revealed to influence the importance of added value. The nature and strength of the relationship between importance of experiential attributes and added value is also determined. Engagement has the strongest relationship to added value, followed by services, generic entertainment, festival image and lastly music. With each festival experience dimension exists a positive and direct relationship to the importance of added value. This research suggests that festivalgoers who place significant importance on these aspects of the festival experience, also expect and want more added value.

The results further fill a gap in literature by examining the influence of festivalgoer's psychographic and behavioural characteristics on the importance of added value, providing practical implications. These findings enable festival organisers to better understand their targeted or typical festivalgoer. As such, the main significance of this study is that it provides information that allows festival organisers to strategically manage the festival experience dependent on who their festivalgoers are. They may also use this research to maximise their success through targeted marketing to increase sales and improve profit margins. Furthermore, these efforts will improve the overall experience for festivalgoers. Finally, understanding what festivalgoers want and how this may influence their experience contributes to festival industry research.

However, there are limitations to this research that should also be noted. Firstly, the use of an online survey is standardised, lacking personalisation, and as such limits the depth of responses with little ability for clarification. Instead, qualitative research may provide a deeper understanding of some of the results revealed here. As the survey was disseminated online, this may also bias the socio-demographic and psychographic characteristics of the sample as it is

limited to an online population. Sharing of the survey also occurred on the researcher's social media platforms. As a consequence, this may have influenced the interests and socio-demographic makeup of the sample, although the KMO, Cronbach Alpha and X2 confirms the validity and reliability of the research. Moreover, the various levels of involvement and engagement of festivalgoers at festivals may result to the formulation of different perspectives. Therefore, any interpretation and generalisability attempt should be made with caution. Finally, there are other festivalgoer characteristics that may influence these results that have not been included such as age (Formica and Uysal 1995), gender (Pegg and Patterson 2010), education, occupation or annual income (Brown and Sharpley 2019).

This research also identifies areas for further study. More research is required to better understand the influence of psychographic and behavioural characteristics on the festival experience, and as such, using qualitative research methods, or a mixed method approach may strengthen the research. Further perspectives may also add to this body of knowledge by exploring the perceptions of other stakeholders such as festival organisers themselves. This research could also be replicated in other countries for cultural and cross examination, and also in other types of festivals and events to strengthen the practical and theoretical implications. It is also considered that further research should be undertaken to more specifically explore the influence of primary motivations on attributes of the festival experience, whilst further analysis and discernment of the festival image and the image of musicians at the festival may provide deeper insight and implications. Finally, a comparative study between experiences at festivals and concerts could reveal more strategic implications for managers to maximise ticket sales and guest satisfaction.

## 8.0 References

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**Table 1: Characteristics of survey respondents**

Characteristic	N	Percent
<b>Frequency of Festival Attendance</b>		
1	50	8.5
2-4	141	24.1
5-9	126	21.5
10+	269	45.9
<b>Festival Motivation</b>		
Music related attributes such as a specific artist or music genre	197	33.6
Social aspects and spending time with other people	191	32.6
Opportunities for new and different experiences	98	16.7
Enjoyment and fun	100	17.1
<b>Preferred Music Genre</b>		
Rock	388	66.2
Pop	91	15.5
Dance	61	10.4
Other	46	7.8

