Is it just the Music? Towards an Understanding of Festival-goers and their Experience at UK Music Festivals

by

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Abstract

Festivals are an adventure of the emotional and physical senses and can create unforgettable, exciting and thrilling memories of unfamiliar and unique experiences. With music festivals in particular, there is an additional emphasis on the chance to experience live music by often idolised musicians within a temporary community of shared musical interests. However, whilst a music festival may attract visitors through advertising an attractive and appealing line-up of popular acts, this far from guarantees a happy customer. There are many other elements that contribute to and impact upon the experience of the festival-goer (Morgan, 2008: 83). If these elements are managed well, this can result in benefits for both the consumer, through positive emotional and cognitive experiences, and for the organisation through repeat custom, recommendations and increased sales. However, if the festival fails and disappoints the consumer, this in turn can generate negative perceptions and an undesired reputation, hence reducing future attendance and sales. Thus, in order for festival organisers to achieve organisational success, they must respond and react to the needs and desires of their festival-goers.

Therefore, this thesis aims to provide an exploratory analysis of the festival-goer and their experience at UK music festivals. More specifically, it examines who the festival-goers are and what experiences they seek. In doing so, the study aims to develop an experience value model, depicting the relationship between festival-goer characteristics and the value of experience attributes at UK music festivals. This research adopts a pragmatist philosophy and mixed-methods approach which is carried out across three phases: (i) interviews with festival-organisers; (ii) an online quantitative survey of festival-goers; and (iii), on-site interviews with festival-goers. The research results are analysed using appropriate methods including thematic coding, exploratory factor analysis (EFA) and linear regression.

The results identify common socio-demographic and psychographic characteristics amongst festival-goers to UK music festivals, whilst also indicating a distinction between those at rock or niche, and pop or mainstream festivals. The value of experience attributes is identified in seven areas: music, other entertainment, services, engagement, added value, ethics and image, all of which may influence the overall experience. The festival atmosphere is the most important experiential attribute; however, this research also demonstrates the significance of engagement and co-creation throughout the festival-goers' journey. Most importantly, the results show that festival-goers' socio-demographic and psychographic characteristics determine the value of experience attributes. Therefore, this research provides an original contribution to both theory and practice through the development of an experience value model, and by providing critical

information to festival organisers so that it may inform the strategic management of their festivals.

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Chapter 1

Introduction to Event Experience at UK Music Festivals

1.0 INTRODUCTION

This thesis aims to provide an exploratory analysis of the festival-goer and their experience at UK Music Festivals. Roughly 3.7 million people (UK Music, 2016), or 24% of the UK population, attended a music festival between 2016-2017 (Fricker, 2017). Such festivals are, therefore, a major social and economic phenomenon. It is, hence, surprising that although festivals in general have long been considered in the academic literature (see, for example, Crompton & McKay, 1997; Falassi, 1987; Pieper, 1965; Vaughan, 1979), popular music festivals more specifically have enjoyed only limited academic scrutiny. Moreover, given that music festivals in the UK are not only numerous but also enormously diverse in scope, scale and type and, hence, audience, it is particularly surprising that few if any attempts have been made to explore critically festival-goers; that is, who they are and what experiences they seek. The broad purpose of this thesis, then, is to address this notable gap in the literature; that is, it seeks to generate a deep, nuanced understanding of the festival-goer and their experience, in so doing contributing to the development of a conceptual model that may, in addition, be of practical value to festival organisers. The aim of this model is to identify the value of music festival experience attributes in relation to festival-goers' socio-demographic and psychographic characteristics.

Generally, the experience of festivals and events comprises or is the outcome of the amalgamation of various attributes that differ in influence and status, including motivational factors, expectations, perceptions, needs, desires and the evaluation of satisfaction. However, many studies focus in particular on the significance, presence and measurement of satisfaction as an evaluation of the experience (Chen & Chen, 2010; Greenwell, Fink & Pastore, 2002; Mano & Oliver, 1993). Nevertheless, certainly in the context of music festivals, limited attention has been paid to what satisfaction is, and how the quality of the experience is defined by what customers want, let alone to the combination of all interjecting factors. Thus, the research conducted for this thesis sets out to conceptualise festival-goers at UK music festivals based on determining the value of the entire (that is, pre-, during and post-) event experience. This forms the basis of a festival-goer experience value model which identifies key attributes that are most valued by festival-goers, classified by socio-demographic and psychographic characteristics. In

turn, this model may facilitate festival organisers in directing their service quality efforts more specifically towards their festival-goers based on the importance and value of their experience attributes. Putting it another way, this research aims to bridge the gap between festival organisers and festival-goers through a critical investigation of the festival-goer and their experience.

This introductory chapter commences with a brief background to the UK music festival market, summarising key trends and challenges that justify this phenomenon as the focus of this study. Extant research in the area is then outlined, identifying the gap in knowledge that this thesis seeks to address, followed by a statement of the research aims and objectives. The methodological approach adopted in the thesis is then summarised and the practical and theoretical contributions of the research are highlighted before the chapter concludes with an overview of the thesis structure and content.

1.1 THE UK MUSIC FESTIVAL MARKET

According to research conducted by Britain Visits & Events Partnership, there are approximately 7,000 major outdoor events held in the UK each year (BVEP, 2014). These include a wide variety of sports, food and drink, cultural and local village events. Amongst these outdoor leisure events, the most significant are music concerts and festivals (Oliver, 2012). This is reflected by the major growth in the number of such events (Crompton & McKay, 1997; Getz, 1991, 1997), their economic contribution (Getz, 1993; Gursoy, Kim & Uysal, 2004) and their high attendance rates (BVEP, 2014; Oliver, 2015). Indeed, the UK is recognised for its strong music and festival heritage, which attracts 6.5 million music tourists who spend £1.3 billion annually (BVEP, 2014). Oliver (2010) confirms that music concerts and festivals are the best performing sector of the leisure industry; flourishing since 2005, the economic value of the live music industry in the UK increased by almost 50% (47.6%) between 2010 and 2015, and is expected to continue to grow (Oliver, 2015).

However, despite the increasing growth in its economic value, the UK's festival industry has in recent years experienced a number of challenges. Over 2011-2012, for example, the value of UK music concerts and festivals decreased by 5.7% with 27% less net spending (Oliver, 2012). Indeed, according to the eFestivals website listings, in 2012 more than 50 UK music festivals were cancelled or postponed, including both smaller

events such as Aeon in Devon[1] and Clennal Hall Folk Festival[2], and larger players, such as the touring rock festival Sonisphere, and Herefordshire's The Big Chill. Even the world-renowned Glastonbury Festival was cancelled that year (eFestivals, 2012/3).

This poor performance of the music festival industry in 2012 has been attributed to a variety of factors, not least the weak economy (Michaels, 2012), weather conditions (Jinks, 2016) and the London Olympics (Shaitly, 2012). Festivals that were cancelled in advance blamed low advance ticket sales (Bainbridge, 2012; Michaels, 2012) and, in particular, the 'Olympics effect' (Bainbridge, 2012). With London hosting the 2012 Summer Olympic Games, many festival organisers claimed that they were unable to secure venues or suppliers and struggled to source talent and customers owing to the increase in associated events and demand for artists (Bainbridge, 2012; BBC, 2012; Bloxham, 2010; Oliver 2015). In the same year, the UK experienced the wettest summer for a century (Met Office, 2012) with the result that popular festivals, such as Creamfields and the Isle of Wight Festival, had to close early, much to the disappointment of thousands of festival-goers (Butterly, 2012). Meanwhile other festivals that 'muddied' through, such as T in the Park and Download (informally referred to that year as 'Brownload' and 'Drownload') encountered delays, reduced space, increased injuries and unhappy festival-goers, some of whom left soon after arrival, before the music had even started and less than 24 hours into the festival (Hull, 2012; Kiely, 2012).

Despite the failures and challenges that the UK festival market faced in 2012, however, it has since continued to thrive with music festivals increasing in size, frequency, diversity and attendance (Association of Independent Festivals [AIF], 2014; Oliver, 2014). This 'boom' in UK music festivals, reflected in rising attendance rates, can be explained by a variety of factors (discussed in Chapter Two), including increases in leisure time, disposable income and the desire to both 'lose oneself' and 'find oneself' through the safe, transgressive, liminal and unique festival space (De Bres & Davis, 2001; Getz, 2008). Moreover, entertainment organisations have identified music festivals as a 'cash cow' (Low, 2016) and have tried to compete in the industry. However, the consequences of this continued growth concerned festival organisers, with John Giddings of the Isle of

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[1] Aeon Festival was a bohemian, family-friendly festival held in Devon which ran from 2006 until 2011. In March 2012, the organisers announced that due to "mounting financial pressures" the festival would be cancelled that year, and in August of the same year declared that Aeon had 'ran its course' and would not return. (http://www.efestivals.co.uk/festivals/aeonfestival/2012 and https://www.wikifestivals.com/wiki/aeon-festival and http://www.middevongazette.co.uk/niki-calls-time-aeon-festival/story-16775624-detail/story.html)

[2] Clennal Hall Folk Festival is held at Clennal Hall in Northumberland in May each year. A family (and dog) friendly three-day Folk festival, it has been running since 2006, although it was cancelled in 2012 for unknown reasons, but returned in 2013. (http://www.efestivals.co.uk/festivals/clennellhall/2012 and http://www.efestivals.co.uk/festivals/clennellhall)

Wight Festival and Michael Eavis of Glastonbury publishing their fears that the UK music festival market has become saturated (Bainbridge, 2012; Bychawski, 2011; Green, 2015; Salmon, 2011; Webster, 2014). At the same time, Gilbraith of Belladrum festival recognises that UK festival-goers are both spoiled for choice and 'bored of seeing the same thing' and, consequently, are searching for alternative memorable festival experiences (Bainbridge, 2012). Meanwhile, UK festival ticket prices are soaring as costs and the demand for artistes increase. Melvin Benn of Festival Republic reported a 400% increase in headliner fee between 2004-2014 (AIF, 2014), and more recently Download were rumoured to have paid Guns 'n' Roses £5 million for their Saturday headline slot in 2018 (Lavin, 2018). Meanwhile, ticket prices for Latitude more than doubled between 2006 and 2015 (Jones, 2015). Yet the cost of attending overseas festivals, such as Benicassim, rose by only 9% over the same period, with tickets costing £100 less than those for Glastonbury at £220 (Jones, 2015). The price increases in some of the major Music Festivals are displayed below in Table 1.1. This competition has had an unfavourable impact on all UK music festivals, but especially on smaller-scale festivals in hard-to-reach rural locations, as festival-goers worry about secondary spending on transport as well as ticket prices and the cost of food and drink (Oliver, 2012). With such financial concerns, along with unreliable British weather, many festival-goers are subsequently exploring the music festival scene in warmer countries, combining their music festival and annual holiday with the guarantee of better weather, novel experience and value for money (Hodgkinson, 2011; Serck, 2013). Hence, facing a saturated market, unreliable British weather and international competition, it is crucial that UK music festival organisers find a way to survive and sustain the Great British Music Festival, not least through a focus on service quality.

Table 1.1: Festival Ticket Price Increases, 2006-2015

	2006	2015	Increase
Latitude	£95	£192.50	103%
V Festival	£120	£189	57%
Glastonbury	£145*	£220	52%
Reading	£135	£205	52%
Bestival	£105	£195	86%
Benicassim	£105	£114	9%
UK Inflation	-	-	29%

*Price for 2007, no festival in 2006

Source: Jones (2015).

1.2 UNDERSTANDING CUSTOMER EXPERIENCES

As the global marketplace continues to grow and develop, increasing attention has been paid to how organisations in general can improve. Globalisation, increased accessibility to travel, technological advances and the Internet have enabled organisations to evolve and improve at a faster pace, creating a more complex, 'hypercompetitive' landscape (Ghobadian et al., 2016:1). It is, consequently, becoming even more challenging for organisations to find ways in which to gain competitive advantage. Whilst strategies in innovation, differentiation, marketing and internal operations have proven effective and beneficial in many cases (Johne & Snelson, 1988; Kaplan & Norton, 2008; Smith, 1956), significant research has shown that businesses have become more successful when focusing their strategy on satisfying customer needs rather than competitors' actions (Appiah-Adu & Singh, 1998; Kim & Mauborgne, 1997; Wilson, Daniel & McDonald, 2002). More significantly, research has revealed a positive relationship between the achievement of customer satisfaction and preferred consumer behaviour (Athanassopoulos, Gounaris & Stathakopoulos, 2001; Bodet, 2008; Hallowell, 1996; Heskett & Schlesinger, 1994; Soderlund, 1998). In other words, when a customer is 'satisfied', their consumer behaviour is expected to be positive in that they are more likely to return and recommend the business or service to others (Anderson, 1998). Unsurprisingly, therefore, many academics have focused their research, through the investigation of various tools and strategies, on understanding customer 'satisfaction' and how it is achieved (Cronin & Taylor, 1992; Mattila & Ro, 2008; Oliver, 2010; Parasurman, Zeithaml & Berry, 1985). However, there continues to be significant debate on what constitutes satisfaction, where and when it occurs and how it can be managed and measured (Johnston, 2004; Oliver, 1977; Schneider & Bowen, 1999).

In early research, Oliver (1977) introduced the Expectation Disconfirmation Theory, which posited that satisfaction was influenced directly by perceived performance and disconfirmation of beliefs, and indirectly by the relationship between expectations and perceived performance. Meanwhile, Parasuraman et al. (1985) introduced satisfaction as the quantifiable result of perceptions minus expectations. Since then, there has been a wealth of contributions to the literature in this area, in which the importance of factors and attributes have been examined as a pre-cursor or an affective dimension to satisfaction (Ford, Joseph & Joseph, 1999; Martilla & James, 1977; Matzler et al., 2004; Pizam & Ellis, 1999). However, there has been much debate surrounding the nature of satisfaction; that is, whether it is a two-state construct or, rather, a continuum of emotions from outrage to delight (Alexander, 2010; Schneider & Bowen, 1999; Verma, 2003). Conversely, others have examined the role of motivations in determining satisfaction (Severt et al., 2007; Yoon & Uysal, 2005) whilst, following the work of Pine and Gilmore

(1999), attention has also focused on the study of experiences and the so-called experience economy (Huang & Hsu, 2009; Manthiou et al., 2014; Oh, Fiore & Jeoung, 2007; Sahin, Zehir & Kitcpi, 2011). More recently, this has been superseded by the concept of the co-creation of experiences and the role this plays in consumer experience (Buswell, Williams, Donne & Sutton, 2016; Rihova, 2013). Yet, little if any research has considered collectively the role of each of these varying factors in the consumer experience, not least in a festival and events context.

Nevertheless, regardless of the differences and relationships between these elements in determining consumer experiences, a consistent theme within the literature is that service quality, in particular, is positively correlated with customer satisfaction (Gronroos, 2001:151), customer loyalty (Zeithaml, Berry & Parasuraman, 1996), value (Cronin, Brady & Hult, 2000) and consumer behaviour with respect to both intention to repurchase (Oh, 1999) and recommendation to others (Harrison-Walker, 2001). The concept of service quality has been researched in the context of various service industries including retail (Dabholkar, Thorpe & Rentz, 1995), hospitality (Oh, 1999) and festivals and events (Crompton & Love, 1995; Lee & Beeler, 2006; Tkaczynski & Stokes, 2010), yielding comparable results. However, there has been more limited attention paid to service quality generally within the festival and events industry and, in particular, the role this plays in determining the festival-goers experience.

1.3 FESTIVAL AND EVENTS: EXTANT RESEARCH

Whilst the economic and socio-cultural opportunities of hosting festivals and events are clearly recognised, noted and invested in by various players in the industry, including local, regional and national governments and entrepreneurs and managers in the private sector, general academic research has, in comparison, been more limited. Certainly, academics have identified that festival quality should be evaluated as a key factor in determining customer satisfaction and repeat visitation (Crompton & Love, 1995; Getz, 2002; Kim, Ahn & Wicks, 2014: 90). However, many studies have predominantly focused on the relationship between quality, satisfaction and future intention (for example, Baker & Crompton, 2000; Cole & Illum, 2006; Y-K. Lee et al., 2008; S.Y. Lee et al., 2007; Thrane, 2002; Yuan & Jang, 2008) and measurement validity of festival quality; that is, discrepancy measurements versus performance-only measurement (for example, Childress & Crompton, 1997; Crompton & Love, 1995; J. Lee & Beeler, 2007). Although current research has attempted to gain a deeper understanding of quality at festivals and events, much of the work remains based on the adaptation of pre-existing models, such as SERVQUAL and SERVPERF, that were created for other industries and services with different characteristics to that of events (Childress & Crompton, 1997; Tkaczynski &

Stokes, 2010). That is, although events as an experiential product mirror the common characteristics of services, they are also 'experiences of finite duration within a temporary, managed atmosphere' (O'Neill, Getz & Carlsen, 1999: 158). In other words, events are much more heterogeneous than other standardised services that are provided in, for example, hotels or restaurants where service design and environment can remain relatively consistent across service encounters in comparison to events that vary in size, duration, location, theme, layout, program and so on. This means that the temporary and unique nature of events is subsequently difficult to analyse, especially in relation to evaluating service quality (Getz et al., 2001: 380). Whilst the application and adaptation of existing models such as SERVQUAL are justified and useful in expanding knowledge and research in events and festivals, they are limited in their nature as they are significantly static and typically remain focused on service attributes and, as such, do not sufficiently respond to the diverse physical and emotional characteristics of the event industry; nor should they as this is not what these models were originally created or intended for.

As Wood (2009: 172) explains, the large diversity of event genres and scales creates difficulty in identifying event characteristics and establishing clearly defined dimensions for analysis, whilst also producing a wide variety of individual motivations, interests, expectations and perceptions amongst event attendees. More specifically, festivals by their nature typically have multiple activities and varying forms of entertainment occurring often simultaneously (Pegg & Patterson, 2010), resulting in diverse dimensions and an even wider variety in attendee motivations, interests and experiences within just one type of event. With these issues in mind, the ability to consistently and accurately evaluate service quality and event experience is increasingly problematic. Therefore, it is undeniably dangerous to apply models and concepts that were created for more standardised services amongst the unique, complex and often indirect service encounters in the event industry.

Another issue identified by Kim, Ahn and Wicks (2014: 91) is that many event and festival quality studies frequently focus on identifying common factors that affect service quality and satisfaction, rather than individual attributes. In adapting service quality tools, researchers have often utilised the same dimensions which restricts the full analysis of the event and festival experience. Kim et al. (2014) go on to criticise the lack of attention paid to the visitor's emotional and subjective state of mind which can be affected by other aspects beyond the control of event managers. Many academics have tried and tested different concepts and theories of what determines satisfaction, some of which have been applied to festivals and events, but there has been little to no inclusion of the full

combination of the varying factors, or their associated value (presented and discussed in Chapter Three) within the whole festival experience - all of which may contribute to future behaviour. Thus, it can be established that whilst service quality and satisfaction play a significant role in the consumer's experience, there are many other factors, including motivations, and the concept of co-creation for example, that may determine how their experience is evaluated. Yet, there is no research that currently considers all experience factors involved in relation to future consumer behaviour, particularly not in the context of festivals or events.

Likewise, it is also concerning that the current literature is frequently limited by the customer journey in the context of services and subsequently neither always consider the complexity of the 'non-standardized' event experience (Bejou, Edvardsson & Rakowski, 1996), nor appreciates the role of pre- and post- experiences. Many festivals are typically held annually and are prepared and organised sometimes years in advance with ticket sales beginning some months beforehand. Therefore, the festival-goer's experience can begin up to a year prior to the event, and may continue for some duration afterwards, especially with the now more habitual use of social media and technology which encourages continual communication and interaction through the sharing and re-living of memories (Labrecque, 2014; van Dijck, 2013: 55). These stages of the festival-goer's experience are frequently overlooked in current research, often owing to limitations in the research methods and methodologies employed. Ethnographic methods and the use of surveys and interviews are most frequently selected to collect data, often employed during the event itself, or at the immediate conclusion as guests depart from the event site. These methods limit the collection and accurate recording of the whole event experience, as the consumer journey may be far from over.

Further complications for event service providers continue to emerge through ongoing technological advances. One such issue that has been debated in literature is the increase of self-service options, with continually expanding online and digital capabilities for service consumers (Meuter et al., 2000). These advances have been identified as contributing to the withdrawal of personalised experiences during the event service encounter. This happens not only in pre-event promotion and booking systems that operate with almost no human interaction as tickets are purchased online; nowadays, people can even participate in and attend virtual events in the comfort of their own homes (Poon & Lee, 2012; Svensson, 2006: 251; Van Dolen & De Ruyter, 2002: 496). That is, where many of the popular UK music festivals are televised, and of course considering the instantaneous nature of interacting on social media, people can engage with and interact with a music festival without even being in physical attendance (Gyimothy &

Larson, 2015; Velt et al., 2015). It is important to point out that, in the context of this study, festival-goers are identified by their physical attendance. Nevertheless, the ability to engage virtually with a music festival has a contributing factor to the festival goers' experiences (Velt et al., 2015) although whilst it is recognised that standardisation may be easier to control as customers interact with the same pre-determined system or process on a website or app, it is uncertain as to how the lack of human interaction may affect the consumers experience (Bettencourt & Gwinner, 1996; Solomon et al., 1985).

Similarly, the speed, accessibility and availability of information and resources has enabled customers to be more informed and more demanding than ever before, creating challenges for event managers to keep up to date with developments and invest in the necessary technologies, social media platforms and mobile applications (Pirnar, Icoz & Icoz, 2010). The pace at which the Internet and social media are developing, and their impacts on society, also creates challenges for researchers in the sector. Therefore, there is minimal cross-subject research on the impact of technology and social media on events and festivals. The on-going and increasing myriad of technological capabilities that are continually made available to consumers inevitably impacts on their experiences, yet it is not known if or how this affects the experience of festival-goers or their future behaviour. Simultaneously, it is difficult to assess as technology advances so rapidly that the digital capabilities at a music festival one year will have advanced by the next. This inevitably makes the consumer experience at festivals and events even less consistent and much more temperamental than in other, more frequent, services.

Amongst the widening variety of activities and entertainment available at events and festivals, continual developments occurring in information and communication technology inform consumers of potential capabilities that could enhance their experience. Consequently, festival-goers will have even more diverse needs, desires, expectations, perceptions and motivations as they encounter, observe and become accustomed to new changes and developments in the global marketplace. It is clear, therefore, that the ability to consistently and accurately conceptualise customer experiences in the context of festivals and events is extremely challenging. With these issues combined it is undeniably problematic to use approaches in an events context that were created specifically for alternative hospitality services. At the same time, the continuous changes in consumer demands, service design and resultant experiences across festivals, events and other services causes difficulty in establishing an accurate and up-to-date conceptualisation and understanding of the festival experience. Thus, as recommended by Gronroos (1993) and Schembri and Sandberg (2003), a more interpretive approach should be taken, focusing on the whole consumer experience.

This thesis, therefore, aims to address the above-mentioned gaps and issues while recognising the unique, complex and often indirect service encounters in the event industry. Thus, in studying the relationship between events and their consumers, and examining their experience, focusing on one specific type of event reduces the variants in customer motivation, interests and satisfaction requirements, in turn balancing specific service dimensions. Owing to the reasons discussed earlier in this chapter, this thesis will therefore focus specifically on UK music festivals, minimising the multiplicity of environmental, emotional and psychological needs and motivations of festival-goers. It will also contribute to current research by considering the whole festival-goer journey, addressing both pre- and post- experiences, whilst also considering the role of information and communication technologies. In short, this study focuses on providing an exploratory analysis of the festival-goer's experience, examining attributes and their associated significance.

In investigating the quality of festival-goers' experience attributes, as previously mentioned, it is recognised that customers have various motivations, needs, desires, expectations and perceptions which will impact on the emotional evaluation of their experience and thus their future consumer behaviour. However, by creating an experience value model, this thesis aims to identify the value of experience attributes by the socio-demographic and psychographic characteristics of festival-goers, thereby enabling festival organisers to better understand their festival-goer, and to direct their management techniques more specifically towards their festival-goers. As stated by Manthiou et al. (2014: 22), 'a desirable experiential environment is an essential source of competitive advantage in the festival industry …[therefore] understanding festival attendees' experience is imperative for festival organizers because attendees' experience is a predictor of their future behaviour'.

1.4 RESEARCH AIMS AND OBJECTIVES

As introduced earlier in this chapter, this thesis aims to provide an exploratory analysis of the festival-goer and their experience at UK Music Festivals. More specifically, the objectives of this thesis are to:

- Identify socio-demographic and psychographic characteristics of UK music festival-goers.
- Determine what festival-goers value in their UK music festival experience.
- Discover the extent to which festival-goers' socio-demographic and psychographic characteristics determine the value of experience attributes.

- Develop an experience value model that identifies the value of experience attributes in relation to festival-goers' socio-demographic and psychographic characteristics.

Despite the increasing yet still limited research into service quality at events in general, even less attention has been paid to the service concept at festivals, in particular at popular UK music festivals which are the largest and most common in the UK (Oliver, 2015). As previously mentioned, current research has determined that service quality has an effect on consumer experience and buyer behaviour; however, few if any attempts have been made to investigate critically the festival-goer and their overall experience and, more specifically, the value and role of various experience attributes. Festival organisers must understand their festival-goers and the experiences they seek in order to improve the festival experience. Therefore, the original contribution of this thesis is to address the lack of literature in this area and to improve knowledge and understanding of festival-goers and their festival experiences. In particular, it seeks to reduce the knowledge gap between festival organisers and festival-goers. In so doing, it will address and challenge existing literature whilst also producing practical implications through the development of an experience value model, based on determining the value of experience attributes in relation to festival-goers' socio-demographic and psychographic characteristics. In better understanding who their festival-goers are, and what they value, festival organisers may utilise this research to tailor their management tools, techniques and strategies more specifically towards their festival-goers.

1.5 METHODOLOGICAL APPROACH

Adopting a pragmatic approach, the research in this study consists of three phases, implementing both qualitative and quantitative research methods. Consumer experiences are deeply personal and intimate to the individual and, as such, are often expressed through attitudes (Cronin & Taylor, 1994; Edvardsson, 2005) and emotions (Schneider & Bowen, 1999). Therefore, qualitative research methods are necessary for data collection analysis. However, quantitative research methods are also adopted in this study to collect research from a broad spectrum of festival-goers over a wide variety of festivals. This will support research validity by exploring a larger sample of the festival-goer population and enable the comparison of experience attribute values in relation to socio-demographic and psychographic characteristics of festival-goers. This study therefore occupies a mixed method approach, strengthening the research design (Creswell & Plano Clark, 2007).

The first phase of this research involves semi-structured interviews with festival organisers. By analysing the perceptions of festival organisers, this phase of the study offers an alternative perspective of the festival-goer experience. As experts in their field, festival organisers provide a critical insight into their understanding of their festival-goers, identifying key attributes of their festivals, their festival-goers and the festival experience. Specifically, this phase of the research seeks to reveal how festival organisers identify their festival-goers and what they believe their festival-goers seek and value in their festival experience. Twenty UK music festivals organised by five different companies were included in this phase of the study, varying in music genres, venues and locations, to identify any socio-demographic or psychographic variables dependant on the target audiences. As this phase focuses on a small variety of popular music festivals, the use of synchronous, semi-structured interview techniques allows for explanations and justifications from the festival organisers and further questions to be posed by the researcher (Opdenakker, 2006: 3). The interviews were transcribed and subjected to thematic coding and analysis. The results from this phase of data collection contribute to the design of the second and third phase of research, whilst also providing preliminary findings in analysing the festival-goer and the value of their experience.

Phase Two utilises an in-depth, quantitative based, online survey collecting socio-demographic and psychographic data from festival-goers in relation to their UK music festival experience. With 586 respondents, this allows for an extensive study over a cross-section of UK music festivals. The survey data generated is analysed utilising both simple statistic techniques such as frequency and descriptive analyses and correlated using factor analyses and linear regression. Preliminary results from this phase are combined with Phase One to inform the design of Phase Three, whilst contributing to the overall analysis of the festival goer and the value of their experience.

As Childress and Crompton (1997: 45) demonstrate, perceptions can change throughout the duration of a service encounter, and only memorable experiences may be recalled post-event. Hence, Phase Three consists of in-depth, semi-structured, face-to-face interviews. These are undertaken on site at three UK music festivals during 2015: Download Festival in Donnington, Leeds Festival in Leeds and HRH [Hard Rock Hell] United in Wales, with 46 interviews and 124 respondents overall. Again, the interviews are transcribed and thematically coded and analysed. This phase contributes to understanding the festival-goer experience by allowing respondents to express their emotions and attitudes towards the important aspects of the festival experience (Kitzinger, 1995). The combination of these research methods will overcome the issues that can occur with singular research methods and strengthen the validity of research by

investigating multiple, relevant perspectives utilising a mixed method approach. The research performed across the three phases elicits the necessary data to develop a valid, reliable experience value model for future practical application.

1.6 DEFINITION OF KEY TERMS

UK Music Festivals: Defining festivals differs amongst sources. Owing to the background, history and growth of festivals in general, the literature addresses various characteristics that determine what constitutes a festival, the complexity of which is discussed in Chapter Two. However, for the purposes of this thesis, the UK music festival is defined by the industry itself. That is, music festivals in this context refer to those that define themselves as music festivals, and are located within the United Kingdom. More generally, festivals as an event typically run over the duration of one day or more and advertise music as their primary source of entertainment during the event.

Festival-goer: The term festival-goer refers to someone who has physically attended a music festival and does not delimit against amount or frequency of attendance.

Festival organiser: Where this thesis refers to festival organisers, this incorporates individual persons and festival management companies, but may also refer to the collective industry.

Experience: Experiences are a complex phenomenon which continues to be explored in literature. The various complexities surrounding the definition of the festival experience are explored in Chapter Three.

Value: Value as a term in the context of the research aims and objectives of this study refers to the importance and associated meanings of a phenomenon to an individual. This term is also further discussed in Chapter Three.

1.7 STRUCTURE OF THESIS

Chapter One: Introduction to Service Quality and Event Experience at UK Music Festivals.
Rationale, Aims and Objectives.

Chapter Two: Evolution of Festivals: Purpose and Practice
Contextual Background

Chapter Three: Evaluating the Festival Experience
Conceptual Background

Chapter Four: Research Methodology
Justification and explanation of research methods

Chapter Five: The Festival-Goer and the Value of their Experience at UK Music Festivals
Empirical Findings and Analysis

Chapter Six: Conclusion
Discussion and Conclusion

1.8 THESIS OVERVIEW

The aim of this chapter was to introduce the theoretical background and outline the research context to explain and justify the purpose of the research presented in this thesis. This chapter has therefore explained the focus of the study on UK music festivals which considering that they are collectively one of the most popular and best performing areas of the leisure industry (Oliver, 2015), have received surprisingly limited attention in the academic literature. More specifically, it has established the gap in current research on service quality at UK music festivals and, in particular, on understanding the festival-goer and the value of their experience. Given the complex nature of festivals and events and the limited frameworks for analysis that currently form the basis of event and festival quality literature, this study aims to provide an exploratory analysis of the festival-goer and their experience at UK music festivals.

To provide a more extensive contextual analysis of the festival experience, Chapter Two begins by exploring the purpose and practice of music festivals in the UK, reviewing festival literature and establishing what determines a music festival, and how music festivals are currently conceptualised in relation to experiential characteristics. In setting the scene for this thesis, this chapter explores the position and role of festivals in society, considering both the practical and socio-cultural nature and elements that define them, including concepts of celebration and festivity, culture, identity, and communitas. This

leads the discussion into a conceptual analysis of experience and service quality at festivals and events in Chapter Three. As already introduced, service quality plays an important role in contributing to the consumer experience. Therefore, in order to understand the key concepts and issues surrounding experience, value and quality, this chapter reviews the role of service quality in contributing to the consumer experience. It begins by defining consumer experience, specifically exploring event experiences, and how they are created and understood in current literature. From this, the discussion leads to evaluating the role of service quality in consumer experiences, more specifically reviewing the psychological evaluation of service quality in relation to the festival and event experience.

At this stage, Chapter Four explains and justifies the research methodology, methods and analytical techniques that are adopted in this study. A mixed method design is used to allow for a broad, yet in depth analysis of festival-goers and their experience. Accordingly, this chapter explains the pragmatic approach applied in the three phases of data collection and analysis of the qualitative and quantitative research provided by festival-goers and festival organisers.

Chapter Five then considers the results from the three phases of research. In the first section, the chapter evaluates the first phase, interpreting how festival organisers understand their festival-goers and their experiences across twenty UK music festivals. This then provides a basis from which the following section then analyses the socio-demographic and psychographic characteristics of festival-goers. From this, the third section examines the value of the festival experience which then leads the chapter into cross-analysing festival-goer characteristics against the value of experience attributes. Finally, an experience value model is developed determining the value of experience attributes in relation to festival-goers' socio-demographic and psychographic characteristics.

Finally, Chapter Six concludes the thesis by establishing how its original contribution has been achieved through the exploratory analysis of festival-goers and their experience at UK music festivals, and by the development of an experience value model. Additionally, it summarises the key findings, reviewing how the thesis has met the research aims and objectives and makes further recommendations for future research in the area.

1.7 SUMMARY

This chapter has introduced the aims and objectives of this thesis, outlining the justification for using UK music festivals as the focus of this thesis. It has also established

the gap in current research on service quality at UK music festivals, specifically understanding the festival-goer and their experience. However, given the overall focus of this thesis, to better understand the context upon which this research is based, the first task is to explore the history, meaning and role of UK music festivals and the development of research into this phenomenon. Therefore, the next chapter provides a more in-depth discussion surrounding the literature on festivals and events, beginning first with an exploration of the evolution of music festivals in the UK and their role in society.

Chapter 2

Evolution of Festivals: Purpose and Practice

'Festivals are a glimpse into how worlds could actually be and the kind of world that we can build together'. Jonny 'Itch' Fox, Lead Singer of The King Blues.

2.1 INTRODUCTION

As stated in Chapter One, the overall purpose of this thesis is to appraise critically the festival goer and, in particular, to enhance understanding and knowledge of the value and meaning of their UK music festival experience. In order to establish the context within which this research is based, this chapter aims to introduce the concept of the UK music festival, paying specific attention to its evolution in terms of purpose and practice in global society. In so doing, it seeks to conceptualise the role of popular music festivals for the festival-goer. Expanding on the introduction to and overview of music festivals presented in Chapter One, the importance and significance of this growing body of knowledge will be explained whilst, at the same time, current issues, limitations and areas for further investigation will be identified, thereby further justifying the focus of this research.

As highlighted in Chapter One, the festival and event industry in general has grown exponentially over recent decades and, with more than 1,070 major music festivals being held annually in the UK alone (eFestivals, 2016), it is unsurprising that festival and events have become an 'important and prolific area of tourism research enquiry' (Quinn, 2009: 1). For the purpose of this study, it is first important to understand why and how this growth in festivals and events has occurred and to review briefly their economic, cultural and social impacts as a foundation for exploring the festival-goer and their experience. Typically, such a discussion might commence with an attempt to define the concept of the festival. However, given the variety of perspectives and disciplinary frameworks within which the relevant research is located, as well as the nature of the evolution and increasing significance of festivals over the last century, to do so would be premature and potentially lead the discussion into a number of theoretical traps. Therefore, this chapter will first outline the historical evolution of festivals before going on to examine key perspectives on the purpose and practice of festivals as a basis for a subsequent critical discussion into what a festival is, and its significance and meaning to the festival-goer. In particular, this chapter will consider various defining characteristics of festivals, specifically: celebration and festivity; culture; identity; and communitas.

2.2 BACKGROUND AND EVOLUTION OF MUSIC FESTIVALS

Festivals have a long history; indeed, various types of 'primitive' celebrations are referred to in ancient scriptures whilst there is evidence of such events dating back to the Middle Ages (Fox Gotham, 2005; Klaic, 2015). Typically representing periods of rest or respite from work in agrarian societies (Rolfe, 1992), these events have also long been associated with forms of intense human behaviour. For example, according to Newbold et al. (2015: xvii), such behaviour was manifested in excessive consumption of meat during times of abundance which, in turn, would cause a 'protein rush' and lead to 'mad hedonism, moments of abandonment, mocking of authority, spectacle, feasts for the senses and aesthetic indulgence'. More generally, however, when considering the more recent evolution of festivals over the last century, a number of factors can be identified that have contributed to and stimulated their growth in number and scope.

2.2.1 First Era: The age of reconstruction

In the introduction to their comprehensive collection exploring the significance, impacts and management of festivals, Newbold et al. (2015) usefully refer to four stages in the development of the modern festival. Commencing in the late 1940s, they refer to the first stage as the 'age of reconstruction', during which festivals first began to rise in popularity following the end of the Second World War (Doctor, 2008: 90; Faulk, 2016: 62). They accredit this growth in popularity to the desire of societies 'to raise the cultural level of the population through the democratisation of culture' (Newbold et al. 2015: xvii), claiming that festivals were organised as an element of cultural policy to act as a catalyst for moral, civic and physical reconstruction. Conversely, other commentators adopt a more pragmatic position, suggesting that the rise in the number of festivals and increasing attendance at them in the years following the Second World War was the result of the increase in both disposable income and leisure time during that period (Allen et al., 2011; Fjell, 2005). There is also little doubt that, following the austerity of war, the younger generation at that time were able to use festivals as a space in which they could express their freedom and escape from the social, physical and emotional impacts that were left behind (Festivals Brittania, 2010; Maughan & Jordan, 2015: 2).

2.2.2 Second Era: The age of symbolic resistance and cultural democracy

During the 1960s and 1970s, the second era identified by Newbold et al. (2015), festivals continued to attract attention and paved the way for what can be described as symbolic resistance and cultural democracy, inducing radical political and social change. In other words, festivals became an expression of 'oppositional youth culture and radical movements of the era (including feminism, gay rights and ethnic minority activism)'

(Newbold et al., 2015: xvii). These 'radical movements' gave rise to free festivals, often with music as their core activity, which increased their accessibility and attracted poorer groups in society (Partridge, 2006). As such, festivals also became recognised as catalysts for local arts development (Getz, 2012: 52; Richards, 1996).

Significantly, it was during this period that the 'popular music festival' emerged, beginning in the USA with the Monterey (1967) and, perhaps most famously, the Woodstock (1969) festivals, and in Britain with the Isle of Wight Festival (1968-1970) and Glastonbury (1970) (Stone, 2009). Notably, it was also during this same period that the academic study of festivals and events and associated literature first emerged (Hede, 2007). This was, however, primarily undertaken from an anthropological and social science perspective within the broader context of tourism management research. In other words, although tourism, recreation and leisure were then emerging as identifiable and discrete fields of academic study (Getz & Page, 2016: 601), festivals and events had not yet been recognised as a separate and distinct area of academic endeavour (Page & Connell, 2010).

2.2.3 Third Era: The commercialisation and economic development of festivals

From the 1980s onwards, however, festivals and events increasingly became the focus of academic attention (Getz, 2008). Interestingly, most studies during this period were undertaken primarily from an economic perspective (Formica, 1998), overshadowing the anthropological approach that had dominated the limited research that had been undertaken up to that point. According to Mair and Whitford (2013), it was these various economic impact studies that prompted governments globally to appreciate the potential benefits of hosting festivals and events (for example, see Frey, 1994; Mules & Faulkner, 1996; Vaughan, 1980). Conversely, it might be argued that the focus of these studies simply reflected the growing recognition of the economic benefits of hosting festivals. Either way, however, festivals came to be seen as an effective means of supporting the economic and social wellbeing of a region (Jago & Shaw, 1998; Mair & Whitford, 2013: 6).

More specifically, as local authorities recognised the economic potential of festivals as a catalyst for business development, city marketing and tourism promotions (Crompton et al., 2001; Gibson & Connell, 2012; Rolfe, 1992), they became elements of local tourism strategies and city policies (Cole & Chancellor, 2008; Gibson & Connell, 2012: 16) and in particular as 'vehicles of urban regeneration … [and a response to] deindustrialisation and economic restructuring' (Newbold et al., 2015: xxi). On the one hand, Williams and

Bowdin (2007: 188) believe that it is local authorities that have been most influential in establishing the prominence of festivals in British cultural life, seeking as they have done to capitalise on the potential tourism and economic development opportunities for the local region afforded by festivals (Rolfe, 1992). Hence, the creation and proliferation of what might be referred to as 'pseudo-events' (that is, events not based on any social or cultural tradition, see Boorstin, 1964) and packaging of multiple events together into a 'festival season' during this era consequently encouraged the commercialisation and economic development of festivals. On the other hand, Newbold et al. (2015: xxvi) argue that it was not just the intervention of local authorities that influenced the remarkable growth in the incidence of festivals, but also 'the success of festivals themselves, making them attractive commercial propositions'. Nevertheless, festivals continued to rise in popularity, attracting further commercialisation and greater involvement from the private sector, whilst also drawing in more skilled personnel and appealing to researchers as a topic of enquiry in academic literature (Newbold et al., 2015: xvii).

It is also important to note that it was towards the end of this era that advancements in information and communication technology progressively began to change industries worldwide. In particular, the increase in the availability of and access to information online inevitably had an impact on consumer demands as it increased their power and knowledge to make more informed choices and decisions. Furthermore, it improved access to wider markets and alternative (and cheaper) competitors. Thus, businesses were obliged to become increasingly responsive and transform their operations for the changing consumer demands and more competitive landscape. Hence, many academics began to record the rise in consumer demand in light of improved and faster communication channels (Law et al., 2004; Paris et al., 2010; Riegner, 2007; Xiang et al., 2015). Such technological advancements and rising consumer demand has, in effect, shifted the balance of power between producers and consumers. This similarly influenced the festivals and events industry in particular as they entered into the new Millennium, affecting the festival-goer experience.

2.2.4 Current Era: The professionalisation of festivals

Newbold et al. (2015) suggest that, since the beginning of the new Millennium, festivals and their progressive development have entered an era of professionalisation. In other words, as festivals have increased in popularity around the world, they have attracted more attention from academics, local planners and wider society. Subsequently, there has been an increase and improvement in festival education and training, research, trade associations, advances in recruitment and more formal organisation structures and education establishments (Finkel, 2009). Whilst Chapter One introduced the current

significance of UK Music Festivals in particular, in order to understand the contextual basis of this study it is important to review the key factors that have contributed to this professionalisation of festivals. This section will, therefore, explore the rise in popularity of festivals since 2000 with specific consideration to the tourism industry, globalisation and consumer demand, before going on to discuss how this has influenced research, education, recruitment and management of UK Music Festivals today.

The role of the tourism industry

As already discussed, both festival organisers and tourism policy makers have long recognised the economic potential of festivals and have consequently invested in them. More broadly, however, Faivre d'Arcier (2015: 286) refers to three key benefits that have encouraged destinations to host festivals. First, the financial benefits accruing from increased tourism and sponsorship packages render festivals an attractive proposition (Newbold et al., 2015: xxii). Similarly, Bowdin et al. (2011) identify that festivals attract tourism and urban regeneration to an area whilst Newbold et al. (2015: xxii) also observe that festivals may be used as a tool to stimulate policy makers to act on industrial, social and cultural issues such as environmental sustainability (for example, see Lee, 2016; Mair & Laing, 2012; O'Rourke, Irwin & Straker, 2011). Second, festivals are recognised for their role in reinforcing local identity and encouraging social connections (issues that are further discussed in section 2.4 below) and, as such, are adopted and promoted by destinations to support social and community development in the local area. And third, again as previously mentioned, festivals are noted for their ability to democratise culture and introduce art to festival-goers who are increasingly amenable to new experiences (Bowdin et al., 2011). Consequently, festivals have become an attractive feature in place-marketing strategies. So much so, in fact, that many community-based festivals that originated in the 1970s and 1980s have become subsumed under a 'city festivals umbrella' (for example Edinburgh Festival), indicating just how mainstream and commercialised they have become (Newbold et al., 2015: xxi). The recognition, encouragement and support of festivals in society by tourism officials and government representatives has therefore contributed to their professionalisation.

Globalisation

As mentioned earlier, advancements in technology, travel and the internet have, it is argued, created more intelligent consumers and a faster-paced society, resulting in a more competitive and challenging marketplace. As a result, industries are expanding internationally and standardising their offers. It is unsurprising, therefore, that Quinn (2009: 7) believes the current significance of festivals in society is a consequence of 'globalisation, localisation and competition among cities'. Globalisation is known as a

'dynamic process of liberalization, openness and international integration across a wide range of markets' including goods, services, labour, capital and technology (de la Dehesa, 2006:1). De la Dehesa (2006) also refers to globalisation in the context of freedom; that is, freedom to trade in a global market, freedom to invest and freedom of movement. Whilst this has contributed significantly to the development and advancements across various industries, many argue that globalisation has resulted in a culturally homogenous society (Berry, 2008; Robertson, 1995; Tucker, 1996). In the case of festivals, Klaic (2014: 32) agrees, acknowledging that whilst festivals have been recognised for their social and civic value to communities, their rising popularity since the new Millennium is a direct response to cultural homogenisation and its ambiguous cultural impact. However, this does not simply mean that the growth in festivals is due to their existence internationally, nor their success in other countries (Cooper & Wahab, 2005), but also as a result of the characteristics of globalisation. To further explain, Maughan and Jordan (2015: 4) argue that globalisation does not just make places the same but promotes and supports channels to ease or support the flow of capital, such as commodities and personnel (Klaic, 2014; Tomlinson, 1999). Therefore, festival organisers can learn more, access online education and training to create, develop and improve festivals whilst also source facilities, equipment, staff and artists from across the world.

At the same time, the recent boom in music festivals can also be affiliated to the increased access to and availability of music in digital format. As a result of globalisation, the rise in downloading music over 1990s and 2000s resulted in a collapse of CD sales – in fact, by 2009, CD music sales had halved in comparison to 1999 (Goldman, 2010). As a much cheaper alternative to physical records, artists have subsequently had to rely more on performing live music to raise their profile and to generate an income. Consequently, music festivals are not only popular for attracting and developing tourism, but they are also an attractive proposition for the music industry. For this reason, festivals support globalisation by providing a platform to showcase music on an international scale. However, in a technologically connected world (via the internet), the live festival also creates place and identity for performers and the audience (discussed further in section 2.4). Whilst festivals can be regarded as both a consequence of and a platform for globalisation, they are also argued to contribute to what some now see as a process of de-globalisation (Hall, 2009). From a consumer perspective, music festivals can be recognised for the unique, individual experiences that they provide in a (typically) outdoor, greenfield environment as an 'escape' from globalised concepts in commercialised, competing markets. In this sense, their popularity could be determined by their ability to provide an alternative leisure option for consumers who want freedom

from societal and technological demands, and the 'commercialised' experiences that are taking over other areas of the leisure industry. Similarly, they can also be recognised for their ability to re-establish distinct societies and nationhood, through shared musical interests, socialisation outside of technology and community building (further discussed in section 2.4).

Accordingly, Webster and McKay (2016: 9) indicate that popular music festivals both embrace and simultaneously protest against features of globalisation. They specifically refer to the contradictory nature of two broad trajectories; the 'overtly commercial' festival and those that have developed from a 'post-hippie countercultural heritage and which eschew [overt] commercialism' (Anderton, 2011; Thomas, 2008). They argue that Glastonbury is 'celebrated for its "anti-commercial countercultural cool", whilst also being described as "a modern cathedral of consumption" in which experiences are "mediated and managerially puppeteered"' (Flinn & Frew, 2013: 418; McKay, 2000; Thomas, 2008). In other words, Glastonbury can be seen as a (post) modern social event, or a must-experience event on the 'social calendar'. Festival-goers are accused of wanting both an 'authentic, grass roots' experience (Bennett, Taylor & Woodward, 2014; Matheson, 2005; Gration, Raciti & Walters, 2015), yet still demanding access to modern services and facilities so they can charge their mobile phone, take photographs of their festival experience and update their social media platform in real time for the world to see (Hudson et al., 2015; Larsen et al., 2013). Hence, the popularity of festivals may reflect their multi-nature of being able to meet conflicting consumer demands, enabling festival-goers to escape from globalisation concepts whilst simultaneously providing modernised experiences through globalisation. However, it must be noted that whilst this is recognised by various commentators (Crompton & McKay, 1997; Gelder & Robinson, 2009; Hudson & Hudson, 2013; Hudson et al., 2015; Nicholson & Pearce, 2001), there is no clear empirical research that determines the value of either the modern, commercialised or the 'grass roots' experience to the festival-goer. Nonetheless, wherever the literature alludes to commercialisation and globalisation in accounting for the current significance of music festivals today, whether in support or opposition, it is clear the popularity of festivals has developed as a result.

Education, Training and Development

There can be no doubt that transformations in consumer demand have contributed to the current popularity and consequential professionalisation of the festival industry. Subsequently, as UK Music Festival attendance rates have continued to grow (Oliver, 2016), increasing academic attention has been paid to the demand for and consumption of festivals, with a number of studies exploring the motives of festival-goers (see Table

2.1 for a list of studies), a theme that is considered in greater detail in Chapter Three. At the same time, as festivals have become an ever more frequent occurrence in the global event calendar, increasing academic attention has also been paid the festival and event industry more generally. There now exists a broad and expanding literature, embracing both academic and practical / industry texts and journals, which explore many sub-topics and areas of interest beyond the anthropological studies and economic impact assessments that defined early research into festivals and events (Getz, 2012; Mair & Whitford, 2013; See Table 2.1).

Table 2.1: Festival and Event Studies

Theme	Source
Experiences and Meanings (Political and socio-cultural discourse; authenticity; community, place and identity; communitas and social cohesion; festivity, liminality and the carnivalesque; rites, rituals and pilgrimage; myths and symbols, spectacle)	Anderton (2008); Cohen (2007); De Bres and Davis (2001); Derrett (2003); Flinn and Frew (2014); Hannam and Halewood (2006); Kaplan (2008); Knox (2008); Matheson (2005); Morgan (2008); Ruback et al. (2008); Sharpe (2008).
Motivation and constraints (including non-attendance)	Bowen and Daniels (2005); Jago and Shaw (1999); Li and Petrick (2006); Liang et al. (2008); Mackellar (2006); Mallette et al. (2018); Milner et al. (2004); Nicholson and Pearce (2001); Schofield and Thompson (2007); Thrane (2002); Van Zyl and Botha (2004).
Outcomes (Economic; socio-cultural; personal; and environmental impacts; urban development; image and place marketing)	Boo et al. (2007); Che (2008); Filep, Volic and Lee (2015); Kim et al. (2008); Mossberg and Getz (2006); Rowley and Williams (2008); Shirley et al. (2006); Woosnam and Aleshinloye (2018).
Planning and Managing Festivals (Marketing; planning; evaluation; stakeholders; risk, health, safety, law and security; economics; human resources; sponsorship; programming; organizing and coordinating; attendance; ownership; catering; entrepreneurship)	Acheson et al. (1996); Andersson and Getz (2007;2009); Chang (2006); Earl (2008); Johnson et al. (2009); Lilleheim et al. (2005); Monga (2006); Raybould et al. (2000); Rowley and Williams (2008); Smith and Xiao (2008); Stokes (2008); Tyrell and Ismail (2005); Yuan et al. (2008); Ziakas (2013).
Festival Experience Design Themes (Settings and places; creativity and performance; service provision and quality; consumables)	Ballantyne et al. (2014); Cole and Illum (2006); Finkel (2006); Frost and Laing (2018); Morgan (2006); Robinson and Clifford (2007); Van Winkle and Bueddefeld (2016).
Patterns & Processes (Policy; temporal processes; knowledge creation and research; spatial patterns and processes)	Burke (2007); Getz (2008); Getz and Page (2016); Laing (2018); Quinn (2005); Snowball and Webb (2008); Tikkanen (2008); Visser (2005); Wilson et al. (2017).

Source: Adapted from Getz (2010), Laing (2018) and Wilson et al. (2017).

Nevertheless, Newbold et al. (2015: v) still believe that festival studies, as a distinctive academic area, remain in their infancy. That is, whilst festivals are assumed to have been part of people's lives and an identifiable social activity since human interaction began, the study of festivals is still perceived to be 'a relatively new area of critical endeavour, and is yet to find its own language and voice' (Newbold et al., 2015: v). Yet, the growth and significance of the festival industry since 2000 has been nothing short of immense (Gursoy, Kim & Uysal, 2004; Prentice & Anderson, 2003; Quinn, 2005), and there has been commensurate growth of and investment in festival and event management training and education programs. For example, festival and event management programmes are offered at a number of Higher Education institutions in the UK[3] with the explicit purposes of developing and improving appropriate skills and knowledge for future industry professionals. Thus, research, education and development in the festival industry, along with the aforementioned (Chapter One) increase in size, frequency, diversity and attendance of festivals (Association of Independent Festivals, 2014; Oliver, 2014) has undoubtedly contributed to the professionalisation of festivals.

Overall, then, it is evident that not only does the concept of the festival enjoy a long history, but also there have been clear stages in the development and growth of festivals as a specific social phenomenon. The question remains, however: what is a festival?

2.3 WHAT IS A FESTIVAL?

As festivals in general have developed over time, it is perhaps inevitable that the meaning or significance of music festivals in particular has also transformed. In other words, as their role and significance in society has evolved in response to various external factors, it is likely that music festivals during, say, the 1950s and 1960s were perceived (and experienced) differently from those taking place today. Therefore, the purpose of this section is to explore and review the defining features of music festivals to determine, for the purposes of this thesis, what a music festival 'is' and its significance to the festival goer's experience.

2.3.1 Historic definitions

There are numerous approaches to defining festivals. Reflecting the anthropological and social science roots of the festival literature, early definitions of festivals typically refer to their cultural purpose and practice examining the meaning and significance of festivals to society. Indeed, in much of the dedicated festival and events literature, academics typically refer to the work of Alkessandro Falassi (1987) when attempting to define

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[3] In 2018, 83 Universities in the UK offered Event Management degree's (UCAS, 2018)

festivals (for example, Arcodia & Whitford, 2006; Getz 2010; Matheson, 2005). Falassi (1987) explores the purpose and meaning of festivals, examining in depth the historical origins of the word festival and how it could be applied to festivals at the time he was writing. According to Falassi (1987: 2), the word 'festival' derives from two Latin terms; *festum* which refers to 'public joy, merriment, revelry' and *feria*, which translates as 'abstinence from work in honour of the gods'. Festivals in ancient times were used as a break from work where people celebrated religion and spent time participating in pleasurable and enjoyable activities. Following on from the ancient connotations of festivals from the Latin language, Falassi continues to define festivals in 'modern English', from a social science perspective. Going beyond the physical attributes of festivals but highlighting the varying characteristics and meanings that can be found in all human cultures, Falassi's definition of festivals provides a deeper understanding of the meaning of festivals and what they celebrate. He defines festivals as:

> periodically recurrent, social occasion in which, through a multiplicity of forms and a series of coordinated events, participate directly or indirectly and to various degrees, all members of a whole community, united by ethnic, linguistic, religious, historical, bonds, and sharing a worldview. Both the social function and the symbolic meaning of the festival are closely related to a series of overt values that the community recognises as essential to its ideology and worldview, to its social identity, its historical continuity, and to its physical survival, which is ultimately what festivals celebrate. (Falassi, 1987: 2).

Whilst Falassi succinctly recognises the role of culture and identity and the social and symbolic representation and meaning of festivals, it can be argued that that there are some elements within this definition which no longer accurately represent or account for the changes and globalised development of festivals in contemporary society. For example, many current festivals unite multi-cultural communities and, as a result, incorporate a complex variety of ethnicities, languages, religious beliefs, histories, heritage and backgrounds. That is, rather than celebrating the values of a particular united community, festivals bring together different communities through similar interests, motivations and other modernised values, although it can also be argued the audience at a festival is itself a community. However, it is also evident that, certainly over the last century or so, the role of religion has diminished in modern society in general and plays a less focal role in modern day festivals in particular.

2.3.2 Celebration of religion

In early research, many academics referred to the role of religion in festivals (Falassi, 1987: 2; Fox Gotham, 2005; Laopodi, 2003: 6; Pieper, 1965). In fact, Pieper (1965) argued that only religious events could be festivals. However, although religion has been of significant importance and value to communities since ancient times, modern societies have now developed other cultural values and belief systems that have served to reducing the social role and significance of religion amongst some groups, with non-religious values to becoming more dominant. Consideration of the changing role of religion in contemporary society is well beyond the scope of this thesis. However, some of the key trends and patterns that have, and are still influencing the growth and decline of religious membership are work, family, lifestyle, social crises, cultural freedom, personal fulfilment, education and development but to name a few (for more detail see, for example, Ammerman & Roof, 2014; Berger, 2017; Herbert, 2017; McCaffree, 2017).

Although Falassi (1987) certainly acknowledges the widening foundations and scope of events and referred to festivals as being either 'sacred or profane times of celebration', both Laopodi (2003) and Getz (2012) argue that festivals, especially during the last century, have never been solely sacred or secular but often a combination of both (whether planned, deliberate or not). Nowadays, however, festivals celebrate a wide variety of themes and activities including sport, arts and heritage, and so the role of religion in contemporary society is no longer an appropriate characteristic that a festival should be defined by. Nevertheless, some argue that 'alternative spiritualities' have superseded traditional organised religion (Jarratt & Sharpley, 2017). In fact, spirituality is suggested to be an integral part of popular music genres and, thus, spiritual identities and ideologies are often associated with music festivals (Andersson, Armbrecht & Lundberg, 2012: 218; Lynch, 2006: 485; Sloboda & Oneill, 2000). However, spirituality does not necessarily indicate the presence of religion or faith (Hyland et al., 2010; Jirasek, 2013), nor is it a defining feature of music festivals; rather, it is a potential outcome of attending a festival (Lipe, 2002; McCarthy, 2006; Partridge, 2006). Thus, as the celebration of religion is no longer a key defining feature of festivals, more recent festival definitions consider other aspects of celebration.

2.3.4 Other Celebratory Concepts

When examining more recent definitions of festivals, the concept of celebration remains a consistent identifying factor, with many sources defining festivals as 'public celebrations' (Falassi, 1987; Getz, 2010; Pan & Huan, 2013: 115; Picard & Robinson, 2006; Quinn, 2009). The British Arts Festivals Association [BAFA] (2016) attempt to define festivals by their genre, categorising them into music, dance, visual theatre, film,

comedy and street arts, although they can be further subdivided. However, what is celebrated at festivals differs vastly dependent on the type of festival and the perspective from which it is examined. From an objective perspective, festivals celebrate a specific art form, culture, theme, genre, person or performance. Therefore, Getz (2005: 21) quite simply defines festivals as 'themed, public celebrations'. Thus, in recognising the widening of festival genres and audiences, Getz does not attempt to delimit the characteristics through which a festival is defined. However, this simple 'umbrella' definition is perhaps too broad and does not differentiate the characteristics that separate, for example, a three-day, multi-event festival from a royal commemorative street party.

Similarly, from a subjective point of view, festival-goers may not be celebrating a specific theme associated with the festival. They may instead be celebrating a personal occasion or achievement that may have motivated their attendance, or manifested during the festival, unbeknownst beforehand. Therefore, although what is celebrated at festivals is an important element of the festival experience, referring to a festival's explicit celebratory theme is not always the best indicator of its meaning; and nor is it what a festival should be defined by, as this will change dramatically between festivals, between the festival and the festival-goer, and amongst festival-goers themselves. At the same time, owing to the wide range of themes, a more detailed definition is required to distinguish festival attributes from other events.

2.3.5 The act of celebration

Andersson, Getz and Mykletun (2012: 160) acknowledge the wide diversity of festivals but identify that there are similarities that may constitute the core of the festival phenomenon. Whilst the object of celebration may be inconsistent, the act of celebration itself has long been associated with festivals. As a defining feature of festivals, Getz (2010: 7) describes celebration as 'embod[ying] an intellectual, behavioural and emotional experience'. This celebratory behaviour has been referred to in the academic literature as 'festivity' (Costa, 2002; Flinn & Frew 2013; Matheson, 2005) and 'hyperfestivity' (Richards, 2010). Originally defined by Falassi (1987: 3), festivity implies that…:

> …at festival times, people do something they normally do not; they abstain from something they normally do; they carry to the extreme behaviours that are usually regulated by measure; they invert patterns of daily social life. Reversal, intensification, trespassing, and abstinence are the four cardinal points of festive behaviour.

Falassi goes on to explain that festivity reflects a form of symbolic inversion, where societal rules and regulations are 'reversed' and festival-goers are permitted to engage in activities and behaviours not normally acceptable in their day-to-day lives. Subsequently, at the end of the festival, festival-goers 'revert' back to their everyday with feelings of either loss, renewal or transformation (Getz, 2007: 179). When attending a festival, festival-goers 'abstain' from work or study and join in the celebration, the act of which is typically associated with joyful, merry and positive emotional responses (Quinn, 2009: 9). However, the intense 'elevated spirits' (Pan & Huan, 2013: 115) that occur within the festival environment may also elicit undesirable behaviours (Getz, 2010: 7); festival-goers may, for example, 'trespass' boundaries by drinking to excess or taking narcotics (Hesse, Tutenges & Schliewe, 2010; Picard & Robinson, 2006: 10; Robinson, 2015: 36) and by participating in deviant or socially unacceptable behaviour (Andersson, Getz & Mykletun, 2012: 160). Festivals are thus 'intensive' experiences that are presented in a more stylised form and with greater semantic meaning, exaggerated within the festival environment (Falassi, 1987). In other words, 'festivals offer a self-contained experience that takes participants out of their daily lives and into unusual and out of the ordinary behavioural and existential landscapes' (Karlsen, 2014: 115).

2.3.6 Liminality, Liminoid and the Carnivalesque

Whilst Falassi suggests the topsy-turvy nature of festivals relative to daily life reflects symbolic inversion, Lefebvre (1991 [1947]), in contrast, considers that similarities exist between daily and festive behaviour. He believes that the festival space does not reverse but, rather, magnifies the everyday, thereby permitting festival-goers to express their true selves that they may, in a sense, hide in their everyday lives owing to work, other social pressures and societal expectations. Turner (1969) defines this aspect of festivals as 'liminality'; that is, the 'in between' socially defined space which allows people to experience freedom and escape away from mundane, everyday life in a status-free environment (Turner, 1969; Shields, 1990). Typically associated with the sacred, Turner later introduced the term 'liminoid' to refer to the same 'in between space' within a secular context. The festival, therefore, as a liminal/oid space, enables festival-goers to escape, explore and express themselves in a 'manipulation of reality' where 'normative ideologies and social statuses are temporarily suspended' (Pielichaty, 2015: 238). This disruption of the 'norm' and abandonment of 'responsibilities' (Pieper, 1999: 9) enables people to release social tensions that would otherwise prove destructive (Eagleton, 1981; Hughes, 1999; Ravenscroft & Matteuci, 2003). Thus, festival-goers 'trespass boundaries' and embrace hedonistic, transgressive and inverted behaviour within the liminal festival space. Ravenscroft and Matteucci (2003) further assert that the liminality/oid of festivals

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permits or tolerates deviance as it is 'legitimized by the presence of tourists'. Stone (2009: 223) even refers to festivals as 'adult playgrounds'.

These festive and liminal concepts are similarly explanatory of carnival behaviour, coined by Bakhtin (1990) as the 'carnivalesque'. Anderton (2011: 150) refers to the carnivalesque as the 'temporary liberation…[from]…established order, where social distinctions were mocked and flattened, and where societal prohibitions were subverted, inverted or removed'. Many academics have, therefore, noted the similarities between carnival and festive behaviour (Blake, 1997; Hetherington, 2001; Hewison, 1986; McKay, 2000; Pielichaty, 2015). In fact, Stone (2009) goes as far as to say that a festival is a synonym of carnival. However, others argue that there is a distinct difference between the two. In particular, Getz (2012) refers to the moving nature of carnivals, whilst festivals are typically held in fixed locations. For this reason, 'carnivalesque behaviour' is more controlled in the festival environment owing to the practical constraints of the fixed location (Pielichaty, 2015: 238). Thus, the nature of festivals becomes almost contradictory in that festival-goers can be free to express themselves, but only in the confines of the festival time and space. Anderton (2008: 41) further argues that Bakhtin's concept of the 'carnivalesque' is exaggerated or overused in describing modern festivals and does not take into account 'the full range of experiences and meanings associated with outdoor music festivals today' and may only be applicable to those with an 'alternative, radical or overtly counter-cultural' nature. Examining the nature of the modern-day popular music festival, however, does still incorporate notions of liminality/oid, and includes festive and carnivalesque behaviour, particularly when considering the popularity of drug and alcohol consumption at festivals (Luc Sala, 2015).

2.3.7 Festival Development

Greenwood (1989) and Richard (2007: 261) believe that the increasing 'spectaclarisation and growing commoditization' of festivals has produced a loss of meaning for people. Similarly, Getz (2012: 52) argues that the festive behaviour that occurs at many modern festivals has resulted in them becoming meaningless celebrations, regarded merely as an opportunity for 'having a good time'. This, he complains, has become commonplace amongst the commercialised 'parties' that have become 'nothing more than a series of musical performances'. In fact, Getz (2012: 53) believes that the term festival, fest and festivity has become 'corrupted, commodified, commonplace and trite' and he is convinced that many young people will only understand festivals as outdoor music concerts rather than cultural or even sacred celebrations. Arguably, however, these 'commercialised popular music festivals' do still celebrate culture and generate meanings, though not necessarily in the traditional sense that provided the definitional

constraints in the emergent literature but as a more modernised response to societal developments. In other words, although Getz believes that modern music festivals are no longer 'true' or 'real', it can be argued that popular music festivals have become the defining vision amongst many people (particularly younger generations) which still embrace many of the celebratory, carnivalesque, festive and liminal defining features of more traditional festivals. Thus, as a socio-cultural phenomenon in modern society, it is perhaps not the modern music festival that no longer reflects traditional definitions of a festival, but that the definition of festivals itself has become outdated and inappropriate, and is no longer able to reflect the development of festivals today. Therefore, it is the definition that is misapplied rather than the term festival itself.

Dating back centuries, festivals have long existed as 'significant cultural practices devised as forms of public display, collective celebration and civic ritual… embody[ing] the traditions of various pasts' (Quinn, 2009: 5). Even the modern-day music festival has its own rituals and traditions that have developed over time but, as Picard and Robinson (2006: 3) observe, festivals are 'conceived of as a series of performances and rituals with attendant discourses that are contested, negotiated and re-negotiated and generate their own social realities'. Therefore, defining festivals from a more practical perspective may better serve to distinguish the 'core phenomenon' without entering into theoretical debates on meaning and celebration. Therefore, festivals can be more simply defined as a series or programme of planned, public events or activities that occur in a temporal time and space (Cudny, 2014; Getz, 2012).

2.3.8 Defining the Popular Music Festival

Thus far, this chapter has attempted to contextualise the historic background and defining nature of festivals. However, it is clear that as festivals are 'created and managed with multiple goals, stakeholders and meanings attached to them', they should be examined as 'socio-cultural constructs that vary from area to area and over time' (Getz, 2010: 7). Indeed, Newbold et al. (2015: xvi) go as far as to suggest that any definition of what a festival is or should be, will only ever be partially true. Thus, in many studies, academics such as Getz et al. (2010) and Gibson and Stewart (2009: 6) select festivals for study based on 'self-identification'. That is, they generally include any event that calls itself a festival or belongs to a festival association.

Therefore, in the context of this thesis, music festivals are defined from a practical perspective. In other words, rather than attempting to define music festivals within socio-cultural parameters, the ongoing development of festivals and their role in society are

taken into account. Consequently, for the purpose of this thesis, UK music festivals are defined by the following:

a) Festival duration is longer than a 24-hour period. That is, the dates for the festival extend beyond one day.
b) Music is advertised as a primary form of entertainment.
c) The festival occurs in the United Kingdom.
d) Identifies as a music festival.

Whilst music festivals are identified here according to their more objective, practical features, there are however other defining characteristics that must be introduced to understand the purpose and practice of UK Music Festivals, specifically in relation to the festival-goer experience. Picard and Robinson (2009: 4), for example, identify festivals by their temporarily defined space and time in which 'a multitude of social interaction, aesthetic signs and narrative discourses can be observed' resulting in meaningful and purposeful celebration. In particular, academics have frequently identified the role of festivals in providing meaningful experiences through culture, identity, social cohesion, communitas and a sense of belonging (Brennetot, 2004; Getz & Page, 2016: 69; Karlsen, 2014: 115; Quinn, 2006: 289). As research surrounding festivals has developed, there have been a variety of perspectives upon which the meaning, purpose and practice of festivals can be understood. Getz (2012) suggests that the festival can be perceived at four inter-connected levels; economic (the purpose of festivals from a commercial or management orientated perspective); cultural (the purpose of festivals to external society); social (the purpose of festivals to the collective festival-goer community); and personal (the purpose of festivals to the individual festival-goer). As this study seeks to explore the festival-goer experience, this is personal to the individual, and collective, festival-goer (personal and social). However, understanding wider and varied perspectives (including economic and cultural) may influence the meaning and value of the festival-goer experience. Therefore, the following section considers the varying perspectives of the purpose and practice of UK Music Festivals in relation to culture, identity and community.

2.4 PURPOSE AND PRACTICE OF UK MUSIC FESTIVALS

2.4.1 Culture

Getz and Page (2016: 606) propose that the most developed discourse in festival research is centred on the cultural role, meaning and impact of festivals 'rooted firmly in

sociology and anthropology'. Stallybrass and White (1986) argue that festivals in medieval times represented 'a fundamental ritual order of Western Culture', whilst Manning (1983: 4) similarly observes that festivals provide knowledge of local culture through the 'dramatic presentations… [and performance] … of cultural symbols' and are, thus, viewed as a cultural representation of a place or community and can be used as a tool to promote cultural identity. As previously mentioned, festivals have been noted for their ability to democratise culture through simple introduction to the arts in a space where people are more willing to 'take risks' (Faivre d'Arcier, 2015: 286). For this reason, Bowdin et al. (2011) praise festivals for the positive impact and development of culture that they generate. In fact, Picard and Robinson (2009), Gibson and Stewart (2009: 6) and Cudny (2014: 643) define festivals as forms of cultural celebration. However, academics have also criticised the communication and representation of culture at festivals, arguing over issues of commodification, authenticity and the changing role of culture over time (Abrahams, 1982; Howie, 2000; Kruse, 1993; Loftman & Nevil, 1996; Newbold, 2015; Nurse, 1999; Richards, 2007).

As discussed earlier in this chapter, the emergence of festivals following the end of the Second World War was used as a tool to 'raise the cultural level of the population' and, subsequently a catalyst for the development of cultural policy and infrastructure (Newbold et al., 2015: xvii; Richards, 2007: 261). The arts and culture festivals at that time varied in theme but typically represented and celebrated local culture. However, the widened access to festivals during the era of 'cultural democracy' resulted in celebrating mixed, multicultural and minority groups. Subsequently, the increased access and radical movements of the era promoted more diversity and alternative cultures, no longer strongly associated with representing the 'local' culture of a place but representing the culture of communities (Matheson, 2005; Stone, 2009). Thus, festivals can be viewed as a tool to promote cultural identity within a diasporic community as well as the host society (Nurse, 1999: 675). As festivals became more popular, festival organisers and tourism officials invested in those that had more earning potential and economic benefit, viewing culture instrumentally (Loftman & Nevil, 1996; Newbold, 2015: 160). As the commercialisation of festivals increased, culture became commodified and instead of being produced and celebrated by local people, festivals were aimed at a global market to attract tourists and media attention (Howie, 2000; Richards, 2007: 260).

Thus, whilst festivals have been regarded by some as an 'authentic' expression of culture (Bennett, 2002; Matheson, 2008; Szmigin et al., 2017), others argue that culture is fake, staged and over-exaggerated (Negrier, 2015; Richards, 2007; Stone, 2009). Abrahams (1982) notes the materiality of festivals, criticising them as being occasions for

communities to boast through a deliberate display. Others have also declared the role and meaning of culture at festivals to be lost and/or unimportant, owing to the lack of interest in today's society (Greenwood, 1977; Richards 2007: 26). Rather, there is a growing preference for hedonistic cultural consumption that allows audiences simply to be present and to not require much, if any, cultural capital (Laing & Mair, 2015; Negrier 2015; Stone 2009: 223). This includes commodity-driven (shopping), experience-oriented (tourism), and escapist (entertainment) cultural consumption (Oushakine, 2009: 246), also known as 'popular cultural capital' (Maughan & Jordan, 2015: 4). Similarly, Richards (2007: 260) notes that music festivals, as an 'expression of culture/art' and an increasingly popular tourism product, no longer represent 'local' genres but single genres that attract wider, international, multi-cultural audiences. In this regard, popular music festivals can be understood to represent alternative and/or sub-cultures (Gibson & Stewart, 2009: 6; Kruse, 1993: 33). That is, they represent the reality common to a social group, rather than historic traditions and rituals associated to a place (Jodelet, 1989: 6; Wicke & Fogg, 1990).

However, whilst the development of music festivals over time is perceived by some to have resulted in them no longer representing local cultures owing to commercialisation and commodification, Blake (1997: 177) argues that the UK music festival itself has now become an integral element of British musical culture. That is, whilst many have identified festivals for celebrating mixed and multiple cultures and developing alternative and sub-cultures, their consistent popularity and role in UK society over time has resulted in once again being regarded as representing the 'local' culture of a nation. Therefore, in this respect, from an external perspective, UK Music Festivals in modern society are regarded as an expression of British culture whilst from a social and personal perspective, more specific alternative and sub-cultures are evident.

In examining festival culture from a social or personal perspective, Stone (2009) and Gorman-Murray (2009) note the importance of today's music festival in bringing together minority groups and young generations. They highlight that these festival-goers often identify themselves as 'outsiders' who perhaps feel marginalised by society's dominant ideology or reject it in order to explore their own identity through music and socialising with their peers. Through attending and participating in music festivals, they inevitably create alternative or sub-cultures. The sub-cultures represented at popular music festivals is believed to be a result of identity-seeking and socialisation. Stone (2009) continues to discuss Music Festivals in relation to 'popular cultural capital' or a 'rite of passage' for young generations who are motivated to attend by their intrinsic need to build and affirm their identity, becoming almost tribal in nature (Maughan & Jordan, 2015:

4). Thus, the shared ideologies, attitudes and worldviews of the festival community are associated with characteristics of the festival itself rather than a deliberate celebration of culture. It can be understood, therefore, that music festivals provide a space in which people can find, affirm and celebrate or validate their identity, that may perhaps be withheld by mainstream society (Stone, 2009: 215). As Falassi (1987) states, the social function and symbolic meaning of festivals is closely related to a community's values, historic continuity and physical survival. Thus, music festivals support and nurture these communities, providing a voice and space in which people can express their collective and individual identity.

2.4.2 Identity

Faivre d'Arcier (2015: 286) claims that 'festivals give shape to a shared desire for identity'. Whilst Gibson and Stewart (2009: 6) identify festivals for their ability to bring together people from a specific 'sub-cultural identification', festivals have also been studied in relation to 'place identity', 'group/community' identity as well and 'self' identity. Quinn (2009: 9) acknowledges that critical perspectives on the concept of identity at festivals has not 'noticeably influenced emerging event literature', yet identity-affirmation is found to be a major motivation for attending festivals (Getz, 2012: 54; Richards, 2007: 262). Therefore, understanding the relationship between identity and music festivals in this thesis is examined from the tourism and music psychology literature.

Festivals have often been referred to as representing and encapsulating the identity of a place, and have even been noted as a mechanism through which place identity (whether local or national) can be built, re-built and transformed (Brennetot, 2004; Ekman, 1999; Faivre d'Arcier, 2015: 286; Getz, 2012: 52; Getz & Page, 2016: 609; Green & Chalip, 1998; Matheson, 2005: 224; Newbold, 2015: xv; Roche, 1994:7). However, when popular music festivals first emerged in the 1960s, the music was not specifically associated with the culture and traditions of the place in which the festival was held, but was more a form of entertainment to attract attendance (Newbold, 2015). As such, the concept of place identity was more commonly associated with other art and cultural festivals that incorporated and celebrated more specifically local culture and traditions.

However, over time, some popular music festivals have become so strongly associated with the place in which they occur that they have become a significant part of the destination's identity, in some cases gaining hallmark status, such as Glastonbury, Isle of Wight and Woodstock. Whilst they did not originally represent the local culture of the area when they first began, over time they have now become an integral part of the place identity (Gibson & Davidson, 2004). Equally, although music festivals in the UK have

only been popular since the latter part of the last century, they now represent the national identity of British summer time (Blake, 1997; Stone, 2009). However, as new music festivals continue to emerge across the UK and are perceived to represent national identity, there are many that arguably do not express the 'local, place' identity. Instead, these festivals are more typically associated with the identity of a 'group' or 'community'.

Festivals generally have been noted and praised for their ability to 'encapsulate…the personal and heterogeneous identities of a people' (Matheson, 2005: 224). Quinn (2009: 6) claims that festivals represent the identity of a community as they '…engender local continuity and constitute opportunities for asserting, reinforcing, reproducing and sometimes contesting prevailing social norms, cultural values and beliefs'. As a 'socially sustaining device through which people express identity' (Ekman, 1999; Farber, 1983; Geertz, 1993), Picard and Robinson (2009: 2) believe the proliferation of festivals is partly due to communities seeking to re-assert their identities. They believe this is due to 'cultural dislocation' which has occurred from 'rapid structural change, social mobility and globalisation processes' (De Bres & Davis, 2001; Quinn, 2003). In other words, it is suggested that the fast paced, media driven, post-modern world has contributed to a 'loss of identity', and festivals are subsequently considered a place where people can 'find themselves' again (Karlsen, 2007; Kettering, 2015). In turn, festivals are used to build and affirm group identity (De Bres & Davis, 2001; Green & Chalip, 1998; Laing & Mair 2015: 255; Morgan, 2008), providing opportunities for social advantage and improving self-esteem (Argyle, 1996; O'Sullivan, 2012). As previously mentioned, popular music festivals often attract 'outsiders' who perhaps feel marginalised by wider society. Festivals, therefore, build strong bonds within the community as they reinforce identity, celebrating the community's values and, in essence, celebrating the community itself, giving 'outsiders' a sense of purpose and belonging (Gursoy et al., 2006: 289; Turner, 1982).

The relationship between music and identity has also been explored by psychologists, who have found that music is often used to express and affirm self-identity (Packer & Ballantyne, 2010). As already discussed, festivals are liminal spaces in which people are able to freely express themselves outside of the normal barriers and boundaries in society. In this sense, from Lefbevre's perspective, music festivals provide a space in which festival-goers can find, celebrate and express their 'true' identity, without restriction. In particular, Pfaff (2009: 171) notes that young people 'join' musical subcultures (or neo-tribes) and attend music festivals to find and express their own identity as they become more independent from their families and find their place in wider society. As such, North et al. (2000) claim that for young people, music is 'more than

escapism'; it is a platform through which they can explore and express themselves freely whilst building social bonds with peers. In fact, Bianchini and Newbold (2015: 241) discuss the concept and interplay of belonging and unbelonging along with the importance of 'temporary' communities that form at festivals, highlighting that alternative forms of identity can be constructed and experienced within the temporal atmosphere. It is no wonder, therefore, that identity affirmation is positively associated with the social communities that form at festivals (Cummings, 2007).

2.4.3 Sense of Communitas

Pan and Huan (2013:115) refer to festivals as 'special types of social activities which give our lives deeper meanings'. Whilst many festivals are originally developed to enhance the local economy, they have also long been identified as a means of fostering collective social networks and building social cohesion (Bianchini & Newbold, 2015: 243; Faivre d'Arcier, 2015: 286; Fortes 1936; Kemp, 1999; Walter, 1981; Wilks, 2011) by bringing together and strengthening communities (Derrett, 2003; Durkheim, 1912/1965; Finkel, 2010) through the connection over shared beliefs, values, identities, events and traditions (Quinn, 2006: 289; Rao, 2001; Turner, 1982). Academics have found socialisation to be of prime importance as a major motivating factor and antecedent to satisfaction for individual and collective festival-goers (Bowen & Daniels, 2005; Crompton & McKay, 1997; Formica & Uysal, 1995; Gelder & Robinson, 2009; Lee, Lee & Wicks, 2004; Morgan, 2008; Schneider & Backman, 1996).

Festivals are considered to unite 'like-minded' (Anderton, 2011) people who share similar interests, ideologies and worldviews. Consequently, deeper and meaningful social connections are developed, forming a temporary community (Picard & Robinson, 2009:1). The commonality that is shared amongst festival-goers encourages socialisation, a sense of belonging or togetherness within the liminal festival space. This 'intense community spirit' and 'atmosphere of social equality, sharing, intimacy and togetherness' was researched by Turner in 1969 and 1982 (Stone, 2009: 215). He described festivals as 'offering the potential for spontaneous, immediate, non-rational and shared experiences of unity' where a sense of camaraderie occurs as people from various walks of life share a common bond of [special] experience' (Stone 2009: 215; Celsi, Rose, & Leigh, 1993: 12). He referred to this as 'communitas'. Laing and Mair (2015: 264) found this to be a result of the celebratory or hedonistic nature of festivals, although they acknowledge that not every festival-goer may experience a festival at a purely hedonic level. Regardless, since then, academics have frequently identified the festival experience by its ability to generate social communitas (Getz, 2012: 53; Morgan, 2008).

Whilst some authors argue that the popular music festival may no longer be a 'real' festival, disregarding the level of cultural importance, festival-goers have been found to associate deeper significance to music festivals through the sense of communitas. Turner drew upon the work of Mihaly Csikszentmihalyi (1974, 1975) and contended that 'flow' experiences represent communitas: that is 'the sense of getting lost in the music and crowd, where action and awareness are narrowed upon a limited field of sensory and bodily experience' (Turner, 1982: 56). As such, communitas and flow experiences were assumed to develop from 'heightened socialisation amongst friends and like-minded individuals, at the heart of festivity – whether commercial or otherwise' (Anderton, 2011). Similarly, Newbold et al. (2015: xix) note that whilst cultural consumption has been referred to as 'weaker' amongst the younger generations due to newer forms of distribution, the familiarity with specific music genres and associated interests that are linked to a festival, reinforces the social bonds amongst the music festival community (Newbold et al., 2015: xix). Thus, communitas is equally, if not more strongly present at popular music festivals due to the social connections that develop over shared personal interests in music, rather than those that arise as a result of shared experience at other festivals.

Laing and Mair (2015: 257), however, express their concern over the temporal nature of communitas and festivals, highlighting that the sense of community and social inclusion that are developed are 'somewhat fleeting'. Nevertheless, it can be argued that festival communitas continues to exist online outside of the physical space and time of the music festival (Marletta, 2009: 25). That is, the increasing pervasiveness of social media and 'web 2.0' has encouraged more engagement and socialisation online, with the result that music festival communities may continue to exist, creating, as Morey et al. (2014:257) suggest, the 'year-round festival-goer'. In other words, Morey et al. (2014) identified the popularity of music festival forums as platforms that encourage and support social interaction and inclusion throughout the year. However, whilst the differences that Turner identified between community and communitas was the temporary nature of the latter and its critique of existing social structures, the online interaction of festival-goers may continue to be temporal and liminal due to the 'betwixt and between' of cyberspace (Barabatsis et al., 1999). That is, whilst festival communities may continue to exist or develop in one form or another, the online festival communities continue to represent 'communitas' rather than a community, though this is not to say that sub-communities do not exist or develop as a result. In any case, the sense of communitas at music festivals nurtures deep social connections and meaning for festival-goers, individually and

collectively, which has subsequently influenced the festival-goer experience, their satisfaction and future behaviour (Drengner, Jahn & Gaus, 2012; Laing & Mair, 2015).

2.4 CHAPTER CONCLUSION

Music festivals offer a liminal, temporal space in which people can explore themselves and express their identities, feel a sense of belonging and meaning in the world (Picard & Robinson, 2009: 3). They bring together communities that can freely express their beliefs, celebrating, confirming or contesting values and social structures, creating alternative and sub-cultures based on shared personal interests (Quinn, 2006: 289). Whilst the role and purpose of music festivals has developed over time, they have continued to provide meaningful experiences to festival-goers. However, while Anderton (2011: 155) identifies that 'festival-goers continue to find something of value in music festivals, beyond mere spectacle', it is the organisers goal to enhance the festival-goer experience, creating valuable, memorable experiences that result in optimal future behaviour. Whilst this chapter has attempted to determine what a music festival is, and explored their position and role in society, considering concepts of celebration and festivity, culture, identity, and communitas, it is now important to understand more specifically the festival-goer's experience. As the aim of this thesis is to provide an exploratory analysis of the festival-goer and their experience at UK Music Festivals, the next chapter therefore examines what the festival experience is and how it is created (and co-created) before evaluating the role of service quality, and its contribution to the festival-goer experience.

Chapter 3

Evaluating the Festival Experience

'We don't see things as they are. We see them as we are'. Anais Nin

3.1 INTRODUCTION

As discussed in Chapter One, the aim of this thesis is to undertake a critical exploratory analysis of the festival-goer and their experience at UK music festivals. Following on from the previous chapter, which introduced the contextual background and an analysis of the purpose and practice of UK music festivals, the purpose of this chapter is to examine more specifically the concept and strategic role of the festival experience. It should be noted that whilst this research is located within the specific context of UK music festivals, the existing research surrounding the experience concept in this area is limited. As a result, this chapter draws from multiple perspectives, including psychology, marketing and service quality, conducting a comparative analysis of relevant literature that broadens the conceptual understanding of experiences and their value.

This chapter begins by first introducing and defining the event experience, exploring how experiences are conceptualised in terms of process, content, meaning and value. This then leads the discussion into an examination of the outcome of experiences, particularly how experiences influence consumer behaviour through satisfaction. The concept of satisfaction is a popular area of research, attracting a multitude of approaches, theories and models. Consequently, owing to the specific scope of this thesis, a more limited analysis of critical approaches is included in order to clarify the role of satisfaction as a response to and outcome of experience. Included in this discussion is the exploration of higher forms of satisfaction including emotional responses and attachment (delight and engagement). Following the justification of the strategic purpose of satisfaction, the chapter then goes on to review fundamental satisfaction theories that reveal key determinants of satisfaction, in particular expectations, motivations, congruity and the importance and value of experience dimensions. This contextualisation of satisfaction in relation to the festival experience justifies the purpose and aims of this study in examining the value of the festival-goer's experience.

3.2 DEFINING EXPERIENCE

Intangible, continuous, personal and subjective in nature (O'Dell, 2007; Cutler & Carmichael, 2010), as a tacit concept (Jennings, 2006; 2009) the term 'experience' is complex to define (Getz & Page, 2016; Manthiou et al., 2014). In fact, 'experience' has often been discussed without the benefit of a clear explanation of the term (Morgan, 2008; Scott, 1991; Poulsson & Kale, 2004), with the consequence that individuals seek to comprehend the concept of experience through their own perceptions and assumptions. Indeed, to the dismay of Caru and Cova (2003: 268), some academics have resorted to relying on 'ideological' dictionary definitions rather than empirical research (Beeho & Prentie 1997; Joy & Sherry 2003; Volo, 2009). As a noun or a verb, dictionaries define experience as the process or instance of encountering, observing or participating in an occurrence (Cambridge Dictionaries, 2016; Collins, 2016; OED, 2016) but, whilst practical in nature, these dictionary definitions fail to address the different ways in which experience may be perceived or understood. As a consequence, empirical research has attempted to conceptualise the phenomenon and a variety of more precise definitions have been proposed within specific real-world contexts. Moreover, research into experiences has increasingly been undertaken within a variety of disciplines, such as philosophy (Smith, 1970; Russon, 2010), psychology (Csikszentmihalyi, 2014; Larsen, 2007), social anthropology (Csordas, 1994; Selstad, 2007), marketing (Mossberg, 2008; Tynan & McKechnie, 2009) and economics (Andersson, 2007; Pine & Gilmore, 1999). With particular relevance to this thesis, definitions of experience within the more recent events literature have primarily developed from anthropology and tourism, perhaps reflecting the history, development and growth of festivals as a tourism product, as discussed in the previous chapter.

Definitions of experience in the tourism literature typically refer to the interaction between tourists and destinations as the site of the experience (Stamboulis & Skayannos, 2003), although Larsen (2007) argues that experiences are travel-related activities that are only significant enough to be stored in long-term memory (Cutler & Carmichael, 2010). Li (2000) conducted a review of the experience literature and referred to a variety of tourist experience definitions; these included the pursuit of authenticity, the act of consumption, a response to 'ordinary' life and multifaceted leisure activities. However, in his review Li (2000) identified that the only commonality found amongst the diversity of experience definitions was the significance or meaning (of the 'occurrence') to the individual. There is also consensus that the tourist experience is different to the everyday experiences (Cohen, 1979, 2004; Graburn, 2001; Vogt, 1976) – that is, the significance of an event or tourism experience lies in its 'extraordinariness' (see Urry & Larsen, 2011) that reflects

the complexity and multiple dimensions of the experience on offer, and the associated memories and emotions (Noy, 2007).

However, whilst many of the tourism-related definitions of experience can also be applied to events and festivals, the typical focus on the relationship between the individual and the destination noted above does not, according to Jackson (2014), allow for a consideration of the more complex and multifarious factors that contribute to the event experience, especially given the enormous variety of types and scales of events (Getz & Page, 2016; Jackson, 2014). Moreover, the event experience involves a variety of stakeholders, including staff, attendees, performers, volunteers, the host destination, external stakeholders and so on, and can therefore be defined from numerous perspectives (Jennings, 2009). The extant literature subsequently provides a myriad of approaches to conceptualising the phenomenon and, as a consequence, it is unsurprising, that there is no consensus with regards to definitions of the event experience (de Geus et al., 2016: 275; Walls et al., 2011, 2011), not least owing to the variety of perspectives adopted (Jensen, Lindberg & Ostergaard, 2015). Nevertheless, in an attempt to define more specifically the festival and event experience, de Geus et al. (2016: 276) propose a conceptual model which defines the event experience as:

> an interaction between an individual and the event environment (both physical and social), modified by the level of engagement or involvement, involving multiple experiential elements and outputs (such as satisfaction, emotions, behaviours, cognition, memories and learning) that can happen at any point in the event journey.

Whilst de Geus et al.'s (2016) definition and proposed model (see Figure 3.1) incorporates a wide range of features that have been highlighted in relevant literature, it does not however clarify the relationship between the experiential elements owing to the overall complexity of experiences. At the same time, nor does it consider the role of value or the importance of particular dimensions. Furthermore, de Geus et al.'s (2016) concept of the event journey neglects to appreciate the continuity of experiences. Therefore, in order to provide a more comprehensive understanding of the festival and event experience, the following section introduces more specifically how the event experience may be conceptualised.

Figure 3.1: Conceptual Model of the Event Experience
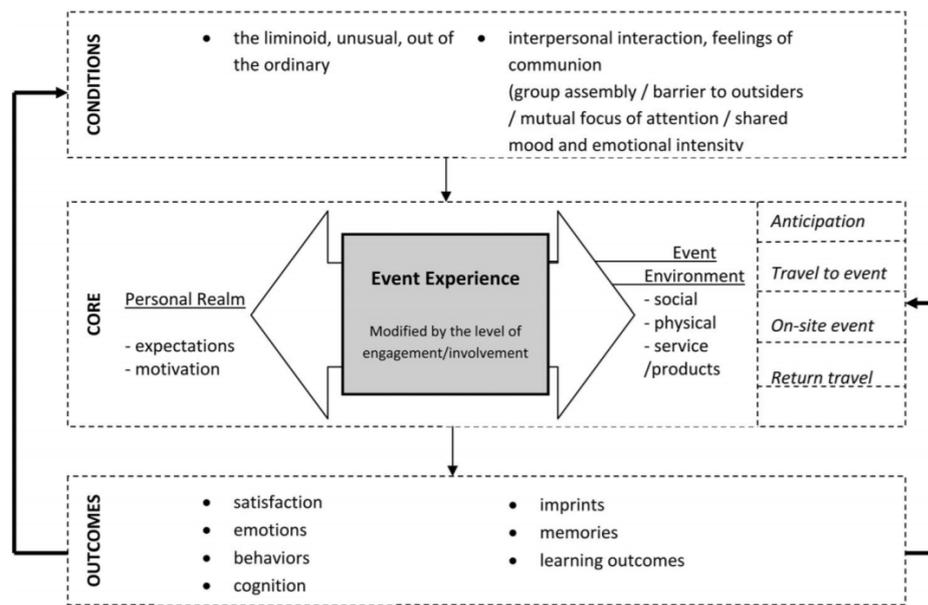
Source: de Geus et al. (2016).

3.3 CONCEPTUALISING THE EVENT EXPERIENCE

Creating memorable experiences has been regarded as the raison d'être of the tourism, hospitality and event industry (Berridge, 2007; Getz, 2005; Jackson, 2006). The exploration of experience by academics in the field of events primarily developed from a management perspective, conceptualising events within the 'experience economy' (Bell, 1973; Berridge, 2007; Jackson, 2006; Pine & Gilmore, 1999; Toffler, 1980). The experience economy, developed from the works of Pine and Gilmore (1999), Sundbo and Darmer (2008), Poulsson and Kale (2004), Henley Centre (1996); Ransley and Ingram (2004), O'Sullivan and Spangler (1999) and others, has encouraged practitioners to explore the concept of experiences in furtherance to competitive advantage and organisational success. Their research suggests that organisations can add value to their offer by providing memorable and transformational experiences. However, Pine and Gilmore's (1999) seminal text *The Experience Economy*, although proposing ways and means of creating a 'memorable' experience for consumers, is not based on empirical research and applies only a limited theoretical framework (Jackson, 2014). Nevertheless, their approach, principles and ideas have achieved popularity amongst practitioners and academics alike and has provided the foundation for much subsequent empirical research (for example, Boswijk, Thijssen & Peelen, 2007; Manthiou et al., 2014; Mehmetoglu & Engen, 2011; Oh, Fiore & Jeoung, 2007; Park, Oh & Park, 2010; Poulsson & Kale, 2004; Sundbo & Darmer, 2008).

As research surrounding the management of event experiences has developed, it has become increasingly clear that not all elements of the consumer experience can be controlled by providers (Verhoef et al., 2009). In fact, the influence from other research disciplines has introduced a wider variety of perspectives and conceptualisations of the phenomenon which, in turn, has emphasised the interpersonal and emotional nature of experiences. Investigating the festival experience can, therefore, be examined from a variety of perspectives that can be grouped into six key conceptual approaches. These are presented in Table 3.1 below. Although research in the area of festival and event experiences is still 'scarce and fragmented' (de Geus et al., 2016: 276), empirical research from other disciplines contributes to the conceptualisation of experiences in relation to festivals and events.

Table 3.1: Conceptual approaches to the event experience

Conceptual Approach	Source
Process (The event journey, or the duration of the experience, how experience is consumed).	Andersson and Armbrecht (2014); Arnould et al. (2002); Berridge (2007); Bowdin et al. (2011); Clawson and Knetsch (1966); Cutler and Carmichael (2010); de Geus et al. (2016); Gartner (1993); Getz (2008, 2012); Jafari (1987); Kaplanidou and Vogt (2010); Mannell (2000); Mannell and Kleiber (1997); O'Sullivan and Spangler (1998); Vogt and Andereck (2003); Voorhees et al. (2017); Ziakas and Boukas (2014).
Content (Context specific attributes of the event experience, nature of activity and intensity; what one experiences).	Andrews and Leopold (2013); Bakhtin (1968); Csikszentmihalyi (1990, 2000); de Geus et al. (2016); Dowd et al. (2004); Hudson and Hudson (2013); Jackson (2007); O'Dell (2007); Sundbo and Darmer (2008); Turner (1967,1979, 1985; 1986).
Personal Response (Cognitive, affective, conative, sensory and emotional responses).	Chebat and Michon (2003); Coghlan (2012); Filep, Volic and Lee (2015); Gentile et al. (2007); Getz (2008); Holbrook and Hirschmann (1982); Jackson (2014); Jennings et al. (2009); J. Lee (2014); J. Lee and Kyle (2013); Y. Lee et al. (2008); Mason and Paggiaro (2012); Orosa, Paleo and Wijnberg (2006); Pegg and Patterson (2010); Petrick and Li (2006); Picard and Robinson (2006); Prentice and Anderson (2003); Schofield and Thompson (2007); Sharpe (2008).
Meaning and Value (How the experience is interpreted).	Ambrecht et al. (2017); Andersson et al. (2012); Berridge (2007); Bitner (1990); Fairley and Gammon (2006); Getz et al. (2017); Goolaup and Mossberg (2017); Green and Chalip (1998); Gummerus (2013); Gursoy et al. (2006); Heinonen et al. (2013); Helkkula et al. (2012); Holbrook (1995); Lee et al. (2010); Lundberg et al. (2017); Mannell (2000); Morgan (2007); Mossberg et al. (2004); Moufakkir and Pernecky (2014); Nordvall et al. (2014); Prahalad and Ramaswamy (2004); Rihova et al. (2013); Vargo and Lusch (2004; 2008); Ziakas and Boukas (2014).
Influencers (Motivations and expectations).	Backman et al. (1995); Carlvalho et al. (2010); Crompton and McKay (1997); Dodd et al. (2006); Formica and Uysal (1996, 1998); Kano et al. (1984); Kerstetter and Mowrer (1998); Lee and Hsu (2013); Lee et al. (2004); Long et al. (2004); Mannell and Iso-Ahola (1987); McDowell (2010); Mohr et al. (1993); Nicholson and Pearce (2001); Ross and Iso-Ahola (1991); Saleh and Ryan (1993); Savinovic et al. (2012); Schneider and Backman (1996); Scott (1996); Uysal et al. (1993); Zyl and Botha (2004).
Outcomes (Satisfaction and consumer behaviour).	Buswell et al. (2016); Crompton (1977); Crompton and Love (1995); Getz (2008); Morgan (2007); Mossberg (2007); Oliver (1993, 2014); Otto and Ritchie (1996); Pine and Gilmore (1999); Quan and Wang (2004); Schmitt (1999a, 1999b); Taylor and Baker (1994); Walls et al. (2011).

Source: Adapted from Jackson (2014), de Geus et al. (2016) and Ritchie and Hudson (2009).

These conceptual approaches are now considered in more detail in the following sub-sections.

3.3.1 Process

The process of event experiences refers to the duration of the event journey. Andersson and Armbrecht (2014) refer to Jafari's (1987) 'springboard' metaphor in defining the event experience, highlighting four phases in which experience is consumed:

- *emancipation:* arrival at the destination and emancipating from ordinary bounds, assuming a new status and identity;
- *animation*: immersing and 'letting go of oneself' into the event culture;
- *repatriation:* transitioning back to the ordinary self upon leaving the spatial and temporal zones of the event;
- *incorporation:* once arriving home, submission into the ordinary.

Whilst this model recognises the journey of the event attendee, acknowledging self-identity, the existential status of the event tourist (Ziakas & Boukas, 2014) and the transformation that may be undergone, it refers only to the peri-experience and neglects to acknowledge pre- and post- experiences (Clawson & Knetsch, 1966; Getz, 2008; Mannell, 2000; Mannell & Kleiber, 1997). In other words, it fails to take to account previous experiences which may determine motives and expectations, as well as post-event reflection or memories of the experience which may, in turn, influence future experiences. Voorhees et al. (2017) identify that there is minimal research surrounding pre- and post- service experiences in comparison to the more popular 'core' phase; consequently, they call for action to explore these multiple and extended service encounters that influence consumers and their future behaviour.

The theorists that have analysed the pre- and post- phases of the event journey have explored the significance and role of anticipation and engagement prior to the event as well as the reflective process following the event on the return to normal life (Getz & Page, 2016; Mannell, 2000; Ziakas & Boukas, 2014). With regards to the pre-experience stage, it has been found that a consumer's event experience may commence at the first point of contact with an event, and may include any form of communication exchange up to, and including, travelling to the event destination (Vogt & Andereck, 2003). The pre-event experience may, therefore, include specific factors or occurrences such as the first encounter with the event through marketing and promotional materials, the booking process, any active or passive online engagement through the event website or social media platforms, any communication or engagement with an event organisation, or even

reading reviews or other secondary sources of information about the event (Berridge, 2007; Gartner, 1993; Kaplanidou & Vogt, 2010). From a marketing perspective, Lemon and Verhoef (2016: 76) refer to this as the 'prepurchase phase of a customer journey', encompassing need, goal or impulse recognition, search, and consideration of satisfying the need with a purchase, although it is noted that not all event attendees may 'purchase' tickets. That is, some events are free, tickets to events are gifted by others, and some events are by invitation only. Voorhees et al. (2017: 274) similarly label this stage of the service experience as the 'pre-core service encounter' and refer to communication, information search, initial contact and onboarding (defined as 'the process of familiarizing a customer with a firm's service offering'). Cutler and Carmichael (2010) and de Geus et al. (2016) alternatively refer to 'anticipation' as the preliminary phase of the consumer's event experience journey. This term incorporates and, perhaps, better reflects the consumer's subjective feelings towards the upcoming event although, arguably, 'anticipation' may not lead to a consideration of the more objective occurrences in the pre-event phase which are influential to the consumer experience.

Following the end of an event, consumers may continue their experience after leaving the event site and travelling home. In the post experience stage, or the 'postpurchase phase' (Lemon & Verhoef, 2016: 76) or 'post-core service encounter' (Voorhees et al., 2017), event goers may continue to receive or engage in further communications with the event provider, perhaps providing feedback upon their experience, sharing photos and videos of the event with friends or other event-goers, and receive further marketing materials about future events by the event provider. Voorhees et al. (2017) refer to service failure and recovery, relationship building and proactive firm activities within this phase of the service experience. Alternatively, Cutler and Carmichael (2010) refer to this final stage of the tourist experience as 'recollection'; however, this term is usually perceived to signify the retrieval of memories of an experience, rather than any continued experience, interaction or engagement with an event.

Morey et al. (2016) explore how music festivals in particular have been extended online, enabled by the interactivity of Web 2.0 and online user-generated content platforms. In this case, the festival-goer' experience may commence many months before the actual event is held and continue well after it has ended. In fact, they assert that 'festival forums enable an extension of outdoor festivals, as temporally and geographically bound events, to events that can be experienced - anticipated, celebrated and relived - all year round' (Morey et al., 2016: 251).

Arguably, then, the phases of the festival experience may not be bound to pre-, peri-, or post-event if the festival experience is a continual cycle. However, for the purposes of this thesis, the phases of pre-, peri- and post-event may be applied to refer to the physical attendance at the spatially and temporally bound UK music festival, and therefore consist of the following:

- *pre-festival experience:* refers to interaction and engagement with the upcoming festival, up to and including travelling to the event site;
- *peri-festival experience*: includes the entire festival experience that occurs from arriving at the festival site/destination at the beginning of the event, until leaving the festival site at the end of the programmed event;
- *post-festival experience:* travelling home from the festival and any interaction and engagement with the festival that has already been attended.

Whilst the process approach to conceptualising the event experience attempts to determine the consumer's experience journey, it focuses more on the duration and 'phases' or 'stages' of an experience and, hence, does not always identify other experiential aspects, such as socialisation, the physical environment, products and services, or other elements of event planning and design. That is, the process approach refers to how an event experience is consumed, rather than what it consists of. Thus, in order to explore the event experience more specifically, commentators have referred to the 'content' of an experience.

3.3.2 Content

The content of an event experience relates to *what* someone may experience during an event. During a service experience there are multiple, and extended service encounters (Voorhees et al., 2017). According to Kotler et al. (2013: 277), a service (or product) experience can be conceptualised into three layers; core, actual and augmented. The core experience focuses on what the consumer is really buying. In the context of a music festival, this could be an opportunity to escape, watch a 'once-in-a-lifetime' live band performance, or spend time with friends away from the day-to-day. The actual service experience are the features, attributes and branding that piece together to deliver the core benefits, such as a festival line-up and camping facilities. The augmented service experience comprises additional services and benefits that are built around the core and actual service, for example, meeting new people, discounts on merchandise or additional entertainment. These features of an event experience have been conceptualised from a number of approaches.

From an objective and practical perspective, the event experience consists of a combination of elements that occur within the event environment, which include the physical organisation, event design and programming of activities, place, entertainment, products and services and comfort amenities (O'Dell, 2007). However, as mentioned in earlier chapters, festivals and events offer the opportunity to consume many intangible and external elements (O'Dell, 2007) and so the content of event experiences may also be conceptualised in relation to non-physical content, including online and technological aspects (Hudson & Hudson, 2013; Sundbo & Darmer, 2008), interpersonal interaction, relationships, communitas and other social aspects (O'Dell, 2007; Rihova et al*.,* 2013), culture (Andrews & Leopold, 2013; Picard & Robinson, 2006), identity (Connell & Gibson, 2003), the concept of flow (Csikszentmihalyi, 1990, 2000), the liminoid and 'out of the ordinary' (de Geus et al*.,* 2016; Turner, 1969), ritual and rites of passage (Turner, 1967;1979; 1985; 1986), intensity and immersion (Dowd et al*.,* 2004), and learning and transformation (Karlsen, 2007). Extensive research exists that focuses on a variety and combination of festival-specific experience concepts, several of which are identified and reviewed by de Geus et al. (2016). Such is the diversity and complexity of the contexts, dimensions and variety of both tangible and intangible content that to present them all in tabular form would be difficult, if not impossible task. However, Table 3.2 offers a summary of key factors and influences.

Table 3.2: Festival experience content

Festival Experience Dimensions	Source
Physical facilities and support services including comfort amenities, parking and catering	Childress and Crompton (1997); Cole and Illum (2006); Crompton (2003); Crompton and Love (1995); Hong (2003); Lee et al. (2008); Lee, Lee and Choi (2011); Ozdemir and Culha (2009); Son and Lee (2011); Tkaczynski and Stokes (2005).
Programming, scheduling and information sources	Childress and Crompton (1997); Crompton (2003); Crompton and Love (1995); Lee et al. (2008); Lee, Lee and Choi (2011); Ozdemir and Culha (2009); Pechlaner, Dal Bo and Pichler (2013); Yuan and Jang (2008).
Environmental ambience, site layout, venue design, decoration, atmospherics and landscape	Crompton (2003); Crompton and Love (1995); Lee (2014); Lee, Lee and Choi (2011); Morgan (2008); Ozdemir and Culha (2009); Tkaczynski and Stokes (2005).
Core festival product (music, food, arts etc)	Childress and Crompton (1997); Lee, Lee and Choi (2011); Ozdemir and Culha (2009); Yuan and Jang (2008).
Entertainment, activities, souvenirs and novelty	Cole and Illum (2006); De Geus et al. (2016); Lee et al. (2008).
Social aspects (co-creation with festival organisers, staff, vendors and other festival-goers)	Crompton (2003); Crompton and Love (1995); Lee et al. (2008); Morgan (2008); Ozdemir and Culha (2009); Son and Lee (2011).
Learning, knowledge creation and transformation (cognitive engagement)	De Geus et al. (2016); Lee (2014).
Physical engagement and behaviour	De Geus et al. (2016).
Emotions, affective engagement	De Geus et al. (2016); Lee (2014); Lee and Kyle (2012); Morgan (2008).
Promotion, image and branding	Esu and Array (2009).
Organisation and professionalism	Esu and Array (2009); Mason and Nassivera (2013); Morgan (2008); Tkaczynski and Stokes (2005); Yuan and Jang (2008).
Safety and Security	Esu and Array (2009).
Culture	Morgan (2008); Pechlaner, Dal Bo and Pichler (2013).
Personal Benefits	Morgan (2008).
Variety, access and availability	Pechlaner, Dal Bo and Pichler (2013).

Usefully, Jennings et al. (2009) suggest that experiences can be understood from four perspectives; (i) organisational / business based (marketing, value and delivery); (ii) individualistic (personal, effective, embodied, memory); (iii) psychological (feelings, memory intellect and behaviour); and (iv), social (lifestyle, social contexts). From an organisational approach, experiences are viewed in terms of how they can be managed to improve operational success and maximise profits. In this regard, consumer experiences are viewed collectively and examined against customer behaviour, with financial and strategic underpinnings. However, event experiences are more than just a product or service that can be managed; they include supplements to products and the whole package, so that experiences are a mental process, or a state of mind, embodying symbolic value and challenging the senses (Sundbo & Darmer, 2008). Therefore, experiences can be examined from a more subjective point of view, particularly from the

consumer's perspective. However, in doing so, the experience is typically conceptualised in terms of personal response.

3.3.3 Personal Response

In conceptualising the consumer experience, Gentile et al. (2007) refer to six dimensions: (i) sense (sight, touch, smell); (ii) feel (emotions, mood, feelings); (iii) think (conscious processes, cognition); (iv) act (physical experiences, behaviours, lifestyle, elements attributable to the product itself and the consumption of); (v) relate (social identity experiences, relationships with others); (vi), and pragmatic. Alternatively, Holbrook and Hirschmann (1982) believe consumer experiences to be a 'subjective state of consciousness' shaped by hedonic responses, symbolic meanings and aesthetic criteria — or, as they put it, 'fantasies, feelings and fun' (Morgan, 2007: 116). More specifically in the context of events, Getz (2008, 2012) conceptualizes the experience as embracing three interrelated dimensions: (i) the conative (behaviour); (ii) the cognitive (perceptions, understanding and awareness); and (iii), the affective (attitudes, moods and emotions). Whilst all three dimensions are important in understanding the event-goer's experience, Filep et al. (2015: 500) argue, however, that it is easier to undertake the affective study of emotions and emotional responses than to capture the cognitive dimensions of experience and, hence the former are the more popular focus of study (Coghlan, 2012; J. Lee, 2014; J. Lee & Kyle, 2013; Y. Lee et al., 2008; Mason & Paggiaro, 2012). Jackson (2014) studies how people psychologically and physiologically respond to an event through emotional and sensory experiences. More significantly, emotions are regarded as an important dimension of the event experience as they contribute to individual's subjective evaluations, satisfaction and future consumer behaviour (Chebat & Michon, 2003; Filep et al., 2015: 500). Furthermore, consumers' emotional responses to experiences also incorporate a social perspective. Specifically, the highly social nature of music festivals has encouraged the examination of event experiences in relation to emotional responses to social contexts and the wider implications thereof.

As it is identified that the festival experience can be investigated from objective, subjective and collective perspectives, conceptualisations may contain single or multiple perspectives that incorporate the identification, psychological evaluation and affective response to various experience attributes. In terms of festival and events, whilst the event experience process and content help to determine and define what the experience is and how it occurs, it is the interpretation, value and meaning of the experience that provides a deeper understanding of the concept, and the subsequent implications.

3.3.4 Value and meaning of experience

Highmore (2002) refers to experience as two different states: the lived (live) experience during an occurrence (Erlebnis) and the evaluated experience which is reflected upon post-event (Erfahrung). In contrast, Pine and Gilmore (1999) refer to the evaluated experience as the way in which a person engages with an event at an emotional, spiritual, intellectual and/or physical level (Cutler & Carmichael, 2010). Whilst the live experience embraces both objective, tangible and practical elements as well as subjective emotions and reactions that occur during the event, the evaluated experience is almost entirely subjective. In the context of music festivals, there are large crowds of people interacting with one another, multiple acts and performances and other various activities that are available, all occurring simultaneously and successively in a short, fixed timescale. Thus, it is likely that many elements of the 'live' experience may be forgotten or disregarded when the experience is evaluated post-event (Larsen, 2007). What is remembered, however, is interpreted with deeper meanings and associated values (Getz, 2008: 414; see also Berridge, 2007; Bitner, 1990; Mannell, 2000; Ziakas & Boukas, 2014).

Gergen (1994: 19) defines meaning from a social constructionist perspective as the 'individual signification or the internal symbolization, representation, and conceptualization of the external world'. Ziakas and Boukas (2014) believe that the core phenomenon of events is the experience and meaning attached to them, emphasising the need for more management research on the experiential dimension of events. However, meaning is complex to determine. As previously discussed, there are limitations to capturing the cognitive and conative dimensions of experience, as not everyone is able to accurately explain, articulate or communicate and reflect upon their thought processes, feelings and emotions, whilst at the same time individual interpretations may be challenging to decipher or translate (Korkman, 2006; Lobler, 2011). Alternatively, Lundberg et al. (2017) refer to the importance of value in relation to the events industry. Holbrook (1999: 5) defines consumption value as an 'interactive relativistic preference experience' whilst Robson (2000) observes that value and evaluation are closely linked, with some dictionary definitions referring to evaluation as 'assessing value, worth or merit of something' (Getz et al., 2017: 8). The evaluated experience that is assigned value and meaning is, therefore, determined to be an integral part of the experience, and is viewed as an 'antecedent to future event tourism behaviour' (Getz, 2008: 414).

Consequently, the study of experience value has become a popular area of research and has been conceptualised into a number of approaches. Gummerus (2013), for example, divides value research into two broad categories: value outcome determination

(value determination) and value creation process (valuing). Within the outcome-oriented perspective, traditional consumer behaviour research presents value as an exchange or 'trade-off' between benefits and sacrifices (Zeithaml et al., 1988) in relation to the economic, functional and psychological aspects of a product or service (Moufakkir & Pernecky, 2014). More recently, however, research developed from the experience economy perspective recognises the experiential nature of the service and event industry and perceives value in relation to symbolic and emotional aspects. Nevertheless, Moufakkir and Pernecky (2014) argue that this approach does not recognise the complex and dynamic nature of social experiences at festivals and events.

In conceptualising the 'value of events', Getz et al. (2017) refer to profit, spirituality or personal values, social value and cultural capital, whilst Goolaup and Mossberg (2017) divide value into social, semiotic and economic. Social value represents the sense of belonging and communitas at events, semiotic value refers to the meaning associated with a product or experience and the extent to which this might facilitate the identity creation process, whilst economic value is based on exchange and value for money (Goolaup & Mossberg, 2017). Value is also divided into extrinsic and intrinsic (Andersson et al., 2012; McCarthy et al., 2004; Mossberg et al., 2004). Extrinsic value incorporates tangible benefits to individuals or collective societies, while intrinsic values refer to intellectual, emotional and spiritual experiences (Getz et al., 2017). Andersson et al. (2012) propose a model of two axes to present a range of festival impacts that generate value at events, from individual to societal and extrinsic to intrinsic (see Figure 3.2 below), whilst McCarthy et al. (2004) use four dimensions categorising value of culture between private and public and intrinsic and extrinsic. However, others believe the value and meaning of events to be more difficult to represent.

Figure 3.2: Festival impacts that generate value
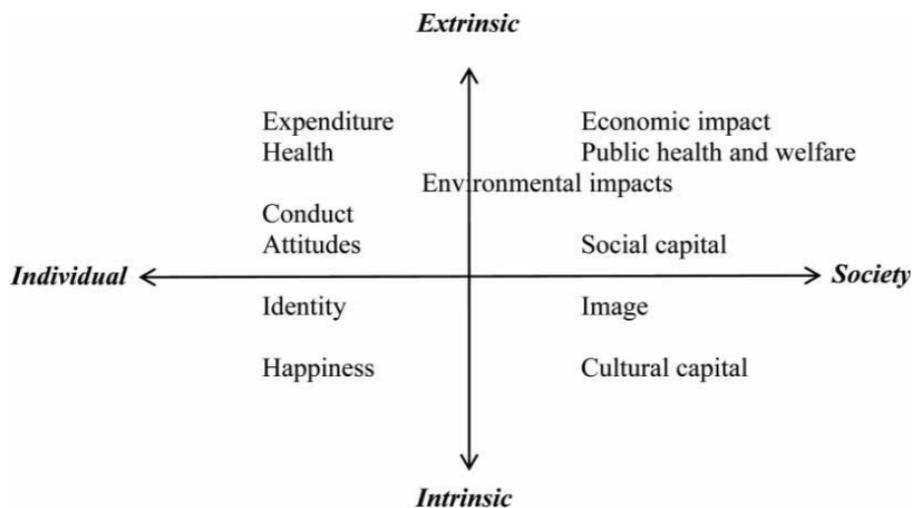
Source: Andersson et al. (2012).

Holbrook (1995: 5) developed a value typology based on three dichotomies, namely: self-oriented vs. other-oriented, intrinsic vs. extrinsic and active vs. reactive. This typology was further categorised into eight value dimensions: (i) efficiency; (ii) excellence; (iii) status; (iv) esteem; (v) player; (vi) aesthetics; (vii) ethics; and (viii), spirituality. In a similar vein, Sheth et al. (1991) suggested that consumer choice is determined by multiple consumption value dimensions: functional, conditional, social, emotional and epistemic. Event experience research supports value as a multi-dimensional concept. In Lee et al.'s (2010) research, for example, an association was identified between emotional value and the festival programme and natural environment, whilst convenient facilities were determined by functional value. Similarly, Gursoy et al. (2006) also found that hedonic and utilitarian values determined festival attendance. However, it has also been argued that the value outcome perspective alone is not enough in understanding festival-goers' experiences as it does not recognise the dynamic and complex nature of social experiences at festivals and events. In other words, this outcome-orientated value perspective views providers as the sole producer of value and customers as passive recipients (Moufakkier & Pernecky, 2014). In contrast, more recent research into the value creation process, specifically in relation to festivals and events, recognises attendees as value co-creators (Arnold, 2013; Goolaup & Mossberg, 2017; Gummerus, 2013; Moufakkir & Pernecky, 2014).

Vargo and Lusch (2004, 2008) conceptualise value outcome and process within a service-dominant logic whereby customers are active resource integrators who collaborate with organisations to collectively co-create value (Moufakkir & Pernecky,

2014). The service-dominant logic views providers as facilitators or supporters of customers' co-created value processes (Payne et al., 2008) and experiences (Prahalad & Ramaswamy, 2004). In this sense, value is situational, contextual, meaning-laden and phenomenologically determined by the beneficiary (Vargo & Lusch, 2008). However, Moufakkir and Pernicky (2014) also highlight that value can be socially constructed, taking into account the multitude of networked actors within the experience (Vargo & Lusch, 2008).

Helkkula et al. (2012) establish that consumers' value experiences can no longer solely correspond to providers' value propositions, as value creation increasingly occurs within the consumers' sphere (Gronroos, 2008) in which providers' efforts are merely platforms for customer-to-customer value creation (Gummerus, 2013). In the specific context of festivals, value and experience can be dependent on who the festival-goer attends with as well as how they are feeling, as their physical and mental state and social relationships may affect the contextual value of their experience (Moufakkir & Pernecky, 2014: 76). For example, Pettersson and Getz's (2009) study of a major sporting event in Sweden found that social interaction 'shaped' the event experience, whilst Nordvall et al. (2014) found shared experiences to be extremely important at music festivals. Specifically, their study found that social interaction, whether known-group, external or audience-based, all had a significant impact on the festival experience (de Geus et al., 2016).

Therefore, Heinonen et al. (2010, 2013) and Voima et al. (2010) recommend a customer-dominant logic whereby the focus of value moves away from provider and consumer co-creation, instead adopting a more interpretive approach to understanding the role of festivals or events in consumers' lives (Rihova et al., 2013). On this basis, value is not determined on an intra-subjective (individual) level but an 'intersubjective sphere that is subjectively determined on a shared level' (Goolaup & Mossberg, 2017: 48) taking into account the wider sociocultural context of consumers lives (Heinonen et al., 2013; Lobler, 2011). Moufakkir and Pernecky (2014) consequently divide value creation perspectives into 'co-created value' and 'socially constructed value'. Socially constructed value recognises the role of other people in the creation of value and can play a vital role in an individual's sense of belonging, identity and communitas at an event (Dregner, Jahn & Gaus, 2012; Schau et al., 2009). Indeed, research into sub-cultures and sub-cultural values at events has demonstrated that people who share an interest, or are 'like-minded', also share beliefs and can influence what is valued by fellow consumers (Bennett, 1999; Fairley & Gammon, 2006; Green & Chalip, 1998; Hannam & Halewood, 2006; Lundberg et al., 2017; Rihova et al., 2013). In light of this, there has been a call for the examination of experiential dimensions that identify collective values for further

investigation (Edvardsson et al., 2011; Pareigis et al., 2012; Voima et al., 2010). Considering these theories in the context of music festivals suggest that the existence of sub-cultures and like-minded festival-goers results in the collective co-creation of experiences where values are shared. Hence, if festival organisers understand what their festival-goers, or customers, value in the festival experience, and the values are shared collectively, this could be used to tailor and manage experiences.

Whilst this thesis does not attempt to explore the value creation process at UK music festivals, it is nevertheless important to understand the role of co-creation and socially constructed value in conceptualising value outcomes and how the nature of the festival-goer's experience determines future behaviour. The festival experience can be conceptualised as comprising the process of the event, or the subjective journey, acknowledging the role of objective products, processes and procedures, services, culture and other non-physical attributes, which hold value and meaning to the festival-goer. Of course, the meaning and value of an experience is individual to the consumer and, hence, it is challenging for festival organisers to evaluate collectively what they should focus their management efforts on. However, as Ziakas and Boukas (2014) assert, experiences impact future consumer behaviour through the creation of value and meaning (Andersson, 2007; Andersson & Armbrecht, 2014; Morgan, 2007; Poulsson & Kale, 2004). Therefore, it is clear that for festival organisers to succeed in generating future attendance, investment and spending, they must be able to deliver experiences that are valued and are meaningful to the festival-goer. However, to do so, they must understand who their festival-goers are, and what is important in their festival experience (Newbold et al., 2015).

De Geus et al. (2017) highlight that experiences produce outcomes as they trigger physical, cognitive, emotional, and spiritual reactions (Getz, 2008; Mossberg, 2007; Pine & Gilmore, 1999; Walls et al., 2011). As an outcome to experience, satisfaction has previously been defined as a response to the evaluation of one's experience (Taylor & Baker, 1994). Moreover, it is confirmed that satisfaction influences consumer behaviour (Otto & Ritche, 1996), and as such may influence value (Yoon, Lee & Lee, 2010). Therefore, as festival-goers determine what they value during the evaluation of their experience, it is also important to explore the concept of consumer satisfaction. However, satisfaction is a popular topic within the marketing literature, and has attracted a complex variety of debates, particularly with regards to how the concept of satisfaction is defined. Therefore, to explain further, the following section will first introduce the relationship between satisfaction and consumer behaviour before going on to explore how satisfaction has been conceptualised and developed in relation to experience.

3.4 SATISFACTION AND THE OUTCOME OF EXPERIENCE

3.4.1 Satisfaction and Consumer Behaviour

As organisations strive to survive in an increasingly competitive marketplace, it is unsurprising that a dominant theme in marketing literature is the study of how to retain customers and increase their satisfaction to improve consumer behaviour. Resulting from this line of research is a significant amount of empirical data that consistently reveal a positive relationship between satisfaction and subsequent consumer behaviour (Oliver, 1993; Papadimitriou, 2013; Son & Lee, 2011; Thrane, 2002; Yoon, Lee & Lee, 2010; Yuan & Jang, 2008), and more recently between engagement and consumer behaviour (Fleming & Asplund, 2007). Similar studies within festival and event research has produced comparable results, revealing both positive direct and indirect relationships with consumer behaviour in terms of loyalty (Yoon, Lee & Lee, 2010), repurchase intention (Tkaczynski & Stokes, 2005) and willingness to pay or invest more (Homburg et al., 2005), as well as recommending products and services to others (Baker & Crompton, 2000; Choi & Eboch, 1998; Forza & Fillippinno, 1998).

From a marketing perspective, satisfaction was first examined conceptually as an outcome of consumption, viewed operationally as an overall attitude or the 'evaluation of an entire product bundle or offering' (Cardozo, 1965: 249). However as empirical research developed, academics began to identify individual attributes that determined satisfaction, going on to define consumer satisfaction as the 'sum of satisfactions with the various attributes of products or services' (Churchill & Suprenaut, 1982: 492). This gave rise to evaluation process definitions of the concept as a means of improving operational success. In this regard, satisfaction was defined by the relationship between key components and their ability to achieve satisfaction. More simply put, it was of more interest to understand what caused satisfaction and how this impacted on a firm's success rather than addressing the concept directly to identify what exactly satisfaction is (Baker & Crompton, 2000; Oliver, 2014). The process definitions that emerged were, therefore, somewhat limited in scope, defining satisfaction according to the combination and interrelationship of specific dimensions. For example, in an early work, Tse and Wilton (1988: 240) defined satisfaction as the 'evaluation of the perceived discrepancy between prior expectations and the actual performance of the product'. The emphasis on the cognitive process of evaluation consequently encouraged managers to focus their strategies on improving satisfaction through the design and management of their products and services (Vikas et al., 2001). This stimulated research that concentrated on the management perspective; that is, on what consumer satisfaction means to the

organisation, viewing customers and their satisfaction collectively, rather than what it means to the individual. As a result, studies focused more specifically on what managers could do to improve satisfaction levels within their service delivery to maximise preferred consumer behaviour.

3.4.2 Satisfaction and quality

Within the early marketing literature, as studies focused on how to improve customer satisfaction, it was frequently considered and closely examined alongside quality management (Cronin & Taylor, 1992; Oliver, 1993). A significant amount of research found satisfaction to be determined by quality (Cole & Illum, 2006; Cronin, Brady & Hult, 2000; Lee, Lee & Yoon, 2000). In fact, the term satisfaction was often defined interchangeably with perceived quality, satisfaction being regarded as the (desired) result of service delivery (Baker & Crompton, 2000). From the 1950's manufacturing and production economy through to the service consumer boom of the 1980s, it is unsurprising that many academics focused their research on the role of service or product quality as a determinant of consumer satisfaction. In fact, these two constructs became intrinsically linked and used interchangeably in academic research (Manning 1986: 6; Parasuraman, Zeithaml & Berry, 1994).

Subsequently, Taylor and Baker (1994: 163) noted the lack of differentiation between the two constructs, arguing that many marketing scholars had confused the two and, as a consequence, had not clearly clarified the relationship between satisfaction and quality or how they combined to impact on consumer purchase intentions. As the conceptualisation of satisfaction developed alongside quality, which was grounded in manufacturing and production (Crosby, 1980; Deming, 1982; Feigenbaum, 1956; Ishikawa, 1985; Juran, 1986), and developed within marketing literature (Gronroos, 1984; Parasuraman, Zeithaml & Berry, 1994), many of the current theories subsequently developed from this perspective. Hence, satisfaction was defined as a process. More specifically, satisfaction was viewed in some form as the consumer's cognitive summary judgement or evaluation of a product or service experience, whether as an overall judgment evaluation (Cronin, Brady & Hult, 2000) or individual evaluations of quality attributes (Oliver, 1993).

Whilst process definitions of satisfaction cover a broader spectrum of the evaluation process than the outcome model (Yi, 1990), many only focus on one or two specific dimensions, such as expectations and perceptions (Parasuraman, Zeithaml & Berry, 1988), or importance and performance (Oh, 2001). There is a significant lack of comparative research that combines all relevant dimensions of satisfaction.

Furthermore, as the purpose of this perspective was to improve operations, the concept of satisfaction within marketing typically neglected to consider external factors beyond the organisation's control. Indeed, Brown's (1988) review of the recreation literature and, subsequently, Crompton and Love's (1995) study identified that, especially within events, there are many factors that may affect consumers' satisfaction that are beyond an organiser's control, such as the weather, social interaction or individuals personal state of mind in response to their experience. Crompton and Love (1995) in particular argue that quality and satisfaction are very different constructs and, as a result, they refer to quality as quality of opportunity or performance (output) and satisfaction as quality of experience (outcome) (Crompton & Love, 1995; also, Crompton, 1977). Quality of opportunity represents the quality of aspects that are under the control of the supplier whilst quality of experience involves both the features that are under organisational control and also other experiential attributes that affect consumer satisfaction. Therefore, the quality of experience recognises satisfaction as 'an emotional state of mind after exposure to the opportunity'; that is, the outcome (Baker & Crompton, 2000: 787). As both performance quality and experience quality contribute to event attendees' overall satisfaction (Cole & Illum, 2006), it is recognised that satisfaction can be influenced by determinants other than quality, such as emotions, moods, disposition, needs, attitude, image, and values. In this regard, quality of experience is either a psychological (Mannell & Iso Ahola, 1987) or emotional (Laws, 1991) response to what the consumer experiences. Thus, satisfaction theories have developed from a management focus on objective 'quality' to a consumer orientated subjective, emotional and psychological 'experience' focus.

3.4.3 Satisfaction as an affective response

As satisfaction is often defined by its role in stimulating preferred consumer behaviour, the realisation that certain factors influencing satisfaction may lie outside the control of organisers has subsequently informed the conceptualisation of satisfaction from a human psychology perspective; that is, satisfaction as a consumer's overall affective response to the evaluation process (Cadotte, Woodruff, & Jenkins 1987; Howard & Sheth, 1969; Oliver, 1980; 1981; 1997). In contrast to the cognitive perspective on defining satisfaction as an evaluative process (Hunt, 1977; Oliver, 1981), satisfaction is rather seen as a personal, psychological, emotional response to a consumption experience (Johnston, 2004; Oliver, 1977; Schneider & Bowen, 1999). Thus, researchers such as Andersson and Mossberg (2004) and Schneider and Bowen (1999) have developed satisfaction models that are grounded in both marketing and human psychology research, recommending scales of satisfaction from outrage to delight rather than satisfaction and dissatisfaction as a two-state cognitive construct (Johnston, 1995).

Moreover, empirical studies conclude that satisfaction and dissatisfaction are not opposites but comprise different elements which have differing strengths of influence on behaviour, though specifically identifying that dissatisfaction is stronger and longer lasting that satisfaction (Bleuel, 1990; Carvalho et al., 2010; Findlay, 1967; Johnston, 1995).

To explain further, Scitovsky (1986) proposed three categories of satisfaction based on states of arousal: personal comfort, social comfort and stimulation. In a subsequent study of satisfaction in dining experiences, Andersson and Mossberg (2004) adopted Scitovsky's categories to develop their own scale, proposing that consumer satisfaction as a strategic tool can be defined as the 'optimum level of arousal', whether that is to seek or avoid stimulation. They identify three levels of arousal: (i) meeting basic needs (comfort or low arousal); (ii) satisfiers (moderate stimulation or arousal); and (iii), delighters (high stimulation or arousal). In their study, they found that physiological needs provide low arousal, social needs provided moderate stimulation whilst intellectual needs could delight consumers, providing higher levels of arousal.

At the low level of arousal, comfort (also known in marketing literature as contentment – see Oliver, 2014 and Arnould et al., 2002) refers to consumers who are satisfied yet not 'excited' or emotionally aroused, and passive in the service experience. Situating this level of satisfaction within a service consumption experience has been identified as 'not satisfying enough' to stimulate positive future consumer behaviour. Similar studies on satisfaction have included the application of Herzberg's (1968) motivational and hygiene factors, revealing that basic needs, or comfort amenities, have negligible impact on consumer delight or positive future behaviour but, if not satisfied, can stimulate negative consumer behaviour (Oliver, 2014). Motivational factors, however, may have less influence on dissatisfaction or negative consumer behaviour, but if met or exceeded, have a stronger influence on positive consumer emotions and behaviour (Carlvalho et al., 2010; Kano et al., 1984).

Comparable results have appeared in the context of festivals (see Crompton, 2003; Savinovic et al., 2012; Schofield & Thompson, 2007). Quan and Wang (2004), for example, developed a structural model of the tourist experience that comprises peak and supporting experiences and their relationship to satisfaction. Peak experiences typically refer to motivational factors, whilst supporting experiences are more likely to meet basic needs. However, Quan and Wang (2004) go on to argue that elements of the experience may interchange between peak and supporting. For example, whilst a festival-goer may attend primarily for the music, they might find that they enjoy the food offerings and spend

more time exploring different food outlets, or alternatively they might have more fun with their friends and the music becomes a supporting backdrop to their experience. Therefore, it is important to meet both basic needs and motivational factors when considering the festival experience. However, to stimulate preferred consumer behaviour, academics recommend that organisations should aim to delight their consumers (Andersson & Mossberg, 2004: 72; Oliver, 2014).

3.4.4 Consumer delight, engagement and preferred consumer behaviour

Consumer delight was proposed by Plutchik (1980) to be a second order emotion resulting from the interaction between joy and surprise[4] (Buswell et al., 2016: 106). Existing research indicates that consumers require a positive surprise which exceeds their expectations to achieve customer delight (Arnold et al., 2005; Oliver et al., 1997; Rust & Oliver, 2000). However, Kumar et al. (2001) argue that a surprise component is not required, questioning how realistic it is to be able to surprise existing customers each and every time they interact with an organisation. Nevertheless, Crotts et al. (2005) believe that this may be achievable specifically within the tourism context, where encounters tend to be infrequent (Buswell et al., 2016: 107). But in the context of festivals and events, such an argument may not stand up to scrutiny. That is, although relatively infrequent, festivals and events arguably aim to, or already attract, repeat attendance. Thus, festival organisers are faced with the challenge of surprising their festival-goers and introducing unexpected experiences, whilst simultaneously not being perceived to disregard customer needs (Buswell et al., 2016: 106).

At the same time, in so doing, Santos and Boote (2003) complain that delighting customers increases their expectations, subsequently creating customers who expect to be surprised. Conversely, Chandler (1989) believes consumer delight may be the response to unanticipated satisfaction, or unexpected value. In either case, however, delighting consumers is a difficult management task, particularly where experiences and emotions are not entirely under the control of festival organisers but yet are strongly associated with repurchase intent and positive word of mouth (Crotts & Magnini, 2011; Torres & Kline, 2006). It should also be emphasised that whilst consumer delight is a 'high stimulator of arousal' and is deemed to have more impact on positive future behaviour than satisfaction, outrage is similarly a high stimulator of arousal, although this results in a stronger, negative behavioural response. Equally, regarding delight as an

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[4] Robert Plutchik (1980) developed a typology of eight primary emotions which derived from a 'psycho-evolutionary framework'. These were; acceptance, anticipation, anger, disgust, fear, joy, sadness and surprise. Situated in a circular pattern (circumplex) particular mixtures of emotions are possible, generating primary, secondary and tertiary dyads. Delight is a secondary dyad of joy and surprise.

optimum level of arousal may not always be a pleasurable experience; stimulation may cause pain, yet one may still be satisfied or delighted, for example, getting a tattoo, or in the context of festivals, overcoming negative experiences such as camping in adverse weather conditions. Indeed, Mouffakir and Pernecky (2014) found that overcoming situational challenges with an appropriate level of personal skills results in memorable, enjoyable and pleasurable emotional states (Mouffakir & Pernecky, 2014). Thus, as Lee et al. (1994) discovered, unpleasant experiences can be perceived positively after the event, as consumers may feel a sense of achievement (Beard & Ragheb, 1983). Therefore, Buswell et al. (2016: 107) conclude that traditional service quality and satisfaction research is outdated, and it is suggested that organisations focus on understanding the dynamics of consumers' emotions in the event (Oliver, 2014; Schneider & Bowen, 1999).

In contrast to the study of satisfaction as a key driver of financial performance and consumer behaviour, Fleming and Asplund (2007) propose engagement as an emotional construct reflecting human behaviour. In their study of 'Human Sigma', they refer to the emotional engagement of employees and customers in the service encounter as an antecedent to operational success. Their research indicates that engagement creates a longer lasting, more meaningful, deeper connection between organisations and consumers, increasing the probability of preferred consumer behaviour (Fleming & Asplund, 2007; Kumar et al., 2010).

Classified in a similar manner to Maslow's (1943) seminal hierarchy of needs, Fleming and Asplund (2007) propose a hierarchy of emotional needs. Their hierarchy begins on basic emotional needs and reaches the highest point of aspirational needs, underpinned by emotional attachment. The level of consumer engagement (fully engaged, engaged, not engaged, actively disengaged) aligns to their emotional attachment to an organisation (confidence, integrity, pride and passion). The more engaged and emotionally attached a consumer is to an organisation, the more will encourage preferred consumer behaviour (Kim, Duncan & Chung, 2015; Ralston et al., 2007; Wong & Tang, 2016). Kumar et al. (2010) also suggest that engagement stimulates more interaction and participation from consumers, which has also been identified to increase consumer satisfaction and delight.

Whilst the Human Sigma concept has not been applied to a festival or event context, there is empirical research to suggest that engagement and participation at festivals positively influences satisfaction and consumer behaviour (Kim, Duncan & Chung, 2015; Lei & Zhao, 2012; Packer & Ballantyne, 2011; Pitts & Spencer, 2008). Festival research

has also determined that participation and engagement has a significant impact on the value and meaning of the festival-goer experience (Bennett, 2012; Berridge, 2007; Hudson et al., 2015; Mannell, 1999; Shamir & Ruskin, 1984; Sundbo & Darmer, 2008) which, as previously noted, similarly contributes to consumer behaviour. Thus, festival organisers should arguably consider how best to engage their consumers to provide valued, deeper and more meaningful festival experiences that satisfy and delight. However, engagement is not the only determinant of satisfaction and consumer behaviour. As an emotional response to the festival experience, academics have conducted research to examine more specifically what determines satisfaction. In addition to engagement and delight, there are a variety of other approaches and satisfaction models that identify and reveal key dimensions that influence consumer satisfaction and, subsequently, consumer behaviour. Therefore, the following section provides a review of key satisfaction theories, examining antecedents of satisfaction and their role in the festival experience.

3.4.5 Antecedents and theories of satisfaction

Considerable research has been undertaken into satisfaction, with many studies focusing on developing useful measures of the construct (Yi, 1990; Yuan & Jang, 2008). In particular, researchers have strived to investigate what determines satisfaction and preferred consumer behaviour. Yuksel and Yuksel (2008) conducted a review of the satisfaction literature, listing ten theories that incorporate various conceptual approaches as to how satisfaction is determined. Dating back to early Dissonance theory, developed by Festinger in 1957, such theories include the Expectancy-Disconfirmation Paradigm (EDP), Attribution Theory, Value-Precept Theory, Equity Theory, Evaluation Congruity Theory, Comparison Level Theory, the Performance-Importance model, the Person-Situation-Fit model and Contrast Theory.

These different satisfaction theories highlight and reveal various dimensions, perspectives and antecedents to satisfaction, some of which have gained popularity and multiple testing in various contexts (such as the EDP), while some of the other more dated theories have not (Oh & Parks, 1997). These satisfaction theories are summarised in Table 3.3 and also include the needs-based approach to satisfaction as the fulfilment of consumer needs or motives (Brady et al., 2002). A number of the theories and models that have been developed are not directly applicable to the festival context and, therefore, only those of most relevance to the focus of this thesis are discussed in more detail below.

Table 3.3: Satisfaction theories and their application in festival and event research

Satisfaction Theory	Theoretical/Empirical Approach	Empirical Studies/tests?	Application to festivals or events
Dissonance Theory	Disconfirmation of expectations changes perceptions to reduce the gap.	Cardozzo (1965), Yi (1990).	Ouyang, Gursoy and Sharma (2017).
Contrast Theory	Disconfirmation of expectations change's perceptions to exaggerate the gap.	Anderson (1973), Cardozzo (1965), Olshavsky and Miller (1972), Olson and Dover (1975), Yi (1990).	
Expectation-Disconfirmation Paradigm	Disconfirmation of expectations against perceptions results in satisfaction (positive disconfirmation or confirmation) or dissatisfaction (negative disconfirmation).	Barsky (1992), Bearden and Teel (1983), Cadotte, Woodruff and Jenkins (1987), Churchill and Surprenant (1982), Locke (1965), Oliver and Swan (1989), Parasuraman, Zeithaml and Berry (1988), Pizam and Milman (1993), Porter (1961), Swan and Martin (1981), Swan and Trawick (1981), Tribe and Snaith (1998), Tse and Wilton (1989), Weber (1997).	Childress and Crompton (1997), Crompton and Love (1995), Kim (2007), Lee and Beeler (2006).
Comparison-Level Theory	Expectations may be developed from organisational marketing and advertisement, but may also develop from consumers' prior experiences with similar products, and the experience of other consumers who serve as referent persons.	La Tout and Peat (1979), Thibaut and Kelley (1959), Yi (1990).	Dinaburgskaya and Ekner (2010).
Value-Precept Theory	Value's used as a comparative standard rather than expectations. Satisfaction is emotional response to the evaluative process of perceptions compared to values, needs, wants or desires.	Locke (1967), Spreng et al. (1996), Westbrook and Reilly (1983).	Hede (2004), Lee and Lee (2015), Lee, Lee and Choi (2011), Tucker (2011), Yoon, Lee and Lee (2010).
Importance – Performance Model	The importance of an attribute in addition to performance results in satisfaction.	Barksy (1992), Cronin and Taylor (1992), Kivela (1998), Martilla and James (1977), Oh and Parks (1997), Teas (1993).	Crompton and Love (1995), Smith and Costello (2009), Tkaczynski and Stokes (2010), Yoon, Lee and Lee (2010), Yuan and Jang (2008).
Equity Theory	Satisfaction results from an equal input/output ratio in relation to a consumer's expended effort and benefits received.	Erevelles and Leavitt (1992), Fisk and Coney (1982), Moutinho (1987), Oliver and DeSarbo (1988), Reisinger and Turner (1997), Swan and Oliver (1989), Woodruff et al. (1983).	Manthiou et al. (2014), Lee and Jeong (2009), Silkes (2012), Yuan and Jang (2008).
Evaluation Congruity Theory	Satisfaction is a function of evaluative congruity where perceptions are compared to an evoked referent cognition.	Chon (1992), Chon, Christianson and Cin-Lin (1998), Chon and Olsen (1991), Sirgy (1984).	
Person-Situation-Fit Model	Satisfaction results from the matching of personalities, beliefs, attitudes and values against the experience.	Pearce and Moscardo (1984), Reisinger and Turner (1997).	Davis and Martin (2014), Quan (2016).
Needs-based approach (Motivation theory)	Satisfaction results from meeting motivational needs.	Cole and Illum (2006), Devesa et al. (2010), Kim (2008), Kim et al. (2008), Ross and Iso-Ahola (1991), Yoon and Uysal (2005).	Crompton and McKay (1997), Faulkner et al. (1999), Iso-Ahola (1982, 1989), Lee and Hsu (2013), Lee, Lee and Wicks (2004), McDowell (2010), Savinovic et al. (2012), Schofield and Thompson (2007), Smith et al. (2010), Tomljenovic, Larsson and Faulkner (2001), Uysal et al. (1993).

3.4.5.1 Expectation Disconfirmation Paradigm (expectations and perceptions)

Many satisfaction theories propose that satisfaction is the outcome of the comparison between perceived performance of a product or service against a standard (Yuksel & Yuksel, 2008). The most popular of these appraisal-based approaches use expectations as the standard against which perceptions are measured. This theory, known as The Expectancy-Disconfirmation Paradigm (EDP), has been widely used in the literature and has received the most recognition. At the same time, however, it has also been criticised. The EDP was developed by Oliver (1977) who theorized that customers evaluate their service experience against their pre-set expectations. Satisfaction was achieved when perceptions matched (confirmation) or were higher (positive disconfirmation) than expectations. If perceptions were lower than expectations (negative disconfirmation), then dissatisfaction occurred. Expectations as a key standard in satisfaction theory has long been referred to in satisfaction literature, dating back to Howard and Sheth's (1967) definition of satisfaction as the 'degree of congruency between aspirations and perceived reality of experiences'. Since its early empirical application by Porter (1961), EDP has been applied to many industries, such as health care (Choi et al., 2004), retail (Oliver, 1981), tourism and hospitality (Pizam & Milman, 1993), and has similarly been applied to events (Childress & Crompton, 1997; Crompton & Love, 1995; Kim, 2007; Lee & Beeler, 2006). However, although EDP has received wide recognition, it has enjoyed more limited application in determining satisfaction at festivals (Crompton & Love, 1995; Tkaczynski & Stokes, 2010).

It is important to note that there are two methods that can be used when employing the EDP approach. First, the inferred (subtractive) approach collects information separately with regards to expectations and perceptions, which is then subtracted to create the third variable: the disconfirmation score. Second, and in contrast, the direct approach simply uses summary judgmental scales to measure the disconfirmation, for example, better than expected or worse than expected. Cognitive psychologists believe that the inferred approach reveals more accurate results (Tse & Wilton, 1988), although Swan and Martin (1981) found the direct approach to be a better predictor of satisfaction as it produced more sensitive results. The most popular measurement tool to be developed based on the disconfirmation theory is SERVQUAL. Created by Parasuraman, Zeithaml and Berry in 1985, this tool typically employs the inferred approach.

EDP has been applied to festival and events by Crompton and Love (1995), O'Neill, Getz and Carlsen (1999) and Lee and Beeler (2007). Whilst it is considered a useful tool to

measure satisfaction in general, however, it has been found that, in the festival context, EDP theory is not an important factor in predicting satisfaction. Crompton and Love's (1995) and Lee and Beeler's (2007) studies both applied multiple satisfaction theories and measurement tools to compare results and both concluded that EDP was not as reliable as the other methods used. The main limitation of this model in the context of festivals and events is the use of expectations as the measurement standard.

Expectations within the EDP model are assumed to be formed based on the advertising of the product or service. However, La Tour and Peat (1979) argue that expectations can be formed by other means. They therefore favour Comparison Level Theory, which recognises that expectations may also be formed from referent persons (word of mouth and recommendations), and previous experience. Yi (1990) found that expectations based on prior experience and consumer recommendations were in fact a more accurate determinant of satisfaction compared to information provided by the organisation. However, given the unique and infrequent nature of festivals and events, this limits the comparison and formation of expectations. In fact, in some cases, expectations may not exist at all, or lack any depth or meaning if there is no prior knowledge of the event, thereby resulting in inaccurate, unreliable standards against which to measure satisfaction. Crompton and Love (1995: 19) concluded in their study that, 'respondents either did not form meaningful expectations or, if they ever formed, did not use them as criteria against which they measured performance to determine quality of experience'. Thus, it is misleading to assume that firm, realistic attribute-specific expectations can be formed prior to an event experience (Yuksel & Yuksel, 2008: 7). At the same time, what is expected to affect satisfaction may not be the same post-event as it is hard to compare changing features during an event experience. Similarly, the importance and value of these attributes to the consumer may also change during the experience (Yuksel & Yuksel, 2008).

Consumers understanding of the word expectation also produces inaccuracies in the application of the EDP approach. Expectations can be defined as optimal or preferred, or according to minimal tolerance level, actual forecasted and the relative importance of attributes (Zeithaml, Berry & Parasuraman, 1993). Thus, the lack of a clear definition of the term may result in discrepant answers; as Teas (1994: 44) states 'it is illogical to assume that scores with high performance on attributes of low importance items should reflect a higher service quality [satisfaction] than equally strong performance on attributes of high importance'. Adopting the inferred approach of EDP also creates other issues. For example, if the consumer has chosen to use a poor service, and expects and receives a poor service, they 'technically' confirm producing a satisfaction result, but may

still be dissatisfied (LaTour & Peat, 1979). Similarly, consumers may be satisfied even when their expectations are not met, a common occurrence in the festival experience where there is a lack of firm expectations against which the experience may be evaluated. These responses may be explained by the latitude-of-acceptance (Anderson, 1972) or zone-of-indifference (Woodruff et al.,1983), whereby consumers may report a forecasted expectation rating, and receive a service that is still within the minimal and optimal expectation levels (Oliver, 1997). Alternatively, consumers may engage in a 'trade off process', where the strength of one attribute may compensate for the weakness in another, leading to overall satisfaction (Lewis, Chambers & Chacko, 1995). Overall, these limitations support the view that satisfaction is an emotional response to experience, rather than an objective evaluation judgement.

Other limitations in the use of the EDP model in the context of festivals and events include the process of data collection, the timing of collecting responses to the expectation questions being a significant variable. If an expectation question is asked before the event, it is challenging to then locate the same respondent to record the perception results. If respondents do return to complete the research, there may be a bias when they are asked to answer the same questions again, as they find it boring and may rush their answers (Yuksel & Yuksel, 2001). Furthermore, some academics, such as Carman (1990) and Getty and Thomson (1994), believe that asking expectations following the experience produces hindsight bias (Weber, 1997; Yuksel & Rimmington, 1998). Nevertheless, some, such as Parasuraman et al. (1988) and Oliver (1997), believe that updated expectations (asked post-event) may be more precise, as consumers refer to post experience expectations in their evaluation of satisfaction anyway. Thus, some academics commend measuring expectations and perceptions at the same time after the experience (Dorfman, 1979; Fick & Ritchie, 1991; Parasuraman et al., 1988). However, Yuksel and Yuksel (2008) report that consumers who have had exceptionally good or exceptionally bad experiences may be biased. These consumers have been found to rate expectations as higher or lower than they originally would have been (Cardozo, 1965; Oliver, 1977; Yuksel & Yuksel, 2008) suggesting that recalled expectations may be biased towards the perceived performance (Oliver, 1997). Evidence also suggests that people have a tendency to rate expectations higher as a form of social norm (Babakus & Boller 1992; Dorfman, 1979).

From a management perspective, EDP has been seen as an encouragement to organisations to try and lower consumer expectations in their promotional materials, to strategically then perform better than expected to lead to greater satisfaction levels (Yuksel & Yuksel, 2008). However, lowering expectation levels may discourage and

demotivate potential consumers from selecting to use that organisation in the first place, reducing purchase and consumption (Williams, 1998). In contrast, setting higher expectations has been found to produce higher satisfaction levels, although increasing consumers' expectations may backfire if the performance is then not up to par (Yuksel & Yuksel, 2008).

In general, the use of EDP in a festival and events context is inappropriate and may result in false satisfaction levels when applied on its own. Skitovsky (1992:11) notes that this model assumes that consumers know what they want, and equally what satisfies them when in reality this is often not the case. In fact, as previously mentioned, there is sufficient evidence to suggest that 'surprises' and the unexpected produces higher satisfaction levels (Buswell et al., 2016; Plutchik, 1980; Crotts et al., 2005). But primarily, EDP neglects to consider the human aspect, concentrating on pre-determined attributes of a service encounter, concentrating on performance quality rather than experience (Crompton & Love, 1995). Thus, festival research suggests that EDP is inappropriate in singularly determining satisfaction, and should not be utilised on its own, if at all (Childress & Crompton, 1997; Crompton & Love, 1995; Lee & Beeler, 2007). Nevertheless, as it is clear that expectations do play a role in how festival-goers evaluate their experience, whilst the EDP model is not utilised in this study, expectations as a determinant of satisfaction may influence the importance and value of festival experience attributes.

3.4.5.2 Evaluative Congruity Theory

Sirgy's (1984) Evaluative Congruity Model (ECM, also known as social cognition model) is also based on the disconfirmation of expectations and perceptions. However, it has been considered a better framework than EDP as it captures different states of satisfaction and dissatisfaction through varying combinations of expectations and performance (Chon, 1992; Yuksel & Yuksel, 2008). In other words, rather than capturing satisfaction and dissatisfaction as a two-state construct, this model perceives satisfaction as a function of evaluative congruity. This cognitive matching process compares perceptions to an 'evoked referent cognition' which results in an emotional or motivational state (Yuksel & Yuksel, 2008: 6). That is, satisfaction as an emotional state encourages the consumer to purposefully assess their future behaviour to either reduce their existing dissatisfaction or secure a future satisfaction state (Sirgy, 1984).

Similar to disconfirmation theory, Sirgy (1984) argues that there are three congruity states: (i) negative incongruity (resulting in dissatisfaction); (ii) congruity (satisfaction, confirmation or neutral); and (iii), positive incongruity (satisfaction or delight). In contrast

to disconfirmation theory, ECM recognises that there are several types of expectation based on previous experience, advertisements and ideal or preferred experience, whilst also acknowledging that different combinations of these expectations and perception evaluations can occur, each influencing overall satisfaction. Most important to note however is the model's capacity to explain different states of satisfaction (Chon, 1992; Chon, Christianson & Cin-Lin, 1998). For example, in Chon (1992) and Chon et al.'s (1998) application of the evaluative congruity model, it was found that when a tourist's expectation level is negative or low and their perception is positive or high they are more satisfied in comparison to a tourist who had both positive expectations and perceptions. In other words, stronger levels of satisfaction and dissatisfaction were recorded by those with the largest gap between their expectations and perceptions, regardless of how high or low their perception ratings were.

Sirgy (1984) also proposed that products (and services) may be evaluated by a consumer in terms of both functionality and also symbolism with regards to self-image (Yuksel & Yuksel, 2008). He postulated that satisfaction is not only comprised of the evaluation of expectations and performance, but also the degree of congruity between the organisation's image and the consumer's self-image. Chon and Olsen's (1991) study on tourist satisfaction similarly found supporting evidence to suggest that consumers also evaluated 'personality related attributes', although they found that functional congruity better explained customer satisfaction that symbolic congruity (Yuksel & Yuksel, 2008). Whilst the Evaluative Congruity Model better explains the satisfaction process than EDP, it is still limited in application to consumers' experiences that do not include the formation of firm or reliable expectations (Oh & Parks, 1997).

Whilst the full application of ECM has not been popular in festival or events research, Sirgy's theory on functional and symbolic congruity has appeared to have received more attention. Mainly found within the tourism literature in the conceptualisation of tourist and destination image, there have been some studies that have discussed and compared functional and symbolic congruity between tourists and places (Sohn & Yuan, 2011; Chon, 1992, Gration et al., 2011), including social and cultural congruity at festivals (Gardner, 2004), between volunteers and events (Bachman et al., 2016) and in determining satisfaction and behavioural intention at a festival (Gration et al., 2011). The findings from this research on symbolic congruity in an events context have revealed that it is a factor in determining satisfaction and future behaviour. In fact, Gration et al. (2011) believe that the greater the level of congruity between self-image and the event, the greater the level of satisfaction. Conversely, Yuksel and Yuksel (2008) note that functional congruity tends to reveal a stronger relationship in determining satisfaction.

Nonetheless, symbolic congruity remains a principal factor, similar to the person-situation fit concept (PSFC) developed by Pearce and Moscardo (1984); indeed, both concepts have found that consumers choose to attend an event based on their perception that the event reflects their self-image, and will thus provide a 'fitting' experience resulting in satisfaction (Goh & Litvin, 2000). Whilst the PSFC has generally been applied to tourist motivation studies, it also posits that the greater the fit between personality and experience, the higher the satisfaction level (Yuksel & Yuksel, 2008). Pearce and Moscardo (1984) likewise argued that people seek out experiences that match their attitudes, values, personalities and orientation although this is more apparent in first time visitors than repeat attendee's due to the lack of formed expectations or previous experience (Abdelazim & Alajloni, 2016; Liu et al., 2012; Sirgy & Su, 2000). In the context of this research, therefore, it is proposed that congruity between the festival-goer and the festival may be an attribute of experience. In this regard, festival-goers may experience congruency during the festival, which may therefore influence the evaluation of their experience (satisfaction) and future behaviour. Consequently, this study will investigate the value and importance of congruity and image as part of the festival-goer's experience.

3.4.5.3 Equity Theory

Equity theory, developed by Oliver and Swan (1989), considers satisfaction to be the result of an equal input and output ratio, suggesting value as an appropriate measure of satisfaction (Heskett et al., 1994; Kumar, 2002; Oliver & Swan, 1989; Su, 2004). That is, consumer satisfaction is achieved when the consumer feels 'equitably treated' where the rewards and benefits from an exchange are equal (or better) than the consumer's investment (Heskett et al., 1994; Kumar, 2002; Reisginer & Turner, 1997; Su, 2004). Such investment factors could include the price paid, time and effort spent, previous experience, extra benefits and overall experience (Oliver & DeSarbo, 1998; Woodruff et al., 1983). Therefore, according to this theory, satisfaction is 'a mental state of being adequately or inadequately rewarded' (Moutinho, 1987: 34). Erevelles and Leavitt (1992) distinguish the difference between equity theory and other traditional models in the role that social factors play in an individual's experience and satisfaction judgement. They argue that equity theory provides a deeper understanding and is especially useful in experiences where other people may play a role in determining a consumer's satisfaction (Yuksel & Yuksel, 2008: 21). A consumer's evaluation of their experience in this theoretical approach can also be determined through comparing experiences with that of fellow consumers (Meyer & Westerbarkey, 1996; Oliver & Swan, 1989). For example, Fisk and Coney's (1982) research discovered that consumers' satisfaction levels reduced if they had heard that other customers had received more benefits, or a better

price deal than them. Under this guise, satisfaction judgments are translated from consumers' perceptions of equitable treatment. However, whilst equity theory and the role of value is proposed as an important determinant of satisfaction, they have received less attention in satisfaction research (Oliver, 1993: 419). Nevertheless, the concept of value in terms of what a consumer feels is important to their experiences has become a popular line of thought in the context of festivals and events.

3.4.5.4 Value Percept Theory

The value percept (VP) theory was first developed by Locke (1967) as an alternative to the EDP model. This theory promoted the importance of value in determining satisfaction. Westbrook and Reilly (1983) researched the role of value and identified that consumer expectations may not correspond to what is desired (valued) by the consumer. The VP theory recognises the emotional response that is triggered by a cognitive evaluative process, and proposes that consumer perceptions are evaluated against individual values, needs, wants and desires (Westbrook & Reilly, 1983). However, whilst their hypothesis promotes values over expectations in determining satisfaction, their research revealed that expectations played a more significant role in resulting satisfaction levels compared to value and perceptions. Consequently, they found that neither model on its own was sufficient, and suggested that both constructs were required in determining consumer satisfaction. Moreover, more recent studies focusing on value and expectations in determining satisfaction demonstrate that integrating both values and expectations into a single framework provides more accurate results (Spreng et al., 1996).

Therefore, what festival-goers value in their experience may determine their satisfaction and subsequently their future behaviour. As previously mentioned, values may be co-created and collectively shared within communities and groups. In this regard, festival-goers may co-create and share values. This study therefore seeks to determine what festival-goers value in their UK music festival experience, and to discover the extent to which demographic or psychographic characteristics may determine the importance of festival experience attributes. Whilst the concept of value is becoming a more popular area of study in events, as discussed earlier in this chapter, it can be defined in several ways and hold different meanings to respondents. Researching festival-goers' values may, therefore, pose some challenges if the term is interpreted differently. Value in the case of this research refers to the importance and associated meanings of a phenomena to an individual, the phenomena in this case being the experience at UK music festivals. What a festival-goer believes is important and meaningful in their festival experience may

also determine their satisfaction. Importance, as a determinant of satisfaction has also received attention in academic research.

3.4.5.5 Importance-Performance Model

The Importance-Performance (IP) model acknowledges the importance of individual product/service attributes in determining satisfaction through consumer perceptions (Barsky, 1992; Martilla & James, 1977; Oh & Parks, 1997). It has received significant recognition in satisfaction research, both as an alternative to EDP (Martilla & James, 1977) and as an additional variable (Barksy, 1992; Barsky & Labagh, 1992; Carman, 1990; Cronin & Taylor, 1992; Kivela, 1998; Teas, 1993). Developed from Fishbein and Ajzen's (1977) expectancy-value model, Barsky (1992) believes that the importance of specific characteristics or attributes dictated consumers' overall satisfaction or dissatisfaction by the degree to which consumers perceived the service experience performed in relation to expectations. Thus, this model calculates overall satisfaction by multiplying the 'strength' of importance of an attribute to how well the attribute meets consumer expectation. However, as the limitations of expectations have already been discussed, attribute importance has been favoured over expectations due to its individual nature, based on cultural norms and personal values (Barsky, 1992) as opposed to externally manipulated expectations (Davidow & Utaal, 1989) that lack meaning and firmness.

Martilla and James's (1977) original IP model, introduced as a replacement to EDP, used a grid analysis mapping technique as an alternative to computational methods and has been identified as a 'conceptually valid and powerful technique in identifying service areas requiring remedial strategic actions' (Hemmasi et al., 1994). However, to compete with the popularity of quantitative-based methods, the IP model has been re-designed as a weighted model whereby multiplication of an importance score with the evaluation score results in a quantifiable, weighted-based variable (Duke & Persia, 1995). The analysis of Importance-Performance of experience attributes has been better received in festival and event research and has proven to be more reliable than the use of expectations in determining satisfaction (Bush & Ortinau, 1996; Crompton & Love, 1995; Evans & Chon, 1989; Hudson, Hudson, & Miller 2004; Hudson & Shephard, 1998; Lee & Beeler, 2007; Martilla & James 1977; Smith & Costello, 2009). However, whilst many researchers have applauded the quantitative version of the IP model (Barksy, 1992; Barsky & Labagh, 1992; Kivela, 1998), there is not yet any empirical evidence to suggest that either the weighted or non-weighted model performs any better than the other (Yuksel & Yuksel, 2008). However, quantifying the importance of attributes, while useful in large studies, does not explore the meaning or reasoning behind the importance of

individual attributes. Therefore, using a qualitative approach also may provide a deeper analysis and interpretation of one's values and meanings in relation to the importance of experience attributes. However, investigating the value of the festival experience, and the concept of satisfaction, also incorporates the role of consumer motivations.

3.4.5.6 Motivations and satisfaction

Needs-based interpretations of satisfaction determine that satisfaction is a result of a consumer's needs being met. Defining what a consumer's needs are may include expectations, wants and desires; however, in this respect, many refer to meeting consumer motivations (Fodness, 2004; Pincus, 2004). Event motivations have also been established as having a direct link to satisfaction (Crompton & McKay, 1997; Lee & Hsu, 2013; Lee et al., 2004; Savinovic et al., 2012). Ross and Iso Ahola (1991) defined motivations as 'cognitive representations of future states', referring to Deci's (1975: 99) explanation of motives as an 'internal awareness of potential satisfaction in a future situation'. Moutinho (1987:16) also defined motivations as a 'a state of need, a condition that exerts a 'push' on the individual towards certain types of action that are likely to bring satisfaction'. Motivations therefore translate needs into goal-oriented behaviour. Thus, understanding consumer motivations has been recommended to event organisers so that they are able to understand their consumers decision making process and identify the wants and needs of specific target markets in order to design (Crompton & McKay, 1997; Lee & Hsu, 2013; Li & Petrick, 2006; Nicholson & Pearce, 2001; Smith et al., 2010) and market (Bansal & Eiselt, 2004; Crompton & McKay, 1997; Lee & Hsu, 2013; Scott, 1996) their events accordingly, thereby increasing the potential to deliver optimal, peak audience experiences and overall satisfaction (Brown, 2010; Csikszentmihalyi, 1990; Savinovic et al., 2012). However, whilst there has been a great deal of research surrounding event and festival motivation in general (Backman et al., 1995; Crompton & McKay, 1997; Dodd et al., 2006; Formica & Uysal, 1996, 1998; Kerstetter & Mowrer, 1998; Long et al., 2004; Mohr et al., 1993; Nicholson & Pearce, 2001; Ross & Iso-Ahola, 1991; Saleh & Ryan, 1993; Schneider & Backman, 1996; Scott, 1996; Uysal et al., 1993; Zyl & Botha, 2004), less attention has been paid to its relationship with satisfaction, specifically at music festivals.

Motivation theory is a complex area of research, owing to its intangibility and multifaceted nature (Crompton, 1979; Uysal et al., 1993). Consequently, there are a variety of theories exploring and addressing issues of measurement and interpretation of motivation (Mansfeld 1992; Pearce, 1993; Witt & Wright 1992). Stemming primarily from a tourism context (Pearce, 1995), the study of event and festival motivation is typically based upon the push-pull model (Crompton, 1979; Dann, 1977) and Iso-Ahola's (1982;1989)

distinction between avoidance and seeking behaviour. According to Crompton (1979), push factors (motivator) cause people to want to escape from home, seeking experiences outside their daily life, whilst pull factors (attractors) are attributes that attract visitors owing to the perceived benefits and rewards gained through attendance (Kozak, 2002), although Dann (1977) assumes pull to be features of attractions rather than the fulfilment