

**THE INFLUENCE OF MUSIC FESTIVAL EXPERIENCE ON
DESTINATION IMAGE AND FESTIVAL IMAGE**

by

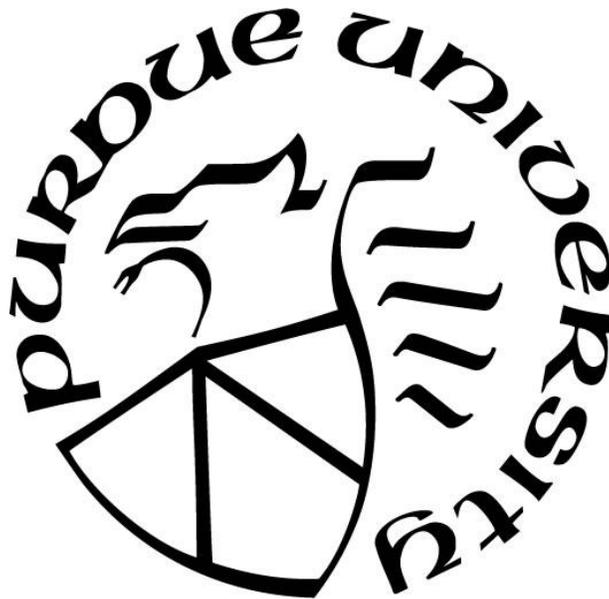
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Dedication

To my amazing wife without whom this would not have been possible.

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“Once in a while you get shown the light, in the strangest of places if you look at it right” –

R.Hunter

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ABSTRACT

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Title: The Influence of Music Festival Experience on Destination Image and Festival Image.

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The purpose of this study is to explore how attending a blues music festival can influence an attendee's image of the destination, the image of the festival and their intention to return. Predicting attendee behavior intentions have been a constant focus of academics and festival organizers. It has been shown that the festival environment (venue and facilities) are influential, that positive interactions with festival staff and vendors affect attendee satisfaction and depending on the study the aspect surrounding the musical performance can influence future behavior. This study has incorporated an area previously found to be important to attendee satisfaction but so far has not been studied with the other aspects of how a festival performs. This study investigated the influence of those four factors (venue, services, core product and safety) on attendees' perception of their satisfaction with the festival and the subsequent influence on their image of the destination and festival.

Analysis was conducted utilizing exploratory factor analysis (EFA), confirmatory factor analysis (CFA), regression, and analysis of variance (ANOVA). Findings indicated that attendees who were satisfied with the festival experience, had a positive relationship with their image of the destination and the festival, and were more likely to return in each of the three scenarios. The study is the first in the festival context to test the aspect of safety with the other three previously examined festival performance factors on attendees' satisfaction, image perceptions and return intention. This study shows that future studies should include a more complex safety factor in festival research. Implications, limitations, and recommendations for future studies are also discussed.

CHAPTER 1 INTRODUCTION

This study investigated how the experience of attending a music festival would influence an attendees' perceived destination image, perceived festival image and return intentions. Festivals bring people together to celebrate cultural values and engage publicly (Getz, 2010). Festivals influence and exist at personal, social, economic and cultural levels (Getz, 2010). As a common medium of celebration, festivals are usually associated with and characterized by specific themes that may celebrate a specific region, music genre, food, drink, film, or culture (Getz, 2007). This study examined two music festivals in the greater Chicago metropolitan area.

The research topic for this thesis is timely and relevant. This study aims to contribute to the academic domain by further developing the theories of how the festival experience and the elements within contribute to a destination's image, the festival's image, and the attendees' return intention. This study expands the safety element of the festival experience, which was previously marginalized in other studies as a section of other experience elements.

Return intention was examined in three parts, the intention to return to the festival, the intention to visit a similar festival, and the intention to return to the destination when there is no festival to attend. Discussion of the theories of destination image, festival image, return intention, and the performance of the festival, along with the findings of this study, will enable contributions to be made to host destinations and festival organizations on what influences attendees' satisfaction, perceptions and intentions.

Significance of the Study

Although festivals are well-researched, knowledge gaps still exist. This study fills gaps in areas such as how the festival experience can influence the image of a destination (Boo & Busser, 2005). More directly, by using the combination of venue, service, safety, and core product as the festival experience

provided a fresh perspective. The role of safety within the festival performance, although it has been noted as being essential in the satisfaction of the attendees (Mensah, 2013; Tangit, Kibat, & Adanan, 2016), little has been done to examine it more in-depth. Research studies, by nature, are limited in the scope and breadth that they can encapsulate the festival experience for attendees. Furthermore, this study adds to the research paradigm of the depth to which return intention is measured in relation to the festival experience.

Music Festivals

In 2014, in the United States alone, there were over 800 music festivals; those festivals had over 32 million people attending at least one of them (Nielsen, 2015). Music festivals are among the largest type of festivals held in the world (Gibson & Connell, 2015). For this study, music festivals were chosen for their ability to draw attendees, and the ability to influence image and return intention. Expansion of the knowledge base on how attending a music festival can influence an attendee is the base of the study. Previous studies have shown that a music festival's performance in the areas of the core product, the services they provide, the venue itself, and the attendees' perception of safety are influential to an attendees' satisfaction (Baker & Crompton, 2000; O'Neill, Getz & Carlsen, 1999; Mensah, 2013; Tkaczynski & Stokes, 2010; Tkaczynski, 2013). However, previous studies did not combine those elements with a measurement of destination image, festival image and return intention. This is another gap where this study aims to contribute to the academic domain.

Blues Music Festival

Music festivals have the distinct ability to bring forth cultural awareness and the history of the local area (Gibson & Connell, 2005). In the case of blues music festivals, this has been shown as not only bringing forth an awareness, but also being credited to reviving and preserving the blues (King, 2004). Along with the revival, it was noted that organizers and communities need to be mindful of not

altering or “repackaging” themselves to attract visitors from outside of the community (King, 2004). Among the music festival types, blues festivals are unique. Blues music festivals are seen by many organizers and blues societies as a platform to honor and recognize blues performers (King, 2004).

One limitation of previous studies examining blues music festivals is that previous literature revolved around the Mississippi Delta region. If it was not concentrated in the Mississippi Delta region, then the festivals examined were mixed-genre festivals such as jazz and blues festivals. Along with a relative absence of literature focused on blues festival attendees, this study will help fill one more gap within the literature by expanding the musical genres examined and the attendees that frequent them.

Therefore, this study focused on the attendees of two blues festivals in the Greater Chicago metropolitan region. The first festival was the Chicago Blues Festival and the other was the Broad Street Blues and BBQ Festival. The greater Chicago area was chosen for its deep roots in blues music history and the plethora of free blues festivals held in the area each year. The Chicago Blues are rooted as an evolution of the Mississippi Delta Blues, after Muddy Waters left the Delta to come to Chicago, followed closely by other notable musicians, and developed the electric-based blues (King, 2004). This expansion from another famous blues region will help further the understanding of the blues festival attendees.

Conceptual Framework

This study examines how the festival experience is perceived, in the areas of the core product (items related to the music performance), the venue (such as seating, facilities, etc.), the services (staff, vendors, information, etc.), and the perception of the attendees’ own safety (security personnel, medical personnel, physical harm, etc.). These elements will be measured based on the attendee satisfaction with the festival experience and how that influences attendees’ perceived image of the

destination and festival, as well as the attendees' intention to return. Theories of destination image, festival image and return intention highlight a music festival's ability to attract visitors to an area, which helps shape the attendees' perception of the destination, and the influence their perception of the festival subsequently affects return intention.

Research Approach

This research study answers the research questions by utilizing quantitative analysis methods. The data were analyzed to ensure that the factors of festival performance previously developed were upheld, to examine how those factors influenced attendees' satisfaction, and the subsequent impact on destination image, festival image and return intention. Participants in the study were chosen at two music festivals in the greater Chicago area. Blues music festivals were chosen based on the history of blues music with the Chicago area, and the active marketing from the city of Chicago being called the "Home of the Blues".

Research Question and Hypothesis

The objectives for this study are to examine the influence attending a music festival has on an attendees' perception of the destination and that of the festival, and their intention to return to the destination, the same festival, or another festival. This study aims to provide insights for destinations on the influence that music festivals can have on their destination and the festivals held there.

Therefore, the research questions for this study are listed below with their corresponding hypotheses:

RQ1: How is attendee satisfaction influenced by their experiences at a blues festival?

H1: The services of a music festival will positively influence attendee satisfaction.

H2: The core product of a music festival will positively influence attendee satisfaction.

H3: The venue of a music festival will positively influence attendee satisfaction.

H4: The safety perception of a music festival will positively influence attendee satisfaction.

RQ2: How does attendee satisfaction with their festival experience influence their image of the host destination?

H5: The satisfaction with the festival experience will positively influence destination image

RQ3: How does attendee satisfaction with their festival experience influence their image of the festival they attended?

H6: The satisfaction with the festival experience will positively influence festival image

RQ4: How does attendee satisfaction with the festival experience impact their intention to return to the destination, the same festival, or other festivals in the area?

H7a: Satisfaction with the festival experience will positively influence return intention to the same festival

H7b: Destination image will positively influence return intention to the same festival

H7c: Festival image will positively influence return intention to the same festival

H8a: Satisfaction will positively influence return intention to a different music festival

H8b: Destination image will positively influence return intention to a different music festival

H8c: Festival image will positively influence return intention to a different music festival

H9a: Satisfaction will positively influence return intention to the destination for reasons other than a music festival

H9b: Destination Image will positively influence return intention to the destination for reasons other than a music festival

H9c: Festival Image will positively influence return intention to the destination for reasons other than a music festival

H10: Positive Satisfaction, Destination Image, and Festival Image will positively influence Return Intention

Definitions

Destination Image: “the sum of beliefs, ideas, and impressions that a person has of a destination” (Crompton, 1979, pg 18).

Festival Image: sum of beliefs, attitudes, and impressions towards a festival. (Barich & Kotler, 1990).

Festival: A public event that celebrates a specific theme in a specific region or area with several activities (Getz, 1991).

Festival Performance: This study explains festival performance as the components of core product, venue, services and safety.

Safety – In this study, safety will focus on the perception of the attendee feeling free from potential bodily harm, loss of personal property, and criminal acts.

Intention: an individual’s intention to perform a given behavior (Ajzen, 1991). In this study it is in relation to returning to the festival, a similar festival, or the destination for other reasons.

Music Festival: A festival where music is the core product (Thrane, 2002).

Overall Satisfaction: Satisfaction was operationalized as overall satisfaction, since it is based on the festival in relation to performance of the attributes that are under the providers control.

Tourist Satisfaction: the quality of experience, as well as the emotional state of mind after the experience (Baker & Crompton, 2000).

Dissertation Structure

This study is divided into five chapters. Chapter 1 introduced the topic and justified its study. The research setting was explained, and the theoretical concepts were highlighted. In Chapter 2, a full review of the literature in relation to festivals, music festivals, festival performance, loyalty, image, and satisfaction is presented. The theoretical framework of festival performance, image, and return intention is given in Chapter 2.

Chapter 3 explores the methodological design. The participants of the study, the methods used for data collection, and data analysis are described. Furthermore, attendee demographics, response rates, and research procedures are further presented. In Chapter 4, the results of the data collected are further examined; the results of the factor analysis, descriptive data, and hypothesis testing.

Chapter 5 is the discussion of the finding, the implications, limitations, and assessment of how the analyzed data answers the research question. It also addresses the implications for contributions to the academic domain and practical applications for destinations and festival organizers. The limitations of this study are acknowledged, and further recommendations for future research are made.

CHAPTER 2 LITERATURE REVIEW

This chapter reviews the literature of key concepts pertaining to the research questions. The conceptual framework of the attendees' perception of the festival's performance will be examined in relation to return intention, destination image, satisfaction, and festival image. The literature review demonstrates the need to answer the following research questions:

- *How is attendee satisfaction influenced by their experiences at a blues festival?*
- *How does attendee satisfaction with their festival experience influence their image of the host destination?*
- *How does attendee satisfaction with their festival experience influence their image of the festival they attended?*
- *How does attendee satisfaction with the festival experience impact their intention to return to the destination, the same festival, or other festivals in the area?*

Festival and Events

Events are important in tourism as they have increasingly become a key component to a destination's competitiveness (Getz, 2007). When examining event tourism, events are commonly thought of as planned occasions that are created for a purpose, events were once the product of individuals or community initiatives and more recently has become the product of professionals and entrepreneurs (Getz, 2016). There are four main categories of planned events within tourism: business events, sports, entertainment, and the focus of this study, festivals (Getz & Page, 2016).

Festivals

Festivals have been defined by Getz (1991) as public events that celebrate a specific theme in a specific region or area with several activities. Getz (1991) also suggested that festivals have the following characteristics: they have a theme (music, film, art, cultural, etc.) (Kim, Uysal, & Chen, 2001; Picard & Robinson, 2006); they occur on a regular basis (e.g., annually, seasonally) (Kim, Uysal, & Chen, 2001; Picard & Robinson, 2006); they are constrained by specified start and end dates; they do not have permanent structures of their own; there is a planned set of activities; and they occur within the same geographical area. Festivals offer a unique setting for tourists to experience the culture of a destination that may be vastly different from their own (Li & Wood, 2016; Saleh & Ryan, 1993).

Festivals can be categorized based on their dominant theme or core product (Getz, 2010; Thrane, 2002). For instance, under the umbrella of cultural festivals there can be several themes; based on a review of the literature, these have been categorized as: Music (Woodstock, Bonnaroo, Coachella, etc.); Arts (The Venice Biennial); Film (Sundance, Cannes, etc.); Food/Wine (Taste of Chicago); Religious (Holi “Color Festival,” Day of the Dead, Easter, etc.); and other festivals (Baby Jumping Festival). Within each of these categories there may be elements of the core product of the other types of festivals. For instance, art festivals often incorporate both food and music (Getz, 1991). Music festivals such as the New Orleans Jazz and Heritage festival include the arts, food, film, and historical elements (Regis & Walton, 2008). However, when it comes to defining a festival as a music, art, or any other type of festival, the main determinate is the core product (Bowen & Daniels, 2005).

Festivals have been shown to impact a destination in terms of tourists and economic benefits (Getz, 2007). Economic benefits can come from attracting investors into the local community and region by drawing tourists to a region, which in turn brings new money to the region, and by bringing in tourist dollars, new jobs can be created (Crompton & McKay, 1997; Thrane 2002). Festivals have long been used to help reduce the seasonality of tourism in a destination (Getz, 1997). Hosting a

festival has been shown to increase the awareness of the host destination for attendees, as well as to increase local residents' civic pride and community solidarity (Langen & Garcia, 2009). An indirect effect of drawing tourists to a destination include increased spending in the area, which can lead to additional income for the residents; this in turn leads to their increased spending and the further development of the tourism industry (hotels, restaurants, etc.) (Miller, 2007).

Festival Attendees

Over 32 million people attended a festival in the United State alone in 2014 (Nielsen, 2015). Studies have shown that there are both differences and similarities in attendee demographics based on music genre (Oakes, 2003, 2010). Age, education, and income level have been shown to vary based on the musical genre of the festival. A study on a blues festival in Turkey showed that respondents were highly educated (over 77% had a university degree) and most of them were male (Özdemir Bayrak, 2011). At an Arkansas festival, the demographics of those who responded showed that many of them only achieved a high school diploma (57.6%), while the majority were also male, and that the typical respondent was under the age of 50 (Way & Robertson, 2013). These prior studies each noted the importance of conducting further research at other festivals in different areas to help refine the generalizability of the data.

Festival Research Threads

Festivals have been examined from the viewpoints of place marketing, urban development, social change, consumer behavior, and tourism, among others (Formica & Uysal, 1998; Lee, Petrick, & Crompton, 2007; Matheson, 2008; Prentice & Andersen, 2003; Quinn, 2006; Saleh & Ryan, 1993). In 2010, Getz conducted a comprehensive review of the nature and scope of festival research; from that he surmised that there were three distinct discourses regarding festival research: impact of festivals on society and culture, festival tourism, and festival management.

Previously, studies examining the impact on the society and culture have focused on topics such as the relationship between locals and tourists, the rituals of festivals, and the overall meaning of festivals and their impacts (Getz, 2010, Van Winkle & Woosnam, 2014; Vestrum, 2014; Whitford & Ruhanen, 2013). For example, Van Winkle & Woosnam (2014) noted that individuals who possess a sense of community are better suited to perceive the potential impacts from a festival. Those individuals could help the festival organizers mitigate any potential issues before they occur (Van Winkle & Woosnam, 2014).

Festival management researchers have focused on numerous areas, including planning and management, outcomes, marketing, operations, feasibility, and sustainability (Edwards, 2012; Getz, Andersson & Carlsen, 2010; Larson, 2002). Edwards (2012) examined how a region positioned itself as a music destination built around the success of their long-running festival.

Festival tourism research encompasses a wide variety of subjects, such as motivation, satisfaction, return intention, experience, festival environment, and behavioral intentions (Grappi & Montanaria, 2011; Lee, Kyle, & Scott, 2012; Mason & Paggiaro, 2012;). One study found that a positive experience at a festival led the attendee to “develop a moderate level of emotional attachment to the host destination” (Lee, Kyle, & Scott, 2012).

One subset research area that has drawn considerable attention is tourist motivation, which has been researched extensively in the festival and event tourism area (Backman, Backman, Uysal, & Sunshine, 1995; Baez & Devesa, 2014; Crompton & McKay, 1997; Formica & Murrmann, 1998; Getz & Cheyne, 2002; Gibson, 2004; Lee & Kyle, 2014; Lee, Lee & Wicks, 2004; Mohr, Backman, Gahan, & Backman, 1993). Motivation research commonly comprised of topics such as demand, non-attendance, social identity, segmentation, decision-making, and attendance (Getz, 2010). Festival motivation has been a popular segment of research with review articles being published every couple of years (Getz, 2010; Lee & Kyle, 2014; Lee, Lee, & Wicks, 2004; Li & Petrick, 2005; Wooten &

Norman, 2007). However, despite the expansive research on motivation, little has been done to determine how the experiences at festivals shaped future behaviors in relation to the festival, the destination itself, and similar festivals.

Music Festivals

Musical performances are a common element of many types of festivals; when music is the dominant theme of a festival, it is deemed a music festival (Thrane, 2002). Music festivals are unique in that they are capable of drawing in visitors from a wide range of demographics (Bowen & Daniels, 2005; Wynn, 2015). In the United States in 2014 there were over 800 music festivals, with over 32 million people attending at least one of them (Nielsen, 2015). The swift growth of music festivals is seen as a cultural and touristic phenomenon (Lashua, Spracklen, & Long, 2014). This growth has been an ongoing occurrence in tourism (Frey, 1994; Wynn, 2015). Music festivals have become so important to tourism that sometimes the music itself becomes the primary reason for praising a destination (Gibson & Connell, 2005).

The growth of music festivals has brought a growth in research studies focused on music festivals. Areas examined include but are not limited to place marketing (Alonso-Vasquez et al., 2018), the festival experience (Semrad & Rivera, 2018), authenticity vs. commercialization (Mulcahy et al., 2019), self-identity (Gibson & Connell, 2012), music festival impact on social and economic benefits (Gursoy, Kim, & Uysal, 2004; Wood, Robinson, & Thomas, 2006), music festival tourism (Gibson & Connell, 2005), motivation (Bowen & Daniels, 2005), and the festival's service performance (Tkaczynski & Stokes, 2010; Thrane, 2002).

Music festivals can be categorized based on their core music genre. Many music festivals will incorporate a wide range of performers covering different styles and a variety of music, which help them appeal to a broad audience (Bowen & Daniels, 2005). This can make categorizing the festival

more difficult when trying to determine genre. Some of the music festivals that have been examined produced a wide range of music styles that the festivals were classified, such as jazz, blues, pop, electronic dance music, chamber music, and multigenre, to name a few. A festival's association with a city can influence the festival's marketability, as well as its authenticity, if the city has a history with the music genre.

Blues Festivals

Blues music is a popular theme for festivals around the world, from Turkey (Tanford & Jung, 2017), to Australia (Tkaczynski & Stokes, 2010), to countless other countries and destinations. It is the universal nature of the music that makes it more palatable to such a diverse audience. Born in the Mississippi Delta and electrified in Chicago, blues-dedicated music festivals are an underrepresented segment of the research population (Gardner, 2005). The Chicago Blues were born from the Great Migration, when black families moved away from the oppressive south along the Mississippi River and eventually found their way to locations such as Chicago. Blues legends such as Muddy Waters, Buddy Guy, and Freddy King called Chicago their home. The history and background of the blues in Chicago is what truly enriches the choice of festivals to be examined in the Chicago metropolitan area.

Part of the marketing that Chicago uses is by labeling itself as the "home of the blues" (Baldwin, 2015; Gardner, 2005). This is bolstered by the City's marketing at the Chicago Blues Festival, being known as the "Home of the Blues" as well as travel magazines such as *Lufthansa Magazine* (2016). Attendees of Chicago-area blues festivals travel from far and wide to the city to encounter what is to be an "authentic" blues experience. Grazian (2003) notes that authenticity can be when a place or event can produce a certain look, sound, and feel or the natural and effortlessness in the performers' ability to sell the authenticity. Part of the authenticity for the Chicago area is that it is home to the world's biggest free blues festival (cityofchicago.org) and has been credited with keeping Chicago's image as a blues destination alive (Raussert & Seeliger, 2016). A multitude of blues

festivals, clubs, and music can be found regularly throughout the greater Chicago metropolitan area. Countless publications, websites, and Facebook pages are dedicated to blues music in the Chicago area. Despite Chicago's connection to the blues, in comparison to New Orleans, Memphis, and St Louis, Chicago has done very little to capitalize on that rich blues history outside of the Chicago Blues Festival (Crains, 2017).

For this study, the blues music festivals were chosen based on the fact the study was occurring in the greater Chicago metropolitan area. The Chicago Blues Festival and the Broad Street Blues and BBQ Fest were two festivals occurring in the chosen area; the latter took place in the northwest region of Indiana in the town of Griffith. Both festivals showcased a wide variety of blues-style music and had talent with deep roots in the Chicago-style blues. The experiences at these festivals will be examined by the attendees' perception of their satisfaction with the experience, their image of the destination and festival, and their intention to return. These areas will be explored further in the following sections.

Music Festival Experience

The music festival experience is unique to each attendee; as such, it is important to define and limit the scope of what will be examined. For this study, the music festival experience will be measured based on attendees' perception of the quality of the festival's performance in four areas: services, core product, venue, and safety. It is based on the attendees' perceptions of how the festival organizers performance in those four areas in which attendee satisfaction with the festival will be explored. Items such as the festival's characteristics, entertainment features, amenities, and staff will be examined in this study.

The festival experience provided to the attendees has been previously measured examining three main areas: services (professionalism), core product (core service), and venue (environment) (Tkaczynski & Stokes, 2010); in this study the attendees' perception of safety will also be examined.

Services

Services are often viewed as the intangible aspects of the music festival experience and includes items such as the vendors, staff, food and beverage options, and accuracy of information. It has been shown previously that the performance of those service items influenced attendee satisfaction (Baker & Crompton, 2000; Lee & Beller, 2007; Yuan & Jang, 2008). Those researchers noted that it is imperative to examine not just how great the music is, but everything included in the festival and how it influences the attendees' perceptions.

Core Product

The core product of the festival experience revolves around the reason the festival is happening. In the case of music festivals, it is around the musical performances. Thus, items such as the quality of the performers, equipment, sound, and visual aspects are explored. Previous studies have shown that the core product of an experience influences satisfaction (Baker & Crompton, 2000; Esu, 2014; Thrane, 2002). In addition, attendee satisfaction was directly related to the quality of the entertainment (Cole & Chancellor, 2009).

Venue

The festival venue (environment) includes the area in which the festival is held; items such as seating, restrooms, cleanliness, visibility, and crowding all play a role in how the venue is viewed. Crompton and Love (1995) found that the venue was the most important aspect to their studies' respondents in influencing their overall satisfaction. The importance of the venue was supported by previous research as well (Baker & Crompton, 2000; Esu, 2014; Tkaczynski & Stokes, 2010).

Safety

Perceived safety has been defined as the measure reflecting tourists' perceptions of the safety of a particular destination, festival, and so forth (Aleshinoye & Woosnam, 2015; Georga & Swart, 2012; Liu, Schroeder & Pennington-Gray, 2016). Aleshinoy and Woosnam (2015) noted that festivals that give the perception of safety to attendees help with their satisfaction with the festival, as well as the appeal of the destination.

Safety has become an important element of the festival experience in recent years. The mass shooting in Las Vegas at a music festival has brought the issue to the forefront and is supported by the limited research previously conducted as to the importance of perceived safety. Tangit, Kibat, and Adanan (2016) examined festival attendees' perceptions of their safety at a festival and found that the highest-ranked concerns were theft risk, overcrowding, fights, and drug abuse. These findings help solidify the need for organizers to be cognizant of these potential issues as the size of the festival grows; taking safety and security seriously can greatly improve a visitor's experience. Park, Daniels, Brayley, and Harmon (2010) found that personal safety was considered to be the most important factor to visitors. The presence of security, feeling safe from acts of aggression and theft risks, and the availability of health and safety personnel were all seen as significant in a study conducted by Alkhadim, Gidado, and Painting (2018).

Research on how perceived safety at a music festival as part of the festival experience to the extent this study examines it has been previously unexplored. The way the core product, venue, services, and safety are categorized as four major components of a festival experience is absent in the literature, as well as the relationship among those constructs and how each one can influence satisfaction, destination image, festival image and return intentions.

Satisfaction

Satisfaction

Tourist satisfaction has been defined as the quality of experience, but it is also the emotional state of mind after the experience (Baker & Crompton, 2000). However, it must be noted that just because a tourist is satisfied with their experience, there is no guarantee of them returning (Dube & Renaghan, 1994). The tourist may have been completely satisfied with their visit and yet may never revisit because they considered the experience as a “once in a lifetime” event that has now been fulfilled (Moutinho, 1987; Zhang et al., 2018). Satisfaction has been studied in several contexts. In the tourism context it is often combined with an examination of return intention and how satisfaction impacts that (Barkasy, 1992). In order for organizations to remain competitive in tourism based situations their focus needs to be on customer satisfaction (Rust, Danaher, & Varki, 2000).

What exactly causes satisfaction in tourists seems to be both situationally dependent as well as determined by individual preferences, leaving each tourist with their own concept of satisfaction (Petrick, 2004). The examination for this study will be in the context of the festival attendees’ satisfaction with their experiences at the festival. In other words, the quality of the festival’s four components of the experience will be examined to determine how they shape attendee satisfaction.

Festival Satisfaction

O’Neill, Getz, and Carlsen (1999) note the importance of understanding the link between destination image, service quality, and loyalty to consumers. Service quality has been explored and cited as a major factor in the satisfaction of a festival (Baker & Crompton, 2000; Cole & Illum, 2006; Crompton & Love, 1995; Thrane, 2002; Wicks & Fesenmaier, 1993). It has been shown that regardless of how well the musical performance at a festival may have been, if the festival attendees experience low-quality services or are handled by incompetent staff, it may very well put the tourists’ future

attendance of the festival in doubt (O'Neill, Getz, and Carlsen, 1999). For festival organizers, achieving tourist satisfaction is critical to being able to better plan and modify service offerings to bring back consumers without the expense of having to actively recruit them.

Some researchers have shown that it is equally important to ensure that the intangible aspects of a festival are taken care of; the atmosphere, performance qualities, and even the uniqueness of the event can influence tourist satisfaction (Baker & Crompton, 2000). While others note that offering a high-quality event and an attractive event program are essential platforms to entice and satisfy festival visitors (O'Neill, Getz, & Carlsen, 1999). Lee and Beeler (2006) and Son and Lee (2011) noted that service quality must also include providing a feeling of safety at the festival, which is in line with the findings of Mensah (2010), who noted that safety was highly rated in an attendees' satisfaction. McDowall (2010) also noted that attendees frequently mentioned they noticed a lack of security as a cause for concern. Considering recent events, security and providing a sense of safety will become more important over time.

If the festival experience elements are done well, it directly influences attendee satisfaction with the festival and is then likely to influence both festival-related spending and to increase the return intention of the attendee (Putsis, 1998).

Based on the above literature, the following research question and hypothesis were proposed.

RQ1: How is attendee satisfaction influenced by their experiences at a blues festival.

H1: The services of a music festival will positively influence attendee satisfaction.

H2: The core product of a music festival will positively influence attendee satisfaction.

H3: The venue of a music festival will positively influence attendee satisfaction.

H4: The safety perception of a music festival will positively influence attendee satisfaction.

Measures of Experience and Satisfaction

To answer the first research question, this study was built on the fundamentals of previous service quality measures including SERVQUAL, SERVPERF, and the festival-specific model, FESTPERF. In previous studies the relationships between service quality, customer satisfaction, and repeat visitation in event settings have been explored (O'Neill, Getz, and Carlsen, 1999). This is important to note that satisfaction with the experience can lead to return intention, which will contribute to the festival and the destination economically.

SERVQUAL

The first major service quality measurement model was developed by Parasuraman, Zeithaml, and Berry (1985) to measure the gap between expectations (predicted) and perceptions of the products and services received (SERVQUAL). Parasuraman et al.'s (1985) initial SERVQUAL model originally consisted of ten main dimensions: Reliability, Responsiveness, Competence, Access, Courtesy, Communication, Credibility, Security, Understanding, and Tangibles. In 1988, Parasuraman et al. condensed these original ten dimensions into five dimensions: three original dimensions Tangibles (physical facilities, equipment, and appearance of personnel), Reliability (performing the promised service), Responsiveness (prompt service and willingness to help), and Assurance (employees' courtesy and competence), and Empathy (caring, individualized attention to the customers); with the final two dimensions assurance and empathy were formed from parts of the remaining seven original dimensions. Within the parameters of these five dimensions, the SERVQUAL instrument included 22 items; this instrument was validated in several business aspects such as banking, the communications sector, and repair/maintenance.

The SERVQUAL model has been identified as one of the most influential models in measuring service quality and is still used in many fields that have an area of service which can be measured

(Maghsoodi et al., 2019). SERVQUAL was at the forefront of measuring service and, as such, led to numerous models to be developed/inspired from this standard bearer. In some cases, new models are developed out of necessity based on the service industry being examined, such as tourism (Boulding et al., 1993; Cronin & Taylor, 1992) or even within the tourism sector for specialized situations such as festivals (Tkaczynski & Stokes, 2005, 2010). As noted by Crompton and Love (1995), performance-only constructs were found to be a better predictor of festival service quality. This finding was further supported in research conducted by Baker and Crompton (2000), O'Neill, Getz, and Carlsen (1999), and Thrane (2002).

The need for those models grew out of SERVQUAL's lack of generalizability. When there have been attempts to generalize SERVQUAL for other service sectors, researchers were unable to reproduce the results, and in some cases it led to contradictory conclusions (Babakus & Boller, 1992; Cronin & Taylor, 1992, 1994).

SERVPERF

In response to the need of a tourism-based model, Cronin and Taylor (1992) developed a performance-based measurement based on the SERVQUAL scale called SERVPERF. Cronin and Taylor (1994) noted an unstable factor structure in SERVQUAL. SERVPERF eliminated items related to expectations and used confirmatory factor analysis (CFA) and structural equation modeling (SEM) to provide a more consistent method of measuring service quality with better predictive validity. In other words, SERVPERF captures a customer's perception of the service performance instead of a comparison of their expectations. SERVPERF is comprised of the following variables: Tangibles, Reliability, Responsiveness, Assurance, and Empathy.

Determining which service quality measure that should be used has been up for debate, due in part to the fact that services offered and situations in which they are measured are rarely the same, which has led researchers to explore which measure is most accurate based on the circumstances being

explored (Hudson, Hudson, & Miller, 2004; Kettinger & Lee, 1997; Mukherje & Nath, 2005). Both SERVQUAL and SERVPERF have been able to show overall service quality (Kettinger & Lee, 1997, 2005; Quester & Romaniuk, 1997). However, the study conducted by Crompton and Love (1995) compared the predictive validity of several service quality measures in the context of a regional festival. The results indicated that a performance-only measure provided higher validity to determine service quality. These results were duplicated and supported by later studies of service quality at festivals (Baker & Crompton, 2000; Tkaczynski & Stokes, 2005; Thrane, 2002).

FESTPERF

Crompton and Love (1995) found that performance-based models were the best when attempting to measure the quality of a music festival. Tkaczynski and Stokes (2005, 2010) developed FESTPERF to provide a festival-specific instrument to measure attendees' satisfaction more accurately, based on the service quality model SERVPERF. Encompassed within FESTPERF are the components of service quality, satisfaction, and repurchase intention in a festival setting (Esu, 2014; Markovic, Dorcic, & Krnetic, 2015; Tkaczynski & Stokes, 2010; Tkaczynski, 2013). This was developed by reexamining the debate about the relations between service quality and satisfaction. Numerous studies have shown that service quality leads to satisfaction, while others note that these two closely related constructs are just antecedents to each other. However, FESTPERF handles these two constructs separately to measure a visitor's return intention after attending a festival. This relationship between satisfaction and repurchase intention has been supported (Taylor & Baker, 1994) but also criticized; specifically, satisfaction itself is not enough to explain repurchase intentions (Bigne, Sanchez, & Sanchez, 2001).

Since previous models were designed to examine overall service quality but not to examine the individual factors and their relationships among the constructs, FESTPERF was able to provide that next level of detail in festival attendee satisfaction (Tkaczynski & Stokes, 2010). Three factors

constituted service quality in their study: professionalism, core service, and environment.

Professionalism was a combination of four SERVQUAL factors (assurance, empathy, reliability, and responsiveness) (Tkaczynski & Stokes, 2010). In a later study, six factors replaced the original factors of professionalism: (1) trust, (2) promptness, (3) support, (4) transaction safety, (5) understanding, and (6) accurate information (Tkaczynski & Stokes, 2010). Core service encompassed why attendees go to a certain type of festival. Tkaczynski and Stokes (2010) determined that there were four additional elements encapsulated the core service for music festival, ability, music volume, sound quality, and creativity, as well as equipment. The third factor in FESTPERF was not included in SERVQUAL-based studies. Those environment factors include cleanliness, crowding, restrooms, seating, and viewing. They could show that, despite musical performance excellence, if the supplementary services were of low quality, repurchase intent would be jeopardized.

This study introduced a fourth factor to the FESTPERF model: safety. Taking from professionalism the transactional safety, including measures of the security and safety personnel on hand; the threat of harm (either physical, monetary, or otherwise); as well as the safety of the public transportation, parking, and the festival itself. Festivals are a considerable draw for tourists and visitors to an area. The shooting in Las Vegas on October 1, 2017, brought safety at music festivals back to the forefront of the public discussion. Previous studies had shown that a feeling of safety was important to bring visitors to a destination; Mensah (2013) showed that in terms of the festival-goer's satisfaction, that safety had the second-highest impact. As such, attendees' perception of safety will be measured and utilized in the measurement of an attendee's overall impression of how the festival performs.

To answer the first research question (*how is attendee satisfaction influenced by their experiences at a blues festival?*), this study will use four main areas to examine attendees' experiences. The first area is based on the services provided by the festival, with items such as accurate information, food and beverage options, professionalism, and hours. These items were derived from elements of

previously developed and tested scales: SERVQUAL (Parasuraman, Zeithaml, & Berry, 1985), SERVPERF (Crompton & Love, 1995), and FESTPERF (Tkaczynski & Stokes, 2010); for this study, this factor was called Services. The second area examined was based on the festival's core product, with items regarding the quality of the musicians, the sound quality, the equipment, and other items that would influence the quality of the musical performance. These items were also in line with items previously used in SERVQUAL and FESTPERF; for this study this factor was named Core Product, due to the relation of the items to the main driver of the festival.

The third area examined were items related to the festival grounds and its amenities, such as the availability of seating, restrooms, the cleanliness, and so forth. These were also in line with the items previously used in FESTPERF, and for this study this area was named Venue.

The fourth area examined related to the safety services and general feeling of safety felt by attendees. The factor consisted of items in relation to payment safety, risk of violence, medical personnel, parking, and so forth. Safety has been a priority for festivals for a long time since the dangers of what can go wrong became glaringly apparent at Altamont (Anderton, 2008), and most recently in Las Vegas (Shultz, Thoresen, & Galea, 2017). The V Festival realized the need to provide a safe environment to help attract attendees who otherwise might not have attended due to previous safety concerns (Anderton, 2008). A sense of safety, security, and customer service has shown that the attendees' overall experience quality is improving (Anderton, 2008; Lee & Beeler, 2007; Mensah, 2013). For visitors, their perception of their safety played a crucial role in previous research on their return intentions and likelihood of recommending a destination to others (Chen & Gurso, 2001; Linquist & Bjork, 2000; Zhang et al., 2014).

As noted above, previous studies have focused on how the service quality of a festival experience is used as a means to achieve visitor satisfaction and increase their return intention (Baker & Crompton, 2000; Cole & Chancellor, 2009; Crompton & Love, 1995; Grappi & Montanari, 2011;

Tkaczynski & Stokes, 2010), under the assumption that if a festival has a high level of service quality, then the attendees will have increased return intention.

Based on the literature, the following hypotheses were proposed:

- *H1: The services of a music festival will positively influence attendee satisfaction.*
- *H2: The core product of a music festival will positively influence attendee satisfaction.*
- *H3: The venue of a music festival will positively influence attendee satisfaction.*
- *H4: The perception of safety at a music festival will positively influence attendee satisfaction.*

Image

Crompton (1979) defined image as “the sum of beliefs, ideas, and impressions that a person has” toward a destination, festival, or organization to name a few (Barich & Kotler, 1990; Crompton, 1979). Another way to view image is Keller’s (1993) description of the image of a brand as the “perceptions about a brand as reflected by the brand associations held in consumer memory.” This type of association of a festival with the destination and vice versa should be of concern to all parties involved.

This study examines the change in the image of both the destination and the festival. Both will be discussed in further detail below. To examine image, it is important to understand what can influence the image, as well as to understand that image can be formed in many ways and that each person’s image is unique to themselves. The image tourists have before visiting or experiencing the destination or festival can be formed organically; for instance, reading a history book, reading a news report, or watching a television show or any kind of media that mentions or shows a location can form an image of that location regardless if it had any tourism-specific intentions behind it (Gunn, 1972). Until the tourist visits that location or festival, their image will remain incomplete. This type of image cannot be controlled by the destination, product, or event. It is not until there is a conscious effort

made to influence that image that it becomes another tool for destinations, companies, and so forth to use to appeal to potential visitors, or to entice those who have previously been to return (Leisen, 2001). The complex image examined in this study is the result of actual visitation to a location and the experiences at the destination (Fakeye & Crompton, 1991; Leisen, 2001).

Destination Image

Destination image was first familiarized by Gunn (1972), Mayo (1973), and Hunt (1975). Prior to being recognized for its usefulness in the tourism arena, destination image was mainly studied as social and environmental psychology (Fridgen, 1987) and consumer behavior (Boulding, 1956; Herzog, 1963). After an extensive review, the definition that resonates is that image is formed from “the sum of beliefs, ideas, and impressions that a person has of a destination” (Crompton, 1979, p. 18). This means that sources such as news article, brochures, friends, and family can influence the beliefs, ideas, and impressions that someone has of a destination (Beerli & Martin, 2004; Crompton, 1979). Hosting events, highlighting what makes a destination unique, and putting out the image the destination wants to be perceived as all play a role in the visitor’s image. A destination with a favorable image can help differentiate itself from their competitors (Echtner & Ritchie, 2003; Pike, 2002). A destination that does not control its image can end up with the tourist experiencing gaps between the actual image and the projected image (Foley & Fahy, 2004; Gallarza, Saura, & Garcia, 2002). This can hurt a destination just as much as a positive image can help it. To help mitigate and control a destination’s image, it is often handled by the destination marketing organizations (DMOs) (Stepchenkova & Mills, 2010).

In recent years, researchers have given attention to how festivals can impact a destination’s image. Research has focused on how mega-events, such as the Olympics, and smaller community festivals have impacted destination image (Dimanche, 1996; Mihalik & Simonett, 1998; Ritchie & Lyons, 1990; Spilling, 1996). For instance, the city of Detroit, which has an organically negative

image, understood the potential positive impact that hosting a mega-event can have on their image. To influence how Detroit was perceived, they hosted a Super Bowl and the ensuing coverage afforded them the ability to showcase Detroit's cultural offerings and invest in revitalizing their downtown area to positively influence the image potential visitors held of Detroit (Cuneen & Fink, 2006). Studies have shown that by hosting festivals that improve a destination's image, the increased positive image in turn increases the number of tourists (Backman, Backman, Uysal, & Sunshine, 1995; Boo & Busser, 2006; Getz, 1997; Mules & Faulkner, 1996). Several researchers have agreed it is important for the fit of an event (in relation to the image desired) to the impact on a destination when it comes to influencing image (Chalip & McGuirty, 2004; Jago, Chalip, Brown, Mules, & Shameen, 2003; Xing & Chalip, 2006).

Chicago Blues Music Image

Chicago markets itself as the "home of the blues" (Gardner, 2005). The origins of the Chicago blues has its roots firmly in the Mississippi Delta blues, because many of Chicago's most famous blues musicians were a part of The Great Migration, which entailed the mass exodus of millions of black Americans moving north away from the Mississippi Delta region to cities such as St Louis, Chicago and Detroit (Schwartz, 2018).

In claiming to be "the home of the blues," Chicago draws from their storied history and the south side Chicago authenticity to help sell that part of their image as a blues history destination. Several festivals occur each year celebrating their blues heritage, including the world's biggest free blues festival (cityofchicago.org), which has been critical to Chicago's self-described image as a blues music destination (Raussert & Seeliger, 2016). Blues clubs and music can be found regularly throughout the greater Chicago metropolitan area. Countless publications, websites and Facebook pages are dedicated to blues music in the Chicago metropolitan area.

Destination Image Creation

Gartner (1993) maintains that the formation of destination image is comprised of three hierarchically interconnected mechanisms, which build upon each other during the image formation process: cognitive, affective, and conative. The cognitive component is a result from facts; the affective component relates one's personal perception to the cognitive component; and the conative component is a result of the behavior or action taken derived from the first two components (Gartner, 1993). Baloglu and McCleary (1999) have shown support in a review of research that cognitive and affective elements are interconnected, with affect being dependent on cognition. Others suggest that to better comprehend how people evaluate destinations, the affective and cognitive elements should be separated (Russell & Snodgrass, 1987). This was due in part to how behavior could be influenced by the affective qualities in a location rather than by the unbiased qualities. Some researchers have recognized that there is an association between how a tourist acts toward a destination and the destination's image based on the cognitive and affective components; some have conceptualized this as the conative component of destination image (Gartner, 1993; Pike & Ryan, 2004). The conative component manifests itself as the likelihood of destination selection or return intention and the likelihood of return to that destination within a certain time frame. Gallarza, Saura, and Garcia (2002) summarized these three elements of destination image as well as its overall impression as the complexity of the destination image construct.

Destination image in its complexity can help to explain the ever-changing tourism market. It can be influenced and changed rapidly by current events, distance to the destination, or familiarity with the destination (Gallarza, Saura, & Garcia, 2002).

The relationship that destination image has on tourist behavior pre-visit, during the visit, and post-visit has eluded researchers. Pre-visit variables include but are not restricted to destination choice, planning time frame, intention to visit, and time and money to spend at a destination (Tasci & Kozak,

2006). During the visit variables include actual time spent at the destination and satisfaction. Finally, post-visit variables are return intention, destination loyalty, and positive word of mouth. All these variables can greatly change a tourist's image of a destination from pre-visit, to during the visit, to post-visit (Fakeye & Crompton, 1991; Pearce, 1982; Phelps, 1986).

Researchers have noted the impact of several factors to a tourist's image of a destination during a visit, such as distance, a tourist's age, a tourist's income, and cost, which impacts both time spent at a destination and how much money is spent on recreational activities (Dadgostar & Isotalo, 1992). A perceived authenticity, the physical environment, and interaction with locals have also been shown to impact destination image (Ross, 1993). Interestingly, it was noted by Ross (1993) that the accommodations and availability of information did not greatly impact a tourist's satisfaction if the authenticity, environment, and interaction with locals were positive.

Having the expectations of a destination met during the visit will help to maximize tourist satisfaction (Fakeye & Crompton, 1991). However, a negative experience can influence a tourist's behavior post-visit as well, which is why controlling the image and setting realistic expectations can set up the destination for a positive experience. The memories of a location and an event can change with the passing of time. Good experiences may be forgotten, and bad experiences may be exaggerated.

Destination image has been made known to influence a tourist's decision-making and behavior at a destination (Gunn, 1972; Echtner & Ritchie, 1991). In turn it has been shown that a more favorable destination image tends to lead to a more positive impression of their on-site experience (Chen & Tsai, 2007). Thus, it can be inferred that if a destination has a positive image, a tourist would have a more favorable view of a festival prior to attending. An event that is present in a destination's advertisement has a greater chance of being visited if the destination has a positive image (Xing & Chalip, 2006).

Festival Image

Festival image has been defined as the sum of beliefs, attitudes and impressions towards a festival (Barich & Kotler, 1990). As noted previously, it has been suggested that events and destinations can influence each other's image (Gwinner, 1997; Gwinner & Eaton, 1999; Xing & Chalip, 2006). Just as a destination's image can influence the decision to attend an event, so can an event's image influence the decision to travel (Kim, Kang, & Kim, 2014; Lai & Li, 2014). To better understand how a destination and an event such as a festival can impact each other, we can look at previous co-branding research. Such research has often suggested that further examination of the interrelationships between destinations and events is required on a more extensive level (Chalip & McGuirly, 2004; Jago, Chalip, Brown, Mules, & Shameen, 2003; Xing & Chalip, 2006). The size of the event plays a critical role in how much of an impact it can leave on a destination; mega events such as the Super Bowl can have both positive and negative impacts on a destination and its image (Hall & Hodges, 1996; Smith, 2005). Festival image is generally determined by attendees' perception of the reputation and prestige in comparison to other festivals (Alireza, Ali, & Aram, 2011; Wu, Lin, & Hsu, 2011).

Because events can influence a destination, it is important to consider how the festival itself is viewed in terms of the destination's strategy for their image. For example, Gibson and Connell (2012) fixated on how music festivals are used by towns as branding and development tools. Recognizing that music festivals have the potential to revitalize and invigorate local economies stresses the importance of examining the influence music festivals have on image.

Measuring Destination and Festival Image

This study will attempt to examine factors that contribute both positive and negative images of a location, based on the experiences at a festival. Echtner and Ritchie's oft cited (1991, 1993) articles note that destination image should be comprised of two main components: attribute-based and holistic.

Each component contains both functional and psychological attributes as noted by Echtner and Ritchie (1993). The factors in FESTPERF will be modified to incorporate the measures developed by Boo and Busser (2005) for measuring destination image, satisfaction, and loyalty. While some studies have shown that destination images influence satisfaction (Bigne, Sanchez, & Sanchez, 2001), obviously experiences at the destinations also influence destination images (Echtner & Ritchie, 1991; Fakeye & Crompton, 1991; Ross, 1993). Others have speculated but failed to prove that this was due, in part, to lack of proper marketing of the festival in relation to the destination (Boo & Busser, 2006). To measure the influence of the festival experience and satisfaction on festival image, this study will use assertions from previous researchers that ascertain that festival image is measured by comparing a festivals prestige and reputation in contrast to comparable festivals (Alireza, Ali, & Aram, 2011; Clemes, Gan, & Kao, 2007; Wu, Lin, & Hsu, 2011; Wong, Wu, & Cheng, 2015).

After a review of the literature, gaps in research have been found and as noted in the many articles. Based on that review, this study aims to show the influence of the festival's performance at a blues festival on festival image, destination image, and the attendees' intention to return. Based on prior literature it has been shown that a festival can positively impact attendees' satisfaction (O'Neill, Getz, & Carlsen, 1999; Grappi & Montanari, 2011; Song, Xing & Chathoth, 2015), destination image (Boo & Busser, 2006; Johansson & Kociatkiewicz, 2011; Hudson, Roth, Madden & Hudson, 2015), and return intention (Baker & Crompton, 2000; Lee, Kyle, & Scott, 2012; Tkaczynski, 2013; & Thrane, 2002). However, none examined return intention at a deeper level to see if it is just the festival they will return to, the destination itself without a festival, or to a similar festival.

Based on the above literature, the following research questions and hypotheses were proposed. RQ2: How does attendees' satisfaction with their festival experience influence their image of the host destination?

H5: The satisfaction with the festival experience will positively influence destination image.

RQ3: How does attendees' satisfaction with their festival experience influence their image of the festival they attended?

H6: The satisfaction with the festival experience will positively influence festival image.

Loyalty and Return Intention

Loyalty ensues when the customer feels that their needs are best met and thus the competition is all but excluded from being considered (Smith, 1998). In the hospitality context this could be seen in customers who are loyal to one brand of hotel, restaurant, destination, festival, and so forth. Another view of loyalty is the likelihood of a customer returning and their investment in the success of a place (Shoemaker & Lewis, 1999); for example, letting management know when something is wrong so that it gets fixed for future visits.

Loyalty is built based on that previous experience or visit, which plays a critical role in return intention (Mittal, Kumar, & Tsiros, 1999). One suggested reason for the importance of repeat visitors is how they tend to have been more satisfied with their experience, which in turn led to a higher likelihood of them returning and spreading positive word of mouth (WOM) (Petrick & Sirakaya, 2004). In another study it was shown that the impact of the festival attendee being satisfied with the event led to an increase in return intention (O'Neill et al., 1999). That study noted that 77% of the respondents intended to return to the same festival the following year. This is critical to destinations since it has been shown that repeat visitors were more likely to become loyal visitors and revisit again (Li, Cheng, Kim, & Petrick, 2008). Some researchers suggest that it is not necessarily only visitors who have been to the destination prior who were more likely to be loyal, but that tourists with previous travel to a variety of destinations may be more confident due to their experience and thus may be more likely to revisit (Sonmez, & Graefe, 1998).

Though this study does not examine loyalty in its entirety, it is important not to minimize the impact that loyalty has on destinations and festivals. The economic impacts from return visitors, positive word of mouth as well as continued spending in the area, are viable reasons for destinations to take note of ways a festival can influence visitors to their future loyalty to a destination.

Destination Loyalty

In terms of loyalty, destinations can be considered as products—products which a visitor may “repurchase” by revisiting or to spread positive word of mouth and recommend the destination to their friends and families (Yoon & Uysal, 2005). Loyalty is a strongly held commitment to support a place, service, or rebuy a product on a consistent basis in the future regardless of potential marketing efforts to sway their behavior (Oliver, 1997). This can lead to a form of loyalty as can be demonstrated from the consumer’s intention to spread positive word of mouth (Manglold & Miller), pay premium prices (Zeithaml, Berry & Parasuraman, 1996), and repurchase (Cronin & Taylor, 1992).

Visitors’ perceived destination loyalty is viewed as being influenced by three key elements: destination image, destination attributes, and overall satisfaction (Chi & Qu, 2008). This model shows the impact of destination image and attributes onto overall satisfaction and, in turn, the impact of satisfaction onto destination loyalty. Destination image can be made up of things such as natural attractions, events, historic attractions, price, and value. A few examples of attribute include lodging, dining, shopping, events, and attractions. Satisfaction as noted above plays a critical role in loyalty; however, satisfaction alone is not always enough to entice tourists to revisit (Hong, Lee, Lee, & Jang, 2009). In studies that examined the difference between inexperienced and experienced tourists, it was found that satisfaction play a more critical role in the inexperienced tourist; for the more experience tourist, trust and commitment play a larger role in continued loyalty (Garbarino, & Johnson, 1999; McAlexander, Kim, & Roberts, 2003).

Having satisfied visitors has been shown as critical to maintaining loyal visitors (Mittal, Kumar, & Tsiros, 1999). One reason for this is that the more satisfied someone is, the more likely they are to become a repeat visitor, and the more likely they are to spread positive word of mouth (WOM) (Petrick & Sirakaya, 2004). The more often someone visits a location, the more likely they are to become loyal visitors and continue to revisit (Li, Cheng, Kim, & Petrick, 2008). Visitors who are frequent travelers are also more likely to become loyal visitors of a location due to their existing confidence from being a frequent traveler (Sonmez & Graefe, 1998). Things that may not be thought of as being important to return intention can often play bigger roles than many give the proper attention to, such as the ease of transportation for a visitor or the cultural aspects of a location; these can be significant to destination loyalty (Joppe, Martin, & Waalen, 2001).

Festival Loyalty

Festival loyalty is similar in many ways to destination loyalty, except that festivals are not available for tourists to visit year-round. Festival loyalty is measured typically by examining the influence of several factors on a visitor's satisfaction and that impact on their loyalty. Measuring tourist satisfaction in festivals is seen as critical in being able to plan and modify service offerings to bring back consumers without the expense of having to recruit them. Offering a high-quality event and an attractive event program are platforms to entice and satisfy festival visitors (Cole & Illum, 2006; O'Neill, Getz, & Carlsen, 1999). Other researchers (Baker & Crompton, 2000) argue that equal attention must be placed on the intangible aspects such as the atmosphere, the uniqueness, and other innate qualities of the festival experience, such as performance quality and cleanliness. These aspects will help ensure satisfaction with the festival attendee (O'Neill, Getz, & Carlsen, 1999). If these elements are done right and lead to satisfaction with the festival, it is likely to influence both festival-related expenditure and the likelihood of repeat visitation (Putsis, 1998).

Return Intention

Return intention has been examined in service and, in most instances, uses the examination of service value, service quality, and satisfaction to help predict desirable behaviors from visitors (Lee, Petrick, & Crompton, 2007). In a setting such as music or wine festivals, the examination of music quality, authenticity, overall satisfaction with the festival, and perceived quality have been examined to determine behavioral intentions of participants (Baker & Crompton, 2000, Bowen & Daniels, 2005, Matheson, 2008, Thrane, 2002; Yuan & Jang, 2008).

Based on having a satisfactory experience with a destination, tourists tend to experience attitudinal and behavioral changes, creating the possibility of a repeat visit to a place that they have fond memories of (Lehto, O’Leary, & Morrison, 2003). For a tourism product, the repeat visit may not mean a repeat use of a particular product in the conventional sense. In the general business arena, a repeat purchase means the consumers will purchase the same product and expect the same product utility. In tourism, however, the connotation of repeat purchases can be much broader; it could mean new and different expectations of utility (Lehto et al., 2003). In the case of special interest tourism products such as music festivals this is especially true. While a music enthusiast maybe compelled to initially visit a destination for the first time because of a particular music event, those attendees may have a repeat patronage to the same music event, but it could also mean this individual will explore the destination and its locality for other experiences. This later action could result from the satisfaction from a prior music festival experience and the exposure to the area by attending a music festival previously.

This aim of this study is to examine the relationship of service quality in a festival setting to a tourist’s return intention to the host city and the festival, as well as the relationship of service quality on both destination and festival images. Service quality in a festival setting has been examined by relatively few researchers to date (Baker & Crompton, 2000; O’Neill, Getz, & Carlsen, 1999; Thrane,

2002; Tkaczynski & Stokes, 2005; Tkaczynski, 2013), among whom the use of the original SERVQUAL scale was used only a handful of times. The previous studies have shown that service quality is an important factor in customer satisfaction, which this instrument has been able to prove over a wide range of service areas and fields. As it will be examined below, satisfaction has been shown to lead to return intention. Repeat visits as noted above lead to loyalty as well as positive word of mouth from the tourist.

The gap in research determining how satisfaction with the festival experience can influence a tourist's return intention to a destination with or without an event in progress is one of the motivations for this paper. Examination of how those factors in the festival experience equate to not just the return intention to a festival but also to the host city and other festivals in the city. The four factors of the festival experience will be measured against their impact on both the destination and festival image in relation to both the city and the quality of festivals held in the city, and the return intention to either the city or festival based upon their experience in relation to the festival.

It is based on the above literature that the following research question and hypotheses were proposed.

RQ4: How does attendee satisfaction with the festival experience impact their intention to return to the destination, the same festival, or other festivals in the area?

H7a: Satisfaction with the festival experience will positively influence return intention to the same festival.

H7b: Destination image will positively influence return intention to the same festival.

H7c: Festival image will positively influence return intention to the same festival.

H8a: Satisfaction will positively influence return intention to a different music festival.

H8b: Destination image will positively influence return intention to a different music festival.

H8c: Festival image will positively influence return intention to a different music festival.

H9a: Satisfaction will positively influence return intention to the destination for reasons other than a music festival.

H9b: Destination Image will positively influence return intention to the destination for reasons other than a music festival.

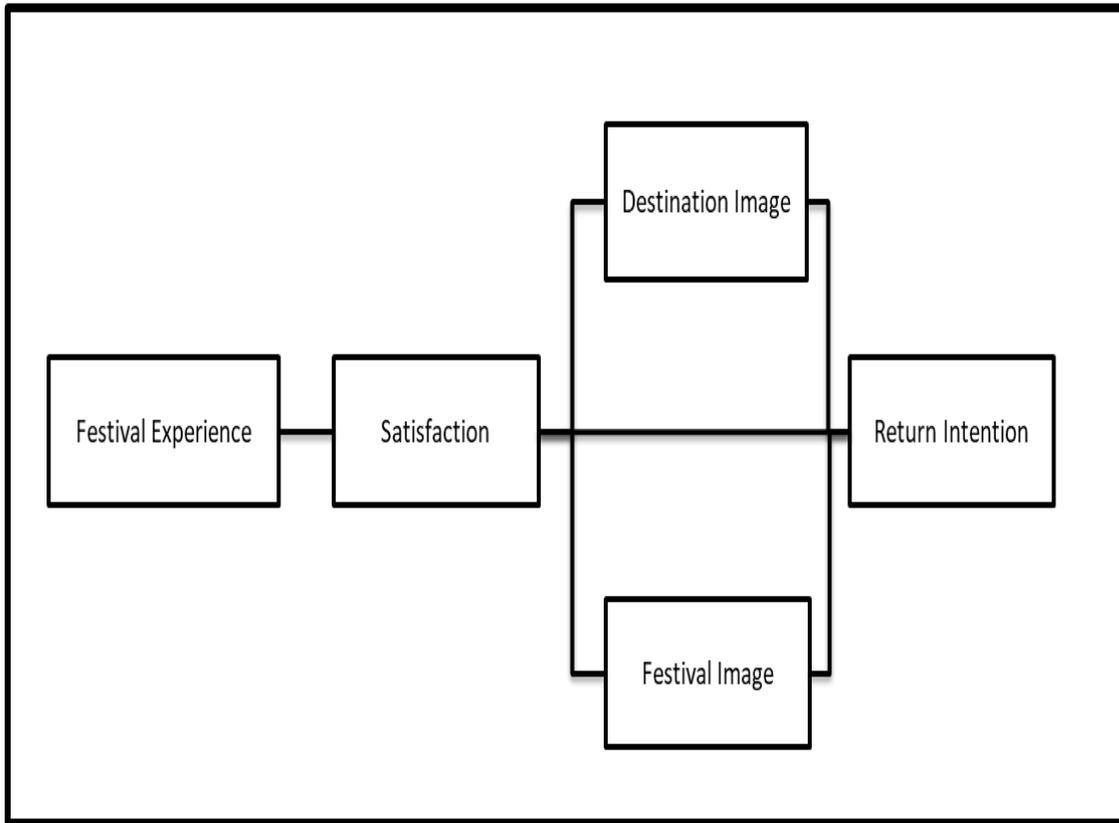
H9c: Festival Image will positively influence return intention to the destination for reasons other than a music festival.

H10: Positive Satisfaction, Destination Image, and Festival Image will positively influence Return Intention.

Research Model

The purpose of this study and the review of the literature dictated the model for this study. This research will investigate the influence of the satisfaction with a festival's performance on destination image, festival image, and return intention, to both the host destination and to future festivals. Therefore, it is important to understand the influence that festivals can have on the destination, as well as the sustainability of future festivals. Understanding how festivals can influence the image that destinations have tried to shape and build is crucial. Because of this, it is important to understand the factors that influence music festival attendees' behaviors and how those factors can impact the demand for both the festival and the destination itself. This study proposes a model that aims to test the influence between the service qualities, satisfaction, destination image, festival image, and return intention for the destination and future festivals.

Figure 1 Proposed Research Model



CHAPTER 3 METHODOLOGY

This chapter presents the methodology utilized in this study based on the study design, the research model, the instrument used, the research procedures, and the statistical design.

The primary focus of the present research is to confirm previous measures of the festival experience and their influence on attendee satisfaction, destination image, and festival image and return intention. By expanding on previous research and creating the separate element of the festival experience safety, the present study aims to reveal factors that influence blues festival attendees. The festival experience scale was developed by Tkaczynski and Stokes (2010), and the safety factor scale was developed by Mensah (2013); both scales have been shown to influence attendee satisfaction.

The research model depicted the framework for the research questions. The instrumentation addresses the theories utilized in this study to investigate festival attendees' perceptions of the festival and their perceptions of the destination. Attendees' willingness to revisit the festival, a similar festival, or the destination itself were also examined, along with attendee demographics. The steps of the instrument distribution and data obtainment are described in the research procedures. The section on statistical design and data analysis describe the statistical methods used to answer the research questions in this study.

Instrumentation

A self-administered questionnaire was developed as the instrument to collect data, which consisted of four sections: (1) Services, (2) Core Product, (3) Venue, and (4) Safety. The first section of the questionnaire was designed to assess visitors' perceptions of both tangible and intangible aspects of the festival performance on a 7-point Likert scale. All Likert-scale questions had 1 as the negative and 7 as the affirmative to keep continuity and to reduce confusion of participants. The festival

experience section is comprised of four sections: The second section pertained to the visitors' perception of the festival, the destination and their satisfaction with the performance of the festival. The third section pertained to the visitors' trip characteristics and behavioral patterns, including information such as previous visit frequency, amount of people they attended the festival with, and so forth. The fourth section pertained to the collected sociodemographic data about the respondents, including age, gender, education level, and household income.

Prior to the formal survey, the instrument was examined for appropriateness of the attributes for measuring the festival experience factors based on previous literature and examination by content expert to ensure clarity and that the wording matched with previously formed factors. Some minor changes were made to avoid confusion, such as phrasing and survey flow.

Likert-Scale Data

Previous researchers (Boone & Boone, 2012) noted that Likert-scale data can be measured in several ways; for this study the festival experience attributes were designed to be examined as interval data. The Likert-scale items were designed to measure a specific attribute; Carifio and Perla (2007, 2008) note that measuring individual item response would not be appropriate for interval items, but rather only for ordinal-based items. Therefore, the Likert-scale items were created by calculating a composite score from the Likert items for each factor. The average of each of those four factors were calculated to obtain equally measurable scales, this was based on each factor having a different number of items comprising that factor. Descriptive statistics were suggested for interval scale items, as well as Pearson's *r*, ANOVA, and multiple regression procedures.

Festival Experience

Based on the literature review, the researcher utilized the most appropriate scales; the festival experience was modified from the FESTPERF scale developed by Tkaczynski and Stokes (2010),

which included factors of service quality, satisfaction, and return intention within a festival setting. The safety scale was developed based on the items noted by Mensah (2013) and Tangit, Kibat, and Adanan (2016). The specific factors developed by Tkaczynski and Stokes (2010) that measured the festivals' performance were: (1) professionalism, (2) core service, and (3) environment. For this study professionalism had one transactional safety item removed due to a similar item being measured in the safety factor (Mensah, 2013). For clarity, the scales were renamed to reflect what they were measuring; professionalism was renamed services, core services were renamed to core product, and environment was renamed to venue. Services were measured using eight items, such as trust, promptness, support, understanding, and accurate information. Core product was measured using eight items, such as the performers, the quality of the performance, the audio quality, and creativity. The venue was measured using six items, such as factors regarding the festival site itself such as cleanliness, restrooms, seating, congestion, and accessibility. In addition, the perception of safety was developed and measured for this study. Safety was measured using seven items, including safety concerns, festival security, theft risk, violence risk, medical personnel, parking, and public transportation safety. All Festival Experience factors were measured using a 7-point Likert-type scale with options ranging from "Disagree" to "Agree." Safety was measured based on the attendees' perception using a 7-point Likert scale with options ranging from "Unsafe" to "Safe."

Satisfaction

Satisfaction with the festival experience was measured using ten items; each of the above factors were measured using two separate items as well as two additional items designed to assess the overall satisfaction with the festival experience (Crompton & Love, 1995; Esu, 2014; Tkaczynski & Stokes, 2010). All items were measured using a 7-point Likert-type scale ranging from "Dissatisfied" to "Satisfied." Those items were pooled into a single composite measure. By using a composite

measurement, it reduces the measurement error that is characteristic in all measures and it signifies the multiple facets of a concept in a single measure (Hair, Anderson, Tatham, & Black, 1998).

Image

Music festival attendees' perceptions of the destination were measured by utilizing the destination image scale. The first measurement was of the perceived change in the attendees' destination image based on their experience at each festival. This was measured using 14 items with the themes of: destination's climate, shopping, lodging, landscape, infrastructure, cultural attractions, culinary options, safety, value, reputation, and friendliness of the local population; a 7-point Likert-type scale ranging from "Worse" to "Better" was utilized. Attendees were then asked one question to rate their current overall image of the destination, which utilized a 7-point Likert-type scale ranging from "Negative" to "Positive." The destination image scales used in this study were previously developed by other researchers (Boo & Busser, 2005; Echtner & Ritchie, 1991; Fakeye & Crompton, 1991; Ross, 1993).

Music festival attendees' perceptions of the festival were measured by utilizing the festival image scale, which included seven items with themes of: reputation, prestige, atmosphere, entertainment, safety, and performing artists were measured, a 7-point Likert-type scale ranging from "Worse" to "Better" was utilized. Attendees were then asked one question to rate their current overall image of the festival, which utilized a 7-point Likert-type scale ranging from "Negative" to "Positive." These scales included the festival image scales previously developed (Alireza, Ali, & Aram 2011; Clemes, Gan, & Kao, 2007; Wu, Lin, & Hsu, 2011; Wong, Wu, & Cheng, 2015).

Return Intention

Return intention was measured using three items. Each item measured a separate scenario: the attendees' intention to come back within the next two years to the festival they are attending, another

music festival at the destination, or the destination for any reason other than for a similar event. These were measured using seven items that utilized a 7-point Likert-type scale ranging from “Unlikely” to “Likely.”

Sociodemographics

A demographic instrument was used to collect personal data for the descriptive analysis. The instrument included questions about each participant’s age, annual income, education, gender, and ethnicity. Demographics where applicable were measured using the same scales as those used in the US Census, such as Age, Ethnicity, Education, and Income. Participants were also asked how many people they attended the festival with, how many times they have been to the festival, and how many times they have been to the destination.

Research Procedures

The questionnaire utilized in this study was checked for content validity by a content expert, and questions were rewritten for clarity and appropriateness to the subject. Questions were compared with the hypotheses to ensure compatibility.

The researcher made initial contact with the event sponsors to explain the research objectives and to get consent as it related to the distribution of the questionnaire. Event sponsors in several cities were contacted with initial permission coming from the organizers of the Chicago Blues Festival in Chicago, Illinois, and the Broad Street Blues and BBQ Fest in Griffith, Indiana (within the greater Chicago metropolitan area). After permission was obtained from the event sponsors, the time and restrictions for the distribution of the questionnaire were arranged.

Four research assistants were selected and trained to help in conducting the survey for both festivals; four were deployed for the Chicago Blues Festival, and two deployed for the Broad Street Blues and BBQ Festival. Research assistants approached every third visitor and asked whether they

wanted to participate in the survey. If a visitor was not willing to participate, then the next potential participant was approached. Before distributing the survey, the research assistants explained the purpose of the study and provided detailed instructions for completing the questionnaire. Each research assistant was responsible for the distribution and collection of the questionnaires. On the last night of each festival, an online version of the same survey was posted on the festival's Facebook page. For the Chicago Blues Festival, due to the tourist attractions at the location of the festival, research assistants were trained to ask if the potential participants were at Millennium Park for the festival or for the tourist attractions (Cloud Gate) that were within the festival boundaries. If they were not there for the festival, they were not asked to participate.

Participants and Study Setting

The target population of this study were attendees of two separate free music festivals: The Chicago Blues Festival in Chicago, Illinois, and the Broad Street Blues and BBQ Festival in Griffith, Indiana. Both festivals are located within the greater Chicago metropolitan area. The sample was obtained by conveniently selecting participants within the festival boundaries. Participants were all 18 years of age or older. Paper surveys and QR codes were distributed to festival attendees within the festival grounds. Business cards with the survey QR code and website link were distributed to arriving attendees and attendees who indicated they would prefer to complete the survey online at their convenience. Following the completion of both festivals, the online version of the survey was posted to each festival's Facebook page to give attendees the research assistants could not reach the option to participate in the study. A sample size of 400 was targeted from each festival.

Chicago Blues Festival

The Chicago Blues Festival is held annually and spans three days. The survey was conducted June 8th–10th in 2018 at Millennium Park in Chicago, Illinois. The Chicago Blues Festivals had five

total stages, with one main stage and the other four featuring acts that lead to the opening of the main stage. The festival had clearly defined boundaries in place with a police presence at the entrance and throughout the festival grounds. Security was provided by the local police department, and limited free seating was available. The Chicago Blues festival had family-friendly options nearby (such as museums, parks and tourist sights), but not within the festival grounds.

The Chicago Blues festival had contracted vendors handle the beer and food options. It provided a combination of permanent restroom facilities and portable options for attendees. There was no dedicated parking facility, though Millennium Park has its own garage where attendees can pay to park.

Broad Street Blues and BBQ Festival

The Broad Street Blues and BBQ Festival is held annually and spans three days. In 2018 it took place June 29th–July 1st at the Griffith Central Park in Griffith, Indiana. The Broad Street Blues Festival had one stage for all performers. The survey was distributed around the stage area and at the entrances to the stage. The festival had clearly defined boundaries in place with a police presence at the entrance and throughout the festival grounds. Security was provided by the local police department, and limited free seating was available. The Broad Street Blues festival had family-friendly activities (e.g., kiddie train rides) within the festival grounds.

The Broad Street Blues Festival had one contracted alcohol vendor while the food vendors were independent and offered a variety of options. A combination of permanent restroom facilities and portable options were available for attendees. The festival offered dedicated parking options with a free shuttle to and from the festival; ample street parking was also available.

Response Rates

A total of 913 surveys were collected: 105 paper versions and 391 online versions were collected from the Chicago Blues Festival, and 414 paper versions and 3 online versions were collected from the Broad Street Blues and BBQ Festival. Ultimately, 715 (78.3%) of the 913 surveys were usable; incomplete surveys were discarded using listwise deletion. In Chicago, three-fourths of those willing to participate opted to take the survey on their own with the supplied QR code or web address. In Griffith, even when presented the option to complete the survey on their own device, participants opted to do the physical version instead. Based on observation in Chicago, it was often the younger attendees who were interested in completing the survey with their own device at their leisure.

Summary

In summary, two festivals were examined over two separate weekends in the greater Chicago Metropolitan area. In the next section the results of the data collected will be examined including the use of descriptive statistics for the study participants, satisfaction, the festival experience, and image. Factor analysis is done on the festival experience factors, and finally regression analysis will be performed to examine how the festival experience influences satisfaction, how satisfaction influences destination and festival image, and the attendees return intention will all be examined.

CHAPTER 4 RESULTS

This chapter presents the results of the statistical analysis used to answer the research questions and the stated hypotheses. The purpose of this study was to understand the influence the music festival performance has on an attendee and their festival image, destination image, and return intention. The profile of the respondents and their trip's related characteristics are described. The results from the exploratory factor analyses are presented. Linear regression is performed with reliability and validity confirmed. Furthermore, the influence between the festivals' performance and satisfaction, satisfaction and festival image, satisfaction and destination image, and satisfaction and return intention are supported. Data are presented in tables with discussions of the results.

Data Analysis

The Statistical package for Social Sciences (SPSS) version 25 was used for data analysis. Prior to the principle analysis, the existing data was screened. A total of 913 questionnaires were collected from the festivals, and cases with missing data were deleted using listwise deletion. Of the 913 questionnaires, 198 were deleted, thereby leaving a total of 715 complete questionnaires to be examined, which gave an effective response rate of 78.3%. The remaining data was screened for any potential problems. The festival experience, satisfaction, destination image, festival image, and return intention were assessed for normality through histograms, skewness, and kurtosis. The histograms appeared to be normal. The skew indices (SI) were all less than 3.0 and deemed as acceptable; those over 3.0 were considered skewed (Kline, 2011). The kurtosis indices (KI) were all less than 4.0, which were deemed as acceptable, as the standard of greater than 10.0 indicates a problem (Kline, 2011). The

four variables were checked for collinearity using Variance Inflation Factors (VIF). All VIFs were well below 10.0, indicating that the variables are not redundant (Lee & Graefe, 2003).

Descriptive Statistics

The Profile of Participants at Blues Festivals

As shown in Table 1, participants tended to be male (55.5%) and white/Caucasian (54%), and tended to hold at least a bachelor's degree (44.2%). Of the participants, 55.8% had a reported annual income of \$50,000 or more. The age group most represented was the 25–29 range with 20.8%; the next most represented age group was the 55–59 range with 13.4%. Seventeen gender responses were listed as “prefer not to answer” or “other” and were analyzed as missing data with the mean gender being substituted for analysis purposes.

Table 1: Attendee Demographics

Variable	Category	Frequency	%
Gender (N=697)	Male	387	55.5%
	Female	310	44.5%
Age (N=715)	18–19	8	1.1%
	20–24	64	9%
	25–29	149	20.8%
	30–34	77	10.8%
	35–39	49	6.9%
	40–44	42	5.9%
	45–49	39	5.5%
	50–54	55	7.7%
	55–59	96	13.4%
	60–64	78	10.9%
	65–69	38	5.3%
	70–74	16	2.2%
Ethnicity (N=715)	White/Caucasian	387	54%
	Asian	161	22.5%
	Hawaiian/Pacific Islander	9	1.3%
	Black/African American	72	10.1%
	Hispanic/Latino	40	5.6%
	Native American	16	2.2%
	Other	31	4.3%
	Education (N=715)	Less than high school	4
High school		69	9.7%
Some college or Associates degree		186	26.0%
Bachelor's degree		316	44.2%
Graduate or Professional degree		140	19.6%
Annual Income (N=715)	\$0–10,000	35	4.9%
	\$10,000–14,999	36	5.0%
	\$15,000–24,999	83	11.6%
	\$25,000–34,999	96	13.4%
	\$35,000–49,999	66	9.2%
	\$50,000–74,999	130	18.2%
	\$75,000–99,999	95	13.3%
	\$100,000–149,999	107	15%
	\$150,000–199,999	34	4.8%
	\$200,000 or more	33	4.6%

Table 2 provides the frequency of attendees' trip characteristics. For music festival attendees, most had been to the festival previously, but 34.8% were first-time attendees. In contrast, only 13.7% of attendees were first-time visitors to a destination. Most attendees (51.4%) had been to the destination four or more times before. A large segment of attendees attended the festival alone

(34.2%), 25.4% attended with one other person, 18.7% attended with 2 other people, and 14.2% were in a group of 4 or more.

Table 2: Attendee Trip Characteristics

Variable	Category	Frequency	%
Previous Festival Attendance	First Time	249	34.8%
	Second	182	25.5%
	Third	215	30.1%
	Four or more times	69	9.7%
Previous City Visits	First Time	97	13.6%
	Second	122	17%
	Third	128	17.8%
	Four or more times	369	51.5%
Amount of People In Group	Alone	53	7.4%
	2	245	34.3%
	3	181	25.3%
	4	134	18.7%
	5 or more people	102	14.3%

The Festival Experience

The festival experience will be assessed using the satisfaction of participants with the various aspects of the festival experience. Table 3 provides a descriptive analysis of the festival components that were regressed against satisfaction. The top five factors for attendees' festival experience were: *The artists have the ability to perform their acts and entertain attendees (C4, M=6.27), the festival had quality acts that represented the music style of the festival (C8, M=6.21), the musicians were very entertaining (C6, M=6.19), the festival has good sound quality (C3, M=6.19), and the festival vendors, performers, and staff are friendly and polite (S2, M=6.16)*. Of the items, all 22 were rated as agreeing with the statements, or, in the case of safety, as having a feeling of being safe with mean values above the midpoint (4.0), indicating that attendees generally agreed with the measurement statements.

Table 3: Descriptive Analysis of Festival Components

Factor	Mean	SD
Services		
The festival vendors, performers, and staff are friendly and polite	6.16	1.166
The festival hours are optimal	6.11	1.194
The staff are dressed appropriately	6.078	1.298
The festival provides events and services at the time it promises to do so	6.06	1.274
The festival vendors or operators are willing to support or assist attendees	6.03	1.239
The festival's information sources are easy to find (i.e., schedules)	6.01	1.255
The festival understands the festival attendees' needs and interests	5.95	1.259
The festival provides an appropriate range of food and beverage options	5.89	1.442
Core Product		
The artists have the ability to perform their acts and entertain attendees	6.27	1.096
The festival had quality acts that represented the music style of the festival	6.21	1.136
The musicians were very entertaining	6.20	1.118
The festival has good sound quality	6.19	1.100
The festival provides a creative and interesting experience for attendees	6.16	1.097
The musicians were of a high caliber	6.15	1.159
The festival has up-to-date equipment (lighting, stage, speakers)	6.04	1.262
The festival's displays are visually appealing	5.94	1.223
Venue		
The festival's grounds and amenities are clean	6.09	1.151
The festival provides good access to shows for all of its attendees	6.03	1.291
The festival organizers have ensured that all attendees can see the events	5.99	1.208
The festival provides necessary seating facilities for all attendees	5.96	1.294
The festival has enough restrooms	5.85	1.328
The festival limits crowding/congestion	5.66	1.447
Safety		
Festival security	6.12	1.226
Violence risk	5.92	1.350
Medical personnel	5.83	1.318
Theft risk	5.83	1.384
Payment/fraud	5.81	1.448
Parking	5.81	1.372
Public transportation	5.6	1.402

Satisfaction

The study explored respondents' satisfaction with the festival experience. Table 4 provides a descriptive analysis of the satisfaction components as perceived by the attendees. For satisfaction, the top six items perceived by respondents were: *the festival* (M=6.30), *music performance* (M=6.23), *sound quality* (M=6.23), *security personnel* (M=6.22), *overall festival experience* (M=6.22), and *overall safety*, (M=6.22). Of the items, all ten were ranked as being satisfied with the experience with mean values all above the midpoint (4.0), indicating that attendees generally agreed with the measurement statements.

Table 4: Satisfaction Descriptive Statistics

Factors		
Satisfaction	Mean	SD
The Festival	6.30	1.02
Music Performance	6.23	1.15
Sound Quality	6.23	1.09
Security Personnel	6.22	1.07
Overall Festival Experience	6.22	1.13
Overall Safety	6.22	1.11
Staff	6.16	1.13
Available Information	6.12	1.16
Layout/Design of the Venue	6.08	1.23
Amenities (toilets, seating, etc.)	6.00	1.18

Image

The study explored respondents' change in image of the destination by their satisfaction with various aspects of the festival experience. Table 5 provides a descriptive analysis of the change in image components by respondents. For destinations, the top five items perceived by respondents were: *cleanliness* (M=6.03), *overall safety* (M=5.97), *friendly and hospitable local people* (M=5.97), *reputation* (M=5.93), and *beautiful landscape* (M=5.88). Of the items, all 14 were ranked as viewing

the destination better after experiencing the festival with mean values above the midpoint (4.0), indicating that attendees generally agreed with the measurement statements.

Table 5: Change in Destination Image Descriptive Statistics

Factors		
Destination Image	Mean	SD
Cleanliness	6.03	1.15
Overall Safety	5.97	1.15
Friendly and Hospitable Local People	5.97	1.17
Reputation	5.93	1.24
Beautiful Landscape	5.88	1.20
Value for Money	5.82	1.26
Quality Infrastructure	5.82	1.19
Family-Oriented Destination	5.74	1.28
Exciting Night Life and Entertainment	5.74	1.27
Appealing Food Options	5.73	1.31
Interesting Cultural Attractions	5.65	1.30
Climate	5.40	1.47
Shopping	5.39	1.35
Availability of Lodging	5.27	1.35

The study explored respondents change in image of the festival by assessing their satisfaction with various aspects of the festival experience. Table 6 provides a descriptive analysis of the change in festival image components by respondents. For festivals, the top three items perceived by respondents were: *enjoyable atmosphere* (M=6.16), *exciting entertainment* (M=6.14), and *safety* (M=6.13). Of the items, all seven items were ranked as viewing the festival better after experiencing the festival with mean values well above the midpoint (4.0), indicating that respondents generally agreed with the measurement statements.

The overall destination image (M=6.06) and festival image (6.26) show, in Table 6, that attendees had a positive view of the destination and of the festival. Respondents also found their image of the festival to be higher than that of the destination. Both means were well above the midpoint (4.0), indicating that respondents generally agreed with the measurement statements.

Table 6: Change in Festival Image Descriptive Statistics

Festival Image	Mean	SD
Enjoyable atmosphere	6.16	1.09
Exciting Entertainment	6.14	1.10
Safety	6.13	1.12
Reputation	5.96	1.22
Reputation in comparison to other festivals	5.92	1.22
Prestige	5.85	1.17
Well-known Artists	5.81	1.21
Overall Image	Mean	SD
Overall Destination Image	6.06	1.23
Overall Festival Image	6.26	1.05

Factor Analysis

Exploratory Factor Analysis (EFA) with oblique (varimax) rotation method was used in factor analysis to derive factors from the 22 festival attributes and to identify the dimensions of perceived festival experience quality. The Kaiser-Meyer-Olkin (KMO) result was satisfactory at .969 (Field, 2009; Kaiser, 1974). The results of Bartlett's Test of Sphericity, (df, 231, χ^2 11727.566, $p < .000$), were considered desirable for testing intercorrelation among variables (Malhotra, 2004). Initial analysis was run to obtain eigenvalues for each component of the data; three components had eigenvalues greater than Kaiser's criterion of 1, this explained 66.231% of the variance. Only factors with eigenvalues > 1 were used to determine the number of factors to extract from the data. Items with factor loadings $< .04$ were eliminated (Tabachnick & Fidell, 2001).

EFA with varimax rotation was used in factor analysis to derive factors from seven festival safety attributes and to identify the dimensions of perceived festival safety. The Kaiser-Meyer-Olkin (KMO) result was satisfactory at .898 (Field, 2009). The results Bartlett's Test of Sphericity, (df, 21, χ^2 2637.455, $p < .000$), were considered desirable for testing intercorrelation among variables (Malhotra, 2004). Safety explained 60.298% of the variance with an eigenvalue of 4.211. Again,

factors with eigenvalues >1 were used to determine the number of factors to extract from the data, and items with factor loadings $<.04$ were eliminated (Tabachnick & Fidell, 2001).

Table 7 presents the factor loading following the varimax rotation. The first dimensional factor had eight festival attributes loadings and is named Services due to the nature of the attributes relating to services provided. This factor explained 5.474% of the variance with an eigenvalue of 1.204. The second factor is named Core Product because it accurately describes what the festival represents; it had eight festival attributes loadings. This factor explained 56.021% of the variance with an eigenvalue of 12.325. The third factor is named Venue due to items relating to the venue in which the festival takes place, and it had six festival attributes loadings. This factor explained 4.630% of the variance with an eigenvalue of 1.019.

Table 7: Dimensions of Festival Attendees' Experience

Factor	Factor Loading	Eigenvalue	Variance Explained
Services		1.204	5.474%
The staff are dressed appropriately	.572		
The festival vendors, performers, and staff are friendly and polite	.593		
The festival provides events and services at the time it promises to do so	.643		
The festival vendors or operators are willing to support or assist attendees	.695		
The festival understands the festival attendees' needs and interests	.681		
The festival hours are optimal	.616		
The festival's information sources are easy to find (i.e., schedules)	.676		
The festival provides an appropriate range of food and beverage options	.566		
Core Product		12.325	56.021%
The festival has up-to-date equipment (lighting, stage, speakers)	.737		
The festival's displays are visually appealing	.686		
The festival has good sound quality	.702		
The artists have the ability to perform their acts and entertain attendees	.749		
The musicians were of a high caliber	.737		
The musicians were very entertaining	.759		
The festival provides a creative and interesting experience for attendees	.647		
The festival had quality acts that represented the music style of the festival	.697		
Venue		1.019	4.630%
The festival provides good access to shows for all of its attendees	.473		
The festival limits crowding/congestion	.722		
The festival has enough restrooms	.685		
The festival's grounds and amenities are clean	.513		
The festival organizers have ensured that all attendees can see the events	.656		
The festival provides necessary seating facilities for all attendees	.753		
Safety		4.221	60.298%
Payment/fraud	.791		
Festival security	.823		
Theft risk	.852		
Violence risk	.841		
Medical personnel	.805		
Parking	.712		
Public transportation	.574		

The survey instrument was derived from previous studies pertaining to festivals. Three factors were tested by utilizing a confirmatory factor analysis (CFA) using SPSS Amos 25th edition. The fit of the factors was tested using Chi squared statistics (Joreskog & Sorbom, 1989), the goodness-of-fit

index (GFI) and the adjusted goodness-of-fit index (AGFI), the non-normed fit index (NNFI) (Hu & Bentler, 1995), the comparative fit index (CFI) (Bentler, 1990), and the incremental fit index (IFI). The values of the GFI, AGFI, NNFI, CFI, and IFI range from 0 to 1.00 with values closer to 1.00 indicating good fit (Byrne, 2012). The overall fit of this model had a Chi Square (df) = 1039.0 (206) (p=0.0), GFI=0.872, AGFI=0.843, NNFI=0.912, CFI=.928, and IFI=.928. All the fit indices except for the Chi Square value indicate that the proposed measurement is acceptable. The Root Mean Square Error of Approximation (RMSEA) = 0.075 which is an indices for a confirmatory model strategy with larger samples indicating a good fit.

Regression Analysis

Festival Experience and Satisfaction

The first four hypotheses were designed to measure how each of the three factors of the festival experience and the attendees' perception of safety influence attendee satisfaction. As shown in Table 8, the means and standard deviations scores on the factors of services, core product, venue, and safety perception were as follows: for services the mean was 6.037 and the standard deviation was .985; core product was 6.146 and .954; venue was 5.931 and 1.023; and safety perception was 5.847 and 1.047. Satisfaction had a mean of 6.178 and a standard deviation of .925.

Table 8: Factors Descriptive Statistics

Factor	Mean	SD	N
Satisfaction	6.178	.925	715
Change in FI	5.99	.955	715
Change in DI	5.74	.957	715
Overall FI	6.26	1.050	715
Overall DI	6.06	1.225	715
Service	6.037	.985	715
Core Product	6.146	.954	715
Venue	5.931	1.023	715
Safety	5.847	1.047	715

This indicates that most attendees showed above-average satisfaction with the festival experience. To examine the relationship between each factor and attendee satisfaction, a standard regression model was used; demographic factors were included, such as age, gender, ethnicity, education, and income. Utilizing stepwise reduction, the model narrowed down the predictors to service, safety, venue, core product, income, gender, and attendee age. The first four hypotheses were tested using the following formula.

H1: The services of a music festival will positively influence attendee satisfaction.

H2: The core product of a music festival will positively influence attendee satisfaction.

H3: The venue of a music festival will positively influence attendee satisfaction.

H4: The safety perception of a music festival will positively influence attendee satisfaction.

$$Satisfaction = \beta_0 + \beta_1 Services + \beta_2 CoreProduct + \beta_3 Venue + \beta_4 Safety + demographics$$

Table 9: Festival Experience Regression Analysis, ANOVA

Model	R	R Squared	Adjusted R Squared		
1	.908	.822	.822		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	503.507	9	55.945	367.880	.000
Residual	107.213	705	.152		
Total	610.720	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	.509	.127		4.000	.000
Service	.118	.027	.126	4.349	.000
Core Product	.247	.031	.255	7.959	.000
Venue	.316	.026	.349	12.231	.000
Safety	.209	.022	.237	9.631	.000
Gender	.056	.030	.030	1.851	.065
Age	.022	.006	.076	3.974	.000
Ethnicity	.016	.009	.030	1.854	.064
Education	.017	.017	.017	1.015	.311
Income	.004	.007	.009	.523	.601

To test the hypotheses and determine if a significant relationship was present, multiple regression was used with satisfaction as the dependent variable (DV) and venue, core product, safety, and services as the independent variables (IV). Demographics were also examined for their potential relationship. According to the R^2 , 82.2% of the total variance for the estimation of festival attendees' overall satisfaction is explained by the model. The results of the ANOVA are in Table 9 above.

Satisfaction was the dependent variable in these equations. Using stepwise to trim down the model to only the demographics that had any significance, it was determined that age was the only demographic to significantly ($\beta=.076$, $p=.000$) influence an attendee's satisfaction; the older the attendee, the more likely they were to be satisfied with the festival experience. As noted above, venue ($\beta=.349$, $p=.000$), core product ($\beta=.255$, $p=.000$), services ($\beta=.126$, $p=.000$), and safety ($\beta=.237$, $p=.000$) were all found to be significant ($p<.05$). This indicates that the attendees' festival experience influences their satisfaction. Furthermore, it indicates that attendee satisfaction with venue had the greatest impact on satisfaction, followed by core product and safety. Thus, hypotheses 1–4 are supported.

Satisfaction Influence on Destination Image

To analyze the influence of satisfaction on destination image, a linear regression model was developed where satisfaction was an independent variable (IV) and the influence on destination image was the dependent variable (DV). Demographics were also examined for their potential relationship.

H5: The satisfaction with the festival experience will positively influence destination image.

$$Destination\ Image = \beta_0 + \beta_1 Satisfaction + demographics$$

Table 10: Linear Regression (With Satisfaction as an IV, and DI as a DV)

Model	R	R Squared	Adjusted R Squared		
Change in DI	.698	.487	.483		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	318.505	6	53.084	112.108	.000
Residual	335.246	708	.474		
Total	653.751	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	1.635	.220		7.429	.000
Satisfaction	.768	.031	.742	24.952	.000
Gender	-.050	.053	-.026	-.945	.345
Age	-.040	.010	-.131	-4.042	.000
Ethnicity	.038	.015	.068	2.484	.013
Education	-.059	.029	-.056	-2.001	.046
Income	-.033	.012	-.080	-2.643	.008

To test the hypotheses and determine if a significant relationship was present, linear regression was used with the change in destination image as the dependent variable (DV) and satisfaction as the independent variable (IV). Demographics were also examined for their potential relationship. According to the R^2 , 48.7% of the total variance for the estimation of festival attendees' destination image is explained by the model. The results of the ANOVA are in Table 10 above.

Destination image was the dependent variable in these equations. Using stepwise to trim down the model to only the demographics that had any significance, it was determined that income, age, education, and ethnicity had potential influence on attendees' destination image, along with satisfaction. Satisfaction was found to be significant ($\beta=.653$, $p=.000$), which indicates that the attendees' satisfaction positively influences their destination image; thus, hypothesis 5 was supported. Age was found to be significant ($\beta=-.131$, $p=.000$), showing that for older attendees perceived destination image more favorably, based on their satisfaction with the festival experience. Ethnicity

was found to be significant ($\beta=.068$, $p=.013$), showing that an attendee's ethnicity can influence their destination image.

Income was found to be significant ($\beta=-.080$, $p=.008$). ANOVA with a Tukey post-hoc comparison produced a number of significant differences among the income groups, showing that attendees who earned an income of \$15,000–24,999 and those who earned \$50,000–74,999 ($p=.026$), \$75,000–99,999 ($p=.000$), \$100,000–149,999 ($p=.000$), \$150,000–199,999 ($p=.009$), and \$200,000 or more ($p=.001$). The means indicated that the participants that had an income of $> \$50,000$ tended to view destination image more favorably. Attendees education level was found to be significant ($\beta=-.056$, $p=.046$) in their views of the destination. ANOVA with a Tukey post-hoc comparison produced several significant differences among the education levels of the attendees with a bachelor's degree and those with a high school degree ($p=.001$), some college or associates degree ($p=.007$), and a graduate or professional degree ($p=.000$). Thus, hypothesis 5 is supported. The means for bachelor's degree (5.80), high school (6.42), some college or associates degree (6.17), and graduate or professional degree (6.32) indicate that the change in view of the destination image was less positive for the respondents with bachelor's degrees than it was for the others.

Festival Experience Influence on Destination Image

To further examine the findings of the regression analysis of satisfaction on destination image, the constructs that make up the festival experience will be examined to see which, if any, of the four constructs influence the destination image formation. Multiple regression was used with the change in destination image as the dependent variable (DV) and with venue, core product, safety, and services as the independent variables (IV). According to the R^2 , 48.1% of the total variance for the estimation of festival attendees' change in destination image is explained by the model. The results of the ANOVA are in Table 11 below.

Table 11: Destination Image Change Further Analysis

Model	R	R Squared	Adjusted R Squared		
1	.693	.481	.478		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	314.326	4	78.581	164.374	.000
Residual	339.425	710	.478		
Total	653.751	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	1.432	.176		8.139	.000
Service	.015	.048	.016	.315	.753
Core Product	.196	.053	.196	3.691	.000
Venue	.242	.045	.259	5.326	.000
Safety	.269	.038	.294	7.012	.000

Change in destination image was the dependent variable in these equations. As noted in Table 4, the venue ($\beta=.259$, $p=.000$), core product ($\beta=.196$, $p=.000$), and safety ($\beta=.294$, $p=.000$) were all found to be significant ($p<.05$). However, services ($\beta=.016$, $p=.753$) was found to be insignificant ($p>.05$). This indicates that even though the complete festival experience influences an attendee's satisfaction, a positive view of the services does not have a role in the formation of attendees' destination image. Furthermore, it indicates that attendees' satisfaction with their perception of safety had the greatest impact on their change in perception of the destination image.

Table 12: Safety Influence on Destination Image Change Further Analysis

Model	R	R Squared	Adjusted R Squared		
1	.669	.448	.443		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	292.868	7	41.838	81.965	.000
Residual	360.883	707	.510		
Total	653.751	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	2.124	.156		13.597	.000
Payment/fraud	.041	.027	.061	1.518	.129
Fest Security	.160	.033	.205	4.856	.000
Theft Risk	.006	.034	.009	.190	.849
Violence Risk	.014	.034	.019	.405	.685
Medical Pers.	.093	.030	.128	3.138	.002
Parking	.099	.026	.143	3.891	.000
Public Trans	.208	.022	.304	9.311	.000

To examine how safety influenced the formation of the destination image, a regression analysis was performed with the results in Table 12 above. The change in destination image was the dependent variable (DV) and the items that comprised the safety factor were the independent variables (IV). The safety factors that were shown to be most influential to the changes in destination image were public transportation ($\beta=.304$, $p=.000$), the festivals' security personnel ($\beta=.205$, $p=.000$), parking ($\beta=.143$, $p=.000$), and medical personnel ($\beta=.128$, $p=.002$).

Satisfaction and Festival Image

To analyze the influence of satisfaction on festival image, a linear regression model was developed where satisfaction is the independent variable (IV) and the change in festival image was the dependent variable (DV). Demographics were also examined for their potential relationship.

H6: The satisfaction with the festival experience will positively influence festival image.

$$Festival\ Image = \beta_0 + \beta_1 Satisfaction + demographics$$

Table 13: Linear Regression (With Satisfaction as an IV, and FI as a DV)

Model	R	R Squared	Adjusted R Squared		
Change in FI	.742	.551	.547		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	358.773	6	59.795	144.518	.000
Residual	292.941	708	.414		
Total	651.714	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	1.374	.206		6.680	.000
Satisfaction	.764	.029	.740	26.552	.000
Gender	-.059	.050	-.030	-1.176	.240
Age	.013	.009	.042	1.372	.170
Ethnicity	.017	.014	.031	1.201	.230
Education	-.005	.028	-.004	-.0165	.869
Income	-.020	.012	-.049	-1.747	.081

To test the hypotheses and determine if a significant relationship is present, multiple regression was used with the change in festival image as the dependent variable (DV) and satisfaction as the independent variable (IV). Demographics were also examined for their potential relationship. According to the R^2 , 55.1% of the total variance for the estimation of attendees' festival image is explained by the model. The results of the ANOVA are in Table 13 above.

Using stepwise to trim down the model to only the demographics that had any significance, it was determined that none of the demographics were significant. Satisfaction was shown to have a significant relationship ($\beta=.740$, $p=.000$) with festival image, supporting hypothesis 6. This indicates that the attendees' satisfaction has a positive influence on their festival image.

Festival Experience Influence on Festival Image

To further examine the findings of the regression analysis of satisfaction on festival image, the constructs that make up the festival experience have been examined to see which, if any, of the four constructs influence the festival image formation. Multiple regression was used with the change in

festival image as the dependent variable (DV) and venue, core product, safety, and services as the independent variables (IV). According to the R^2 , 54.5% of the total variance for the estimation of attendees' change in festival image is explained by the model. The results of the ANOVA are in Table 14 below.

Table 14: Festival Image Change Further Analysis

Model	R	R Squared	Adjusted R Squared		
1	.738	.545	.543		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	355.338	4	88.835	212.813	.000
Residual	296.375	710	.414		
Total	651.714	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	1.315	.164		7.999	.000
Service	.057	.045	.059	1.277	.202
Core Product	.306	.050	.305	6.148	.000
Venue	.218	.042	.234	5.139	.000
Safety	.198	.036	.217	5.530	.000

Change in festival image was the dependent variable in these equations. As noted in Table 14, the venue ($\beta=.234$, $p=.000$), core product ($\beta=.305$, $p=.000$), and safety ($\beta=.217$, $p=.000$) were all found to be significant ($p<.05$). However, services ($\beta=.059$, $p=.202$) were found to be insignificant ($p>.05$). This indicates that even though the complete festival experience influences an attendee's satisfaction, services does not have a role in the formation of attendees' festival image. Furthermore, it indicates that attendee satisfaction with the core product had the greatest impact on the attendees' change in festival image.

Table 15: Core Product Influence on Festival Image Change Further Analysis

Model	R	R Squared	Adjusted R Squared		
1	.700	.490	.485		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	319.633	8	39.954	84.942	.000
Residual	332.081	706	.470		
Total	653.751	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	1.738	.171		10.183	.000
Equipment	.057	.032	.075	1.772	.077
Visual Display	.134	.032	.171	4.161	.000
Sound Quality	.096	.039	.110	2.441	.015
Perform Ability	.040	.040	.046	.989	.323
Musician Caliber	.058	.036	.070	1.615	.107
Musician Enter	-.006	.040	-.006	-.139	.889
Creative Interest	.110	.037	.126	2.970	.003
Representative Acts	.206	.037	.245	5.521	.000

To examine how core product influenced the change of the festival image, a regression analysis was performed with the results in Table 15 above. The change in festival image was the dependent variable (DV) and the items that comprised the core product factor were the independent variables (IV). The core product factors that were shown to be most influential to the festivals' change in image were the following items: the festival had quality acts that represented the music style of the festival ($\beta=.245$, $p=.000$), the festival's displays are visually appealing ($\beta=.171$, $p=.000$), the festival provides a creative and interesting experience for attendees ($\beta=.126$, $p=.003$), and the festival has good sound quality ($\beta=.110$, $p=.015$). These core product factors show the importance of the core product on the change in festival image.

Return Intention

Participants rated their overall return intention in three items. Table 16 provides a descriptive analysis. The three items were: *return to the same festival* (M=6.23), *return to a similar festival* (M=6.02), and *return to the destination for other reasons* (M=5.84). All three items were rated as likely to return in each scenario with mean values above the midpoint (4.0), indicating that attendees generally agreed with the measurement statements. It should be noted that the highest-rated item was to return to the same festival within the next two years, and each subsequent item had a slightly lower mean, which might indicate that there is room to showcase other festivals and what the destination has to offer at the current festival.

Table 16: Participants' Return Intention

Return Intention N=715	Mean	SD
Return to same festival RI1	6.23	1.142
Return to similar festival RI2	6.02	1.29
Return to destination for other reasons RI3	5.84	1.389
Overall Return Intention	6.03	1.031

To analyze the influence of the satisfaction, overall festival image (FI), and overall destination image (DI) on return intention (RI), a linear regression model was developed where return intention is the dependent variable (DV) and the sum of satisfaction, festival image, and destination image are the independent variables (IV). Demographics were also examined for their potential relationship. The descriptive statistics for the following analysis are in Table 17.

Table 17: Return Intention (RI) Factors Descriptive Statistics

Factor	Mean	SD	N
Satisfaction	6.178	.925	715
Festival Image	6.26	1.050	715
Destination Image	6.06	1.225	715
RI Same Festival	6.23	1.143	715
RI Similar Festival	6.02	1.291	715
RI Destination Other	5.85	1.388	715

Return Intention to the Same Festival

H7a: Satisfaction with the festival experience will positively influence return intention to the same festival.

H7b: Destination image will positively influence return intention to the same festival.

H7c: Festival image will positively influence return intention to the same festival.

The following regression model was developed to test these three hypotheses.

$$\text{Return Intention to Same Festival} = \beta_0 + \beta_1 \text{Festival Image} + \beta_2 \text{Destination Image} + \beta_3 \text{Satisfaction} + \text{demographics}$$

Table 18: Linear Regression (With Satisfaction, DI & FI as IVs, RI same festival as a DV)

Model	R	R Squared	Adjusted R Squared		
RI Same Fest	.765	.586	.581		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	546.116	8	68.264	124.896	.000
Residual	385.879	706	.547		
Total	931.994	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	.583	.242		2.413	.016
Satisfaction	.336	.047	.272	7.182	.000
Dest Image	.156	.035	.167	4.456	.000
Festival Image	.398	.042	.366	9.579	.000
Gender	-.090	.057	-.039	-1.558	.120
Age	.030	.011	.083	2.820	.005
Ethnicity	.014	.017	.021	.843	.399
Education	.003	.032	.002	.082	.934

To test the hypotheses and determine if a significant relationship was present, multiple regression was used with return intention as the dependent variable (DV) and festival image, destination image, and satisfaction are the independent variables (IV). According to the R^2 , 58.6% of the total variance for the estimation of festival attendees' return intention to the same festival is explained by the model. The results of the analysis are in Table 18.

For hypotheses H7a, H7b, and H7c, return intention to the same festival was the dependent variable in this equation. Using stepwise to trim down the model to only the factors that had any significance, it was determined that age was the only demographic that showed a significant ($\beta=.083$, $p=.005$) influence on an attendees' return intention. Festival image was found to be significant ($\beta=.366$, $p=.000$), supporting hypothesis H7c. Destination image was found to be significant ($\beta=.167$, $p=.000$), which supports hypothesis H7b. Satisfaction was shown to be significant ($\beta=.272$, $p=.000$) with return intention to the same festival, supporting hypothesis H7a. This indicates that the attendees' satisfaction has the biggest influence on their return intention. Attendees' age also showed that older attendees were more likely to return for the same festival. Thus, hypotheses 7a, 7b, and 7c are supported.

Festival Image Change Influence on Return Intention to the Same Festival

The regression analysis of change in the festival image's and its effect on the attendees' return intention to the same festival were examined. The constructs that make up the cognitive festival image will be examined to see which items influenced the attendees' return intention to the same festival. Multiple regression was used with return intention as the dependent variable (DV) and items that formed the festival image change as the independent variables (IV). According to the R^2 , 41.6% of the total variance for the estimation of festival attendees' return intention to the same festival is explained by the model. The results of the ANOVA are in Table 19 below.

Table 19: Return to Same Festival Further Analysis

Model	R	R Squared	Adjusted R Squared		
1	.645	.416	.410		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	387.264	7	55.323	71.804	.000
Residual	544.731	707	.770		
Total	931.994	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	1.925	.215		8.963	.000
Reputation	.312	.043	.333	7.213	.000
Rep comp other	.123	.046	.131	2.646	.008
Prestige	.036	.046	.037	.782	.434
Enjoyable Atmo	.089	.053	.085	1.683	.093
Safety	.055	.046	.053	1.192	.234
Exciting Enter	.102	.050	.098	2.030	.043
Well Known	.001	.036	.001	.016	.987

Return intention to the same festival was the dependent variable in these equations. As noted in Table 19, reputation ($\beta=.333$, $p=.000$), reputation compared to other festivals ($\beta=.131$, $p=.008$), and exciting entertainment ($\beta=.098$, $p=.043$) were all found to be significant ($p<.05$). This indicates that the attendees' change in festival image is important when attendees consider their return intention to the same festival.

Return Intention to a Similar Festival

H8a: Satisfaction will positively influence return intention to a different music festival.

H8b: Destination image will positively influence return intention to a different music festival.

H8c: Festival image will positively influence return intention to a different music festival.

The following regression model was developed to test these three hypotheses.

$$\text{Return Intention to similar festival} = \beta_0 + \beta_1 \text{Festival Image} + \beta_2 \text{Destination Image} + \beta_3 \text{Satisfaction} + \text{demographics}$$

Table 20: Linear Regression (With Satisfaction, DI & FI as IV's, RI similar festival as a DV)

Model	R	R Squared	Adjusted R Squared		
RI Similar Fest	.590	.348	.340		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	413.703	8	51.713	47.052	.000
Residual	775.939	706	1.099		
Total	1189.642	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	1.196	.343		3.488	.001
Satisfaction	.409	.066	.293	6.166	.000
Dest Image	.162	.050	.153	3.262	.001
Festival Image	.275	.059	.224	4.667	.000
Gender	.074	.082	.028	.913	.362
Age	-.026	.015	-.064	-1.724	.085
Ethnicity	.027	.023	.036	1.167	.244
Education	-.104	.045	-.073	-2.307	.021
Income	-.003	.019	-.006	-.180	.857

To test the hypotheses and determine if a significant relationship was present, multiple regression was used with return intention as the dependent variable (DV) and festival image, destination image, and satisfaction as the independent variables (IV). According to the R^2 , 34.8% of the total variance for the estimation of festival attendees' return intention to a similar festival (RISF) is explained by the model. The results of the analysis are in Table 20.

For hypotheses H8a, H8b, and H8c, return intention to a similar festival was the dependent variable in this equation. Using stepwise to trim down the model to only the factors that had any significance, it was determined that, of the demographics, only education showed any significance ($\beta = -.073$, $p = .021$). This showed that the less educated the festival attendee was, the more likely he or she was to attend a similar festival. Festival image was found to be significant ($\beta = .224$, $p = .000$), which supports H8c. Destination image was found to be significant ($\beta = .153$, $p = .001$), which supports H8b. Satisfaction was shown to be significant ($\beta = .293$, $p = .000$) with an attendee's return intention to a

similar festival, which supports H8a. This indicates that the attendee's satisfaction has the biggest influence on an attendee's return intention to a similar festival. Hypotheses 8a, 8b, and 8c are supported.

Festival Experience Influence on Return Intention to a Similar Festival

To further examine the findings of the regression analysis of satisfaction on RISF, the constructs that make up the festival experience will be examined to see which, if any, of the four constructs influence the attendees' RISF. Multiple regression was used with RISF as the dependent variable (DV) and venue, core product, safety, and services as the independent variables (IV). According to the R^2 , 31.1% of the total variance for the estimation of festival attendees' intention to return to a similar festival is explained by the model. The results of the ANOVA are in Table 21 below.

Table 21: Return to Similar Festival Further Analysis

Model	R	R Squared	Adjusted R Squared		
1	.558	.311	.308		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	370.506	4	92.627	80.286	.000
Residual	819.136	710	1.154		
Total	1189.642	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	1.452	.273		5.311	.000
Service	-.100	.075	-.077	-1.342	.180
Core Product	.256	.083	.189	3.097	.002
Venue	.402	.071	.318	5.692	.000
Safety	.209	.060	.169	3.500	.000

Return intention to a similar festival was the dependent variable in these equations. As noted in Table 21, the venue ($\beta=.318$, $p=.000$), core product ($\beta=.189$, $p=.002$), and safety ($\beta=.169$, $p=.000$) were

all found to be significant ($p < .05$). However, services ($\beta = -.077$, $p = .180$) were found to be insignificant ($p > .05$). This indicates that even though the complete festival experience influences an attendee's satisfaction, a positive view of the services does not have a role in the formation of attendee's destination image. Furthermore, it indicates that attendee's satisfaction with his or her perception of the venues performance had the greatest impact on his or her return intention to a similar festival.

Return Intention for Reasons Other Than a Music Festival

H9a: Satisfaction will positively influence return intention to the destination for reasons other than a music festival.

H9b: Destination Image will positively influence return intention to the destination for reasons other than a music festival.

H9c: Festival Image will positively influence return intention to the destination for reasons other than a music festival.

The following regression model was developed to test these three hypotheses.

Return Intention for reasons other than music festivals

$$= \beta_0 + \beta_1 \text{Festival Image} + \beta_2 \text{Destination Image} + \beta_3 \text{Satisfaction} + \text{demographics}$$

Table 22: Linear Regression (With Satisfaction, DI & FI as IVs, RI for reasons other than a festival as a DV)

Model	R	R Squared	Adjusted R Squared		
RI Other	.513	.263	.255		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	362.417	8	45.302	31.543	.000
Residual	1013.966	706	1.436		
Total	1376.383	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	1.933	.392		4.933	.000
Satisfaction	.276	.076	.184	3.637	.000
Dest Image	.331	.057	.292	5.840	.000
Festival Image	.180	.067	.136	2.673	.008
Gender	-.124	.093	-.044	-1.328	.185
Table 22: Continued					
Age	-.111	.017	-.250	-6.340	.000
Ethnicity	.046	.027	.056	1.705	.089
Education	-.076	.051	-.050	-1.484	.138
Income	.023	.022	.038	1.043	.297

To test the hypotheses and determine if a significant relationship is present, multiple regression was used with return intention as the dependent variable (DV) and festival image, destination image and satisfaction as the independent variables (IV). According to the R^2 , 26.3% of the total variance for the estimation of festival attendees' return intention for other reasons than a music festival is explained by the model. The results of the analysis are in Table 22.

For hypothesis H9a, H9b, and H9c return intention to the destination for reasons other than a music festival was the dependent variable in this equation. Using stepwise to trim down the model to only the factor that had any significance, it was determined that age ($\beta=-.250$, $p=.000$) was shown to be significant. Satisfaction was shown to be significant ($\beta=.184$, $p=.000$) with return intention to the destination, which supports H9a. Destination image was found to be significant ($\beta=.292$, $p=.000$), which supports H9b. Festival image was found to be significant ($\beta=.136$, $p=.008$), which supports H9c.

This indicates that the attendees' destination image had the biggest influence on their return intention to the destination. Hypotheses 9a, 9b, and 9c are supported.

Destination Image Change Influence on Return Intention for Other Reasons

To further examine the findings of the regression analysis of the change in destination image's effect on the attendees' return intention for other reasons, the constructs that make up the cognitive festival image will be examined to see which items, influenced the attendees' return intention for other reasons. Multiple regression was used with return intention as the dependent variable (DV) and items that formed the destination image change as the independent variables (IV). According to the R^2 , 30.2% of the total variance for the estimation of festival attendees' return intention for other reasons is explained by the model. The results of the ANOVA are in Table 23 below.

Table 23: Return for Other Reasons Further Analysis

Model	R	R Squared	Adjusted R Squared		
1	.549	.302	.288		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	415.064	14	29.647	21.588	.000
Residual	961.319	700	1.373		
Total	1376.383	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	1.787	.273		6.548	.000
Climate	.069	.037	.073	1.842	.066
Shopping	.184	.047	.179	3.873	.000
Lodging	-.017	.045	-.016	-.370	.712
Landscape	-.176	.061	-.152	-2.895	.004
Infrastructure	-.077	.057	-.066	-1.350	.177
Night Life	.163	.054	.149	3.007	.003
Cultural Attract	.081	.056	.076	1.451	.147
Food Options	.016	.049	.015	.331	.741
Family	.175	.053	.162	3.288	.001
Safety	.040	.064	.033	.626	.532
Friendly Locals	.057	.064	.048	.877	.381
Value	.077	.056	.070	1.373	.170
Reputation	.086	.060	.077	1.441	.150
Cleanliness	.040	.068	.033	.591	.555

Return intention to the same festival was the dependent variable in these equations. As noted in Table 23, shopping ($\beta=.179$, $p=.000$), family-oriented destination ($\beta=.162$, $p=.001$), beautiful landscape ($\beta=-.152$, $p=.004$), and exciting night life and entertainment ($\beta=.149$, $p=.003$) were found to be significant ($p<.05$). This indicates that the attendees' change in festival image is important when attendees consider their return intention to the same festival.

Overall Return Intention

H10: Positive Satisfaction, Destination Image and Festival Image will positively influence Return Intention.

$$\text{Overall Return Intention} = \beta_0 + \beta_1 \text{Festival Image} + \beta_2 \text{Destination Image} + \beta_3 \text{Satisfaction} + \text{demographics}$$

Table 24: Overall Return Intention Regression Analysis, ANOVA

Model	R	R Squared	Adjusted R Squared		
1	.733	.537	.531		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	407.572	8	50.947	102.241	.000
Residual	351.799	706	.498		
Total	759.371	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	1.238	.231		5.361	.000
Satisfaction	.341	.045	.305	7.618	.000
Dest Image	.216	.033	.257	6.475	.000
Festival Image	.284	.040	.289	7.167	.000
Gender	-.046	.055	-.022	-.843	.399
Age	-.035	.010	-.108	-3.457	.001
Ethnicity	.029	.016	.048	1.837	.067
Education	-.059	.030	-.052	-1.953	.051
Income	.009	.013	.020	.697	.486

To test the hypotheses and determine if a significant relationship is present, multiple regression was used with return intention as the dependent variable (DV) and festival image, destination image, and satisfaction as the independent variables (IV). According to the R^2 , 53.7% of the total variance for the estimation of festival attendees' overall return intention is explained by the model. The results of the analysis are in Table 24.

Overall return intention was the dependent variable in this equation. Using stepwise to trim down the model to only the demographics that had any significance, it was determined that age was the only demographic shown to have a significant ($\beta=-.108$, $p=.001$) influence on an attendees' return intention. The attendees' satisfaction with the festival experience was found to have the most significant influence ($\beta=.341$, $p=.000$). Destination image was significant ($\beta=.216$, $p=.000$), and festival image was significant ($\beta=.284$, $p=.000$) as well, all of which support H10. This indicates that the attendees' satisfaction with the festival experience, their image of the destination, and their image

of the festival had a positive influence on their return intention. Attendees' household income also showed that those older than 45 years old were less likely to return than attendees who were 25–29 years old. Hypotheses 10a, 10b, and 10c are supported.

Festival Experience on Return Intention

To further examine the findings of the regression analysis of satisfaction on return intention, the constructs that make up the festival experience have been examined to see which, if any, of the four constructs influence the attendees' intention to return. Multiple regression was used with return intention as the dependent variable (DV) and venue, core product, safety, and services as the independent variables (IV). According to the R^2 , 44.2% of the total variance for the estimation of festival attendees' overall intention to return is explained by the model. The results of the ANOVA are in Table 25 below.

Table 25: Overall Return Intention Further Analysis

Model	R	R Squared	Adjusted R Squared		
1	.665	.442	.439		
ANOVA	Sum of Squares	df	Mean Square	F	Sig
Regression	335.498	4	83.874	140.492	.000
Residual	423.874	710	.414		
Total	759.371	714			
Coefficients	Unstandardized B	Coefficients Std Error	Std Coefficients Beta	t	Sig
(Constant)	1.566	.197		7.965	.000
Service	-.002	.054	-.002	-.046	.964
Core Product	.255	.059	.236	4.282	.000
Table 25: Continued					
Venue	.310	.051	.308	6.107	.000
Safety	.185	.043	.187	4.305	.000

Overall return intention was the dependent variable in these equations. As noted in Table 25, venue ($\beta=.308$, $p=.000$), core product ($\beta=.236$, $p=.000$), and safety ($\beta=.187$, $p=.000$) were all found to

be significant ($p < .05$). However, services ($\beta = -.002$, $p = .964$), was found to be insignificant ($p > .05$). This indicates that even though the complete festival experience influences an attendees' satisfaction, services does not have a role in the formation of attendees' festival image. Furthermore, it indicates that attendee satisfaction with the venue had the greatest impact on the attendees' overall return intention.

Hypotheses Recap

- H1: The services of a music festival will positively influence attendee satisfaction.
 - Supported
- H2: The core product of a music festival will positively influence attendee satisfaction.
 - Supported
- H3: The venue of a music festival will positively influence attendee satisfaction.
 - Supported
- H4: The safety perception of a music festival will positively influence attendee satisfaction.
 - Supported
- H5: The satisfaction with the festival experience will positively influence destination image.
 - Supported
- H6: The satisfaction with the festival experience will positively influence festival image .
 - Supported
- H7a: Satisfaction with the festival experience will positively influence return intention to the same festival.
 - Supported
- H7b: Destination image will positively influence return intention to the same festival.
 - Supported
- H7c: Festival image will positively influence return intention to the same festival.
 - Supported
- H8a: Satisfaction will positively influence return intention to a different music festival.
 - Supported
- H8b: Destination image will positively influence return intention to a different music festival.
 - Supported
- H8c: Festival image will positively influence return intention to a different music festival.

- Supported
- H9a: Satisfaction will positively influence return intention to the destination for reasons other than a music festival.
 - Supported
- H9b: Destination Image will positively influence return intention to the destination for reasons other than a music festival.
 - Supported
- H9c: Festival Image will positively influence return intention to the destination for reasons other than a music festival.
 - Supported
- H10: Positive Satisfaction, Destination Image and Festival Image will positively influence Return Intention.
 - Supported

CHAPTER 5 DISCUSSION AND CONCLUSIONS

This study was designed to understand how the festival experience influenced satisfaction, destination image, and festival image, and the return intention of the festival attendees. Satisfaction and image have previously been shown to be vital to destination loyalty (Chi & Qu, 2008). This chapter will give an overview of the research questions and hypotheses, and explore the attendees' festival experience based on the modified elements of FESTPERF, and how that experience influenced attendee satisfaction, how attendees' image of the destination and festival were changed, and their perceived intention to return to the festival, a similar festival, or the destination for other reasons. The practical implications will be discussed and examined based on how festival organizers and destination marketing organizers (DMOs) can use the findings from this study. Recommendations for future studies will be discussed, as well as limitations to the current study.

Profile of Participants

In keeping with a previous study, the majority of attendees were college educated and male (Özdemir Bayrak, 2011). Interestingly, there was a bimodality of the attendees through the age bracket. Though not noted in previous research these results could be due in part to the “universal appeal” of the blues and its global popularity (Tanford & Jung, 2017; Tkaczynski & Stokes, 2010). This should be of interest to the organizers and will be explored further in the implications and recommendations sections below.

Though in keeping with previous studies, most of the respondents were white (Tkaczynski & Stokes, 2010) there was a noticeable Asian population also represented. Many of the respondents have attended the same music festival previously. Unsurprisingly the majority of the respondents have also visited the destination numerous times, though based on the responses the majority had visited the destination more than the event. This could be due to several factors one of which was not investigated

in this study, that being how many of the attendees were traveling from outside the destination for the event.

Festival Experience and Satisfaction

This study aimed to answer several questions including: “How is attendee satisfaction influenced by their experiences at a blues festival?”. This study showed that factors of FESTPERF and the added dimension of safety were important to the festival goers. This study helped highlight a previously underrepresented area of the attendees’ experience, by expanding the understanding of the festival attendees’ perception of safety. These findings will help festival organizers in coordinating their safety efforts as a crucial part of the overall festival experience.

Core Products Influence on Experience and Satisfaction

The quality of the entertainment provided was shown to be highly influential to the festival experience: the top five rated items were all related to that key quality. The five items were: the ability of the artists to perform and entertain, the performers representing the music style of the festival, the musicians being very entertaining, sound quality, and providing a creative and interesting experience for attendees. Previous studies’ findings that the core product was the most important factor to attendee satisfaction have been further bolstered (Baker & Crompton, 2000; Esu, 2014; Thrane, 2002). The quality of the live entertainment is most significant for a blues music festival, similar to the findings of Cole & Chancellor (2009). Interestingly, the study that developed the three FESTPERF factors (core product, services and venue) (Tkaczynski & Stokes, 2010) that were modified for this study did not find the core product to be a significant influence on attendees’ satisfaction. This could be due to several factors, of which musical genre could be one, geography another. The Tkaczynski and Stokes (2010) study took place in Australia, a country with limited jazz history, which could influence or

sway their findings, more so than if one was to examine a jazz festival in America, where jazz has a rich history to lend to the authenticity vibe that could be projected.

Venues Influence on Experience and Satisfaction

The music festival's venue was also shown to be influential on how the festival attendees' satisfaction was perceived. A few stand out items were: *the festival's grounds and amenities are clean*, *the festival provides good access to shows for all its attendees*, and *the festival organizers have ensured that all attendees can see the events*. These items were similar to others (Crompton & Love, 1995; Esu, 2014; Tkaczynski & Stokes, 2010) findings that highlighted the importance of how well-run a venue is to attendee satisfaction.

Though the core product is the dominate factor in the festival experience, the venue was most significant in the overall satisfaction of the festival experience. Cleanliness, crowding, and accessibility resonated with the festival attendees. These findings were bolstered by previous studies that showed how the aspects of a venue can significantly influence an attendees' perception of the festival experience (Baker & Crompton, 2000; Esu, 2014; Getz, 2005; Tkaczynski & Stokes, 2010). In Tkaczynski & Stokes (2010) initial examination of FESTPERF, they noted that the venue factor was the most significant and influential to the attendees' satisfaction. A carefully thought out festival needs to have each aspect planned out and executed. In keeping with Crompton & Love's (1995) seminal study, venue was found to be a significant aspect in measuring influence on attendee satisfaction.

Service Influence on Experience and Satisfaction

How professional, convenient, and friendly the services offered at the festival were presented played a factor into attendee satisfaction as well. Availability and accuracy of information provided were determined to be important, as well as the festival offering a wide variety of dining options.

Both festivals had schedules posted in various locations of the venue, as well as clearly uniformed staff members, or in some cases volunteers, for attendees to attain guidance from. Food options were available through the venue with easy access for all attendees. The services factor, although shown to be less influential to overall satisfaction, showed the potential to sway satisfaction one way or another if not executed properly. These findings are consistent with previous studies that showed how a properly trained staff, a range of food options, and accurate information can positively influence the festival experience for attendees (Lee, Lee, Lee & Babin, 2008; Tkaczynski & Stokes, 2010; Yuan & Yang, 2008).

Safety Influence on Experience and Satisfaction

One of the major contributions this study explored was the separation and expansion of attendees' perception of safety influenced their satisfaction with the festival experience. The obvious visibility of the festival's security team was shown to be the most important factor for the attendees' perception of feeling safe. That could have been the driving force that led to attendees feeling safe from theft, violence, and an overall sense of security at both festivals. This is a further reminder that if the attendees do not feel safe in their surroundings, their satisfaction with the experience will be negatively influenced. The findings of this study were supported by previous findings by Mensah (2013) and Truong & King (2009) that showed that attendees who felt a perception of being safe had a positive influence on their satisfaction. A feeling of personal safety or lack thereof can greatly influence the perception of the experience and overall satisfaction (Alkhadim, Gidado & Painting, 2018; Park, Daniels, Brayley & Harmon, 2010; Tangit, Kibat & Adanan, 2016).

Festival Experience Satisfaction Influence on Image

The image that attendees had of the destination overall was positive. As it will be noted, the experiences at the festival helped shape the image held by the attendees. The cleanliness perceived at

the festival influenced attendees' views of the destination, as well as their perception of safety and the friendliness of the locals they encountered.

There are things that the destinations have no control over that can influence attendees, although for this study, they did not seem to sway the perception of the destination much. As an example, the climate. For both festivals, the weather was less than optimal; during the Chicago Blues festival it was raining or misting each day, and during the Broad Street Blues Festival it was record breaking heat, with the local news station warning people not to be outside if they didn't need to be. Regardless of those obstacles, it seemed as though the quality of the entertainment outshone the unfortunate weather situations.

Satisfactions Influence on Destination Image

This study found that the overall destination image was influenced by the 14 items developed based on previous research (Beerli & Martin, 2004; Pike & Ryan, 2004; Stylos & Andronikidis, 2013). Cleanliness, the attendees' perception of safety, and the friendliness and hospitableness of the local people were just some of the 14 items shown to be able to positively influence the destination's image.

Attendees' satisfaction with their festival experience had a significant influence on improving an attendees' image of the destination. These findings were supported by previous findings that a memorable experience can positively influence the way an attendee perceives a destination (Echtner & Ritchie, 1991; Gwinner, 1997; Kim, 2017; Xing & Chalip, 2006). Where this study differs from previous studies is the deeper dive into how each of the festival experience elements influenced the destination's image. Satisfaction with the core product, venue, and the perception of safety all had a significant influence on the attendees' image of the destination. Which makes sense in that the services portion of the festival experience has very little to do with the actual destination. The history the blues has within the Chicago area could have tied in strongly with the core products influence on destination

image. The venue having been located within the destination and the perception of safety all having strong connections with the destination are all logical to be influential on the destination's image.

Satisfactions Influence on Festival Image

Similarly, to the findings with the attendees' satisfaction and the destination's image, the attendees' satisfaction had a significant relationship with the festival's image. This is in keeping with previous studies by Wong, Wu, & Cheng (2015), and Wu, Lin, & Hsu (2011) that the perception of the festival having an enjoyable atmosphere, exciting entertainment and safety, among other items, were enhanced by the attendees' satisfaction with the experience. This also reiterates the need for festival organizers to control the experience and ensure a high-quality experience in the four festival experience factors; this can result in a competitive advantage for the festival in order to compete with similar festivals occurring at the same time (Cheon, 2016).

This study further examined how the festival experience influenced festival image. In keeping with how destination image was influenced, service was not shown to have a significant influence on the festival's image, although that is not to say that a poor experience with service would not influence the other aspects of the festival experience. The core product was the most significant part of the festival experience that influenced the festival's image. This makes sense in the same way that if a restaurant has great service and ambience, but horrible food, nothing else will matter.

Return Intention

This study looked at the attendees' intention to return to the same festival, the destination itself, or the destination for a different festival. Overall return intention was also examined. In the following sections, these scenarios will be further explored. The influence of the festival experience satisfaction, the destination's image, and the festival's image played a significant role in how return intention was influenced in scenarios examined. In each instance, when the influence of satisfaction, destination

image or festival image was the biggest influencer, they were broken down into their individual components to further note what it was that held the most sway in future intentions.

Return Intention to the Same Festival

For festival attendees, the driving force in their decision to return to the same festival within the next two years was their perception of the festival's image. Satisfaction with their festival experience and the destination's image also played a factor into their return intention. These findings are supported by previous studies that noted how a positive festival experience influences return intention (Tkaczynski, 2013). For organizers, this stresses the importance of controlling the festival experience in such a way that optimizes satisfaction and the festival image. The roles of image on return intention has been examined previously, although typically just one of the images is done in each study. Festival image findings were supported by previous research (Wong, Wu & Cheng, 2015) and the findings for destination image were supported (Chi & Qu, 2008) as an important factor on return intention.

The reputation of the festival was the most significant factor of the festival's image in terms of return intention. Reputation compared to other festivals and how exciting the entertainment are important factors for the destination and organizers to use to keep attendees coming back, and to attract new visitors (Gibson & Connell, 2012).

Return Intention to a Similar Festival

This study's depth of return intention makes it unique; instead of measuring just one scenario, it was split in order to help determine if it was only one festival that was the drawing agent, or if maybe it was the destination itself. Attendees noted their willingness to return to a similar festival, and that was influenced based first on their satisfaction with their current experience, followed by the festival's image and the destination's image. This is in keeping with previous research by Lee and Kyle (2013). Also of note is how returning to a similar, but different music festival, the satisfaction with the festival

experience was the predominate factor. This emphasizes how a well-run festival can influence and possibly be the deciding factor in the attendee coming back to the area, not just for the same festival but for other festivals, which should be of interest to the host destination and festival organizers.

This is particularly good for festival organizers who put on multiple festivals in the same area each year; it helps to build a loyal attendee base that can cross genres, reduces cost in bringing in that attendee, and increases the likelihood of him or her spreading positive word of mouth about the festivals. It is also interesting to note that satisfaction was the biggest influence, followed by festival image and destination image. In the first scenario, it was the festival image that drove the intention to occur more than the other. This finding shows that each of the three factors are important and can influence each other. Lee & Kyle (2013) found that attendees who were more committed to festivals would report higher levels of satisfaction with their festival experience.

Return Intention to the Destination for Other Reasons

As previous research noted, which was confirmed in this study, the destination's image is the leading driver for the festival attendees to want to return within two years (Chi & Qu, 2008, Kim, 2018). Combined with the festival attendees' satisfaction with their experience, as well as the image of the festival, these aspects showed to have a significant influence on return intention. Having family-friendly options at the destination, along with night life options to extend the festival experience were shown to influence attendees' likelihood of returning to the destination without an event going on. Attending a memorable event in a destination can expose visitors to the potential the destination carries and lead to return intention (Kim, 2018).

Overall Return Intention

Attendees noted that they were overall likely to return to the destination. This favorable intention by the respondents to the scenarios further highlights the importance of the destination and

festival to work in concert to maximize the satisfaction of attendees and potential future loyal visitors. Furthermore, it was noted that the venue itself, as part of the festival experience, was a leading factor for attendees' return intention. As noted, satisfaction with experiences at the location can lead to return intention. This further supports previous literature while also showing the need to examine various return intention scenarios to help discover what various situations are influenced by the different factors. For instance, service was not shown to be significant in influencing return intention; this does not mean, however, that bad service would not influence it one way or another.

Practical Implications

- Focus on high-quality entertainment
- Satisfaction from the festival experience has created a halo effect
- The festival experience positively influenced festival image, destination image and return intention
- Festival organizers benefit from a positive festival experience.
- DMOs benefit from well-run festivals
- Clean amenities are important to attendee satisfaction
- A perception of safety is important to attendees' satisfaction, destination image and festival image perception

This study served to draw attention to the need to examine blues locations outside of the Mississippi Delta and highlighted the significance of the blues history within the greater Chicago metropolitan area. The ability for a music festival to help shift the image of a destination should be of particular interest to the destination marketing organizers and their approach to future festivals. The respondents to this study indicated that their festival experience positively influenced how they perceived both the festival and the host destination, and that their intention to return was higher based on those experiences.

The information gathered presented several unique observations outside of the questions this study intended to answer. For example, the bimodality of the respondents, there were two distinct clusters in the age groups, between 25-34 and between 55-64 accounted for over half of the

respondents. This highlights for the destination marketing organizers and the organizers the importance of diversifying their efforts to attract their attendees. For instance, Jacobsen (2019) noted that people in the age range of 18-29 use apps such as Instagram and Snapchat at a far higher rate than any other age group, and universally Facebook and YouTube are the most common social medium among all age groups. While education level is the only area that Twitter has a distinct group that uses it more than any other (Williams, 2019). There seems to be an opportunity to do targeted marketing through more mediums than simply Facebook which was the only consistent social media platform for both events.

As noted above, the majority of the respondents have already attended the same festival before. This implies that there is already a sense of loyalty among the respondents. This highlights the importance of constantly surveying your audience to understand what it is that they value to help guide the direction and growth of the festival for years to come.

Another takeaway from this study is how important respondents found items such as cleanliness, safety, the landscaping, reputation and the friendliness of the local people, when judging a destination. These are all items that the destination marketing organizers can work on to ensure their destination leaves a favorable impression. Training of safety personnel to not just be visible but to be helpful and to understand their role in the festival experience can help with the sense of safety, and the view of the friendliness of the local people. The destination marketing organizers can help the perception of cleanliness by regulate how many trash bins are available. Destination marketing organizers are also able to mitigate another issue by ensuring there are an adequate number of portable toilets as well as ensuring they are regularly serviced. The landscaping for both of these festivals was directly controlled by the local government; this provides the opportunity for the DMOs to ensure that beautification remains a priority to help build the image of their destination.

Festival organizers can help maintain their festivals image in several ways on top of those discussed above. Working with the destination marketing organizers on how the festival is run and

maintained is important, and so is offering an enjoyable atmosphere with exciting entertainment. Both of those items were ranked highly by attendees when judging how the festival was viewed. Those two items seemingly go hand in hand with each other, the more exciting the entertainment the more enjoyable the atmosphere. However, participants of this study repeatedly noted the importance of feeling safe in their festival experience. Just as it is important for the DMOs to work with safety personnel so is it for the festival organizers by helping to provide a secured festival location regardless if there is a cost to attend or not. As noted both festivals were surrounded by temporary fencing with controlled access to the festival grounds. This along with a heavy police presence with bag checks at the Chicago Blues Festival in downtown Chicago surely led to attendees having an added sense of security at this event.

The four research questions asked were answered and supported by ten hypotheses, as noted previously. This study noted that satisfaction with the festival experience was critical for each continuous step in the exploration of its influence. Themes of high-quality performance, safety, and cleanliness were frequently shown as influential in satisfaction, destination image, festival image which ultimately influences return intention.

The satisfaction from the festival experience created a halo effect that bolstered participants' destination image, festival image, and their return intentions not just to the specific festival, but to other festival in the area and the destination itself. The host destinations can benefit from successful festivals in the form of economic stimulation (Kim, Taylor & Ruetzler, 2008). Music festivals are the largest type of festival held in the United States (Gibson & Connell, 2015), and give the host destination an advantage with the ability to draw in attendees from all backgrounds who may not have visited the area otherwise. A quality-run festival produces a more favorable festival image, and in turn, the destination image improves. This increases the drawing power of both the festival and destination to bring in more attendees from farther away, giving the destination a competitive advantage (Pine &

Gilmore, 1998). The more the festival's image improves or is built upon, the higher quality of entertainment can be drawn to perform, further increasing the image and attendee satisfaction.

The quality of the entertainment is integral, but as this study noted, the perception of safety for the attendees is also critical. The DMOs, the organizers, and the community at large can help contribute to this perception, as well as the continued success of the festival. For the venue itself, it was noted that being well-kept and having clean amenities reflected on the attendees' perception of both the festival and the destination. As common sense as it seems, it is easy to forget how the state of the venue and its amenities can negatively or positively influence attendee perceptions and return intentions. Similarly, if an attendee does not feel safe at the festival, that will have a direct impact on their satisfaction, and the way they view the destination and the festival. Any negative impact can significantly reduce the intention to return to either. Attendee return intention benefited from the halo effect created by the participants' satisfaction with the festival experience. Festival organizers and DMOs should continue to analyze and examine how festivals can positively and negatively influence return intention.

The clearly noted impact that a perception of safety has on the festival experience was shown in this study. Safety was a highly rated item in the cognitive destination image, the cognitive festival image, and the festival experience. This is a clear call for both organizations to work together to ensure that attendees have a safe, memorable experience. Festival organizers need to continue providing the attendees with a high quality of performance to keep attendees satisfied and help ensure their continued patronage. This kind of impact cannot be taken lightly and needs to be carefully maintained and curated to ensure continued positive effects in the future. Creating festival experiences in which attendees feel safe while at the festival can help enhance the other three factors of the experience. Festival organizers and the DMOs can collaborate on the perception of safety through training of all staff, as well as working with first responders on their crucial role in the festival experience. All it

would take is for one overzealous security guard to potentially ruin the whole experience. History has shown how hiring inexperienced staff can forever alter the way festivals are held; Altamont not only changed festivals but was credited as the signal for the end of a generation (Anderton, 2008).

Destination marketing organizers need to welcome and help facilitate festivals, since this study has shown that a successful festival experience can positively impact the destination itself. DMOs need to work closely with festival organizers to help shape and project the image the destination wants to be viewed as to capitalize off of the success of the festival and to mitigate any damage that could be caused by the festival. If a festival is poorly run and the attendees are dissatisfied, that dissatisfaction can negatively impact the image of the destination in the same fashion that satisfaction with the experience can positively influence it (Xing & Chalip, 2006).

As noted above, the way in which the attendee experiences the festival can have many implications for the destination. Attendees responded to three unique return scenarios, and those as noted above were further explored. Of interest to destination marketing organizers is that the return to the destination for reasons other than a festival, the leading driver in attendees' motivation, was the destination's image. This is a further emphasis on how the exposure the festival gives an attendee to the destination can have a direct impact on the destination. Likewise, for festival organizers looking to retain attendees not just for the same festival but for similar festivals, by ensuring the attendee has a positive festival experience which results in a higher festival image, it was noted the attendees would be more likely to visit similar festivals. This highlights how a well-run festival along with letting the current attendees know about similar festivals happening in the future can work in the organizers' and DMOs' favor.

Theoretical Contributions

This study is the first known study to combine the factors of venue, services, and core product with the perception of safety in order to examine the attendees' festival experience. These factors were then examined on the perception of the respondents' satisfaction and the subsequent influence on destination image, festival image, and return intentions. The importance of safety to attendee satisfaction has long been noted, however it was never fully developed and examined in the capacity that previous research had suggested, based on its importance. Thus, this study fills this gap by examining and showing the impact of safety on attendees' festival experience.

This study contributes to the understanding of how the performance of the festival experience influences satisfaction. It further confirms previous findings that the core product of a music festival is significant to attendee satisfaction (Baker & Crompton, 2000; Cole & Chancellor, 2009; Esu, 2014; Thrane, 2002).

This study advances work conducted on the intent to return within festivals, by examining the respondents' intent to return to the same festival, a similar festival, return to the destination for other reasons, and overall return intention. This will contribute and help expand the breadth of knowledge on how the festival experience can influence attendee perceptions and intentions. The inclusion of more than one scenario is unique to this study and helps destination marketing organizers understand the areas in which they can address and motivate them to explore new avenues to try and retain attendees for future destination visits.

Limitations

The main limitation of this study was the limited scope of this subject. Since the purpose of the study was to examine how attending a music festival can influence attendees' perceptions of the destination, the festival, and their intentions to return to the destination, festival, or a similar festival,

the participants of the study were those attending the festival. By examining two festivals for the same study, the generalizability is expanded; however, it is still limited due in part to geographical representation and musical genre limitation. It is likely that other factors will be found to have more significance, or no significance if another festival was examined. The constantly changing nature of tourism limits the shelf life of current knowledge and will forever need to be re-investigated with new aspects examined. The examination of how far participants traveled for the event was too vaguely worded and led to the exclusion of the results from this study.

The method of data collection is also a limitation to this study. The dependency on an attendee being willing to complete a survey during an event is a daunting proposition for any researcher. Limitations on when and where data can be collected may have limited the potential respondents being able to be examined.

Recommendations for Future Research

This study is the first of its kind to examine how the perceived festival experience, including safety perception, influences attendees' satisfaction, and how that perception of satisfaction in the experience influences an attendee's image of a destination, their image of the festival, and their return intention to the destination, festival, or to another festival. Uniquely, the return intention for each instance was examined separately. Future research is still needed to explore and fully understand the many influences this study did not examine, and their role in retaining attendees and bringing additional visitors to the destination. Future research should also include conclusive determined distance traveled to attend the event.

Other festivals and locations should be examined with an emphasis placed on different music genres. The festivals examined were both free to the public, and it would be interesting to see how

different responses would be if the festival had a more significant financial investment component required from the attendee, and how that investment influences perceptions.

Crowd demographics beyond those who agreed to partake in the survey would be useful to help analyze the data. A longitudinal analysis of festivals held in one location would be beneficial to the understanding of how music genre, festival type and seasonality may influence crowd demographics. Additionally, the inclusion of concerts in the longitudinal study would help clarify the tangible and intangible differences between how music festivals and music concerts influence attendees.

Future studies should also be carried out to further form a new model that integrates safety and sets it as a standard when addressing the performance of a festival and its impact on how attendees perceive it. There may be other factors that influence music festival attendees that were not identified in this study or the current literature. This study was tested on a small sample. Therefore, future research should extend the current study by collecting a larger sample to help with generalizability, as well as open the possibilities of a more sophisticated statistical analysis. This would improve the details of the relationships among and between the different factors.

An examination of perceived failures in the festival experience would be beneficial to organizers. It has been shown before that negative experiences have the ability to alter the perception of the overall experience more so than positive experiences, which can lead to decreased return intention (Singh, 2004). Examining any potential perceived failures and trying to understand which ones have the greater influence on intentions could be a game changer for organizers.

On a final note, it is yet unknown how much influence one area has over the overall satisfaction and if the performance of the other areas can help mitigate any damage done by one area that underperforms. It is imperative that future research continues to dig deeper and take it to the next step each time. To gain a deeper appreciation of consumer behaviors and to reexamine them on a consistent basis.

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Based on your experience at the MUSIC FESTIVAL please answer the following questions about the Entertainment

	Disagree		Neutral			Agree	
	1	2	3	4	5	6	7
The Festival has up-to-date equipment (lighting, stage, speakers)	<input type="checkbox"/>						
The Festival's displays are visually appealing	<input type="checkbox"/>						
The Festival has good sound quality	<input type="checkbox"/>						
The artists have the ability to perform their acts and entertain attendees	<input type="checkbox"/>						
The Musicians were of a high caliber	<input type="checkbox"/>						
The Musicians were very entertaining	<input type="checkbox"/>						
The Festival provides a creative and interesting experience for attendees	<input type="checkbox"/>						
The Festival had quality acts that represented the music style of the festival.	<input type="checkbox"/>						

How many times have you been to this festival?

- First time 2 3 4 or more times

How many times have you been to CITY NAME?

- First time 2 3 4 or more times

If you have previously been to CITY NAME, how often do you visit?

- Weekly Monthly Yearly

- Other _____

Your Gender

- Male Female Other _____

- Prefer not to answer

Your Age

- 18-19 20-24 25-29 30-34

- 35-39 40-44 45-49 50-54

- 55-59 60-64 65-69 70-74

- 75-79 80-84 85-89

- 90 years or older

Your Ethnic Background:

- White Asian Hawaiian/Pacific Islander

- Black/African American Hispanic/Latino

- Native American Other _____

How far did you travel to come to the MUSIC Festival?

Not including yourself, how many people did you come here with?

- 0 1 2 3 4 or more

Please Indicate Your Education Level:

- Less than High School
 High School
 Some College or Associates Degree
 Bachelor's Degree
 Graduate or Professional Degree

Please Indicate Your Household Income Level:

- 0-10,000
 10k-14,000
 15k-24,000
 25k-34,000
 35k-49,000
 50k-74,000
 75k-99,000
 100k-150,000
 150k-199,000
 200k or more

How did you primarily hear about the MUSIC Festival?

- Friends/Family
 TV/Radio
 Billboard
 Newspaper
 Brochure
 Internet
 The Festival Website
 Social Media (please specify) _____
 Other (please specify) _____

Thank you for participating in this survey. If you have any questions or concerns, please feel free to contact me