**Table 2. Analysis of festival attribute items and festivalgoer characteristics.**

Statement	Mean	Std. dev	Frequency of attendance Sig. <sup>a</sup>	Motivation Sig. <sup>a</sup>	Preferred Music Genre Sig. <sup>a</sup>
<i>Thinking about what is important to you in your pre-festival experience, please rate the following:</i>					
Communication/ engagement with festival	3.36	.998	.629	.572	.089
Ease of the booking process	3.63	1.050	<b>.000</b>	.431	.069
How the website works	3.36	1.135	<b>.008</b>	.655	<b>.028</b>
The festival image and branding	2.74	1.131	<b>.000</b>	.722	<b>.008</b>
Where the location of the festival is	3.28	1.138	.155	.103	.060
Trust in festival (based on previous experience)	3.80	.919	.067	.681	.502
Faith in festival (based on reviews/recommendations)	3.67	.927	.208	.078	.346
The line up	3.91	1.009	<b>.000</b>	<b>.000</b>	<b>.009</b>
The cost or value for money	3.59	1.014	<b>.005</b>	.166	.707
<i>Thinking about your experience during the festival, please rate the importance of the following:</i>					
Access & availability of facilities & comfort amenities	3.77	.920	<b>.005</b>	<b>.006</b>	.375
Quality of facilities & comfort amenities	3.60	.960	.068	<b>.012</b>	.760
Variety of food and beverages available	3.47	.954	.178	.335	.630
Quality of food and beverages	3.62	.932	.223	.061	.241
Variety of things to see/do/experience	3.64	.996	.850	<b>.006</b>	<b>.024</b>
Quality of other entertainment/activities	3.44	1.071	.706	<b>.000</b>	<b>.004</b>
Sound and/or lighting quality	4.14	.839	.337	<b>.024</b>	.819
Music & performance quality	4.46	.645	.289	<b>.014</b>	.236
Souvenirs	2.00	1.060	.148	.919	<b>.036</b>
Cleanliness	3.35	1.054	<b>.044</b>	.418	<b>.025</b>
Have access to VIP and/or Upgrades	1.87	1.149	<b>.000</b>	.280	<b>.047</b>
Friendliness of staff/vendors	3.68	0.863	.467	.578	.051
Professionalism of staff/vendors	3.70	.874	.680	.358	.197
Personalised experience	3.06	1.128	.871	.847	.465
The festival has improved each year	3.33	.989	.776	.260	.836
Communication/engagement with the festival	3.31	.991	.695	.140	.809
Visual appearance of the festival	3.48	.889	.161	.461	<b>.000</b>
Atmosphere	4.47	.616	.490	.229	.712
Layout of the site	3.83	.891	.257	.284	.153
Programming/schedule	3.88	.837	.215	<b>.013</b>	<b>.001</b>
Signage/direction/information services	3.56	.927	<b>.008</b>	.645	.761
To have a 'commercial' experience	1.70	.948	<b>.000</b>	.897	<b>.000</b>
Traffic control	3.32	1.097	.336	.124	.070
Crowd control	3.69	1.043	<b>.003</b>	<b>.018</b>	<b>.006</b>
Sense of community/belonging	3.58	1.004	.115	<b>.000</b>	.082
That I will have a memorable experience	4.31	.716	<b>.031</b>	.198	.426
That I will have a unique experience	3.66	1.058	.113	.775	.180
I feel valued/respected by the festival	3.69	1.003	.174	.097	.159
I will be surprised	3.21	1.122	.347	.524	<b>.001</b>
The festival will feel familiar	3.07	1.119	.275	.293	.693
I feel safe & secure	4.13	.868	.068	.109	<b>.030</b>
Socialising	3.98	.890	.186	.092	.932
Drinking alcohol and/or taking drugs	3.12	1.228	<b>.035</b>	<b>.001</b>	.129
Weather	3.26	1.120	<b>.007</b>	.617	<b>.008</b>
<i>Thinking about what is important to you in your post-festival experience, please rate the following:</i>					
(Post-Festival experience) Communication via social media with or about the festival and your experience	2.83	1.195	.429	.320	<b>.000</b>
(Post-Festival experience) The opportunity to feedback via any other means about your positive or negative festival experience	3.13	1.197	.640	.353	<b>.001</b>
(Post-Festival experience) The festival cares about my repeat custom	3.44	1.158	<b>.028</b>	.111	<b>.006</b>

<sup>a</sup> The values shown in bold indicate a statistical significance at the 0.05 level of confidence

**Table 3. Loadings produced by factor analysis**

<b>Statement</b>	<b>Reliability Coefficient</b>	<b>Total rotation sums of squared loadings</b>	<b>% of total variance explained</b>	<b>Factor Loadings</b>
<b>Music</b>	0.753	3.737	8.125	
(Pre-) Line up				.644
(Pre-) Value				.490
Quality of sound & lighting				.562
Quality of music & performance				.659
Site layout				.519
Programming & schedule				.569
<b>Other Entertainment</b>	0.780	4.263	9.268	
Variety of things to do				.614
Quality of other entertainment & activities				.605
Atmosphere				.607
Memorable experience				.555
Unique experience				.595
Surprised				.621
Socialising				.558
Alcohol & Drugs				.495
<b>Services</b>	0.874	4.440	9.652	
Access & availability of facilities & comfort amenities				.577
Quality of facilities & comfort amenities				.655
Variety of food and beverages				.743
Quality of food and beverages				.726
Cleanliness				.611
Signage & information services				.428
Traffic control				.489
Crowd control				.448
<b>Engagement</b>	0.876	5.365	11.663	
Friendliness of Staff				.466
Professionalism of Staff				.527
Festival Improvement				.502
Communication & Engagement				.638
Sense of Community/Belonging				.438
Valued and respected by Festival				.546
Festival feels familiar				.494
Feel safe & secure				.470
(Post-) Social Media communication				.666
(Post-) Opportunity to Feedback				.744
(Post-) Festival cares about my repeat custom				.705
<b>Festival Image</b>	0.722	2.626	5.710	
(Pre-) Communication & engagement				.554
(Pre-) Booking process				.507
(Pre-) Website				.530
(Pre-) Branding				.596
(Pre-) Faith				.567
<b>Added Value</b>	0.682	2.921	6.350	
Souvenirs				.517
VIP & Upgrades				.580
Personalised Experience				.408
Commercial Experience				.696
Weather				.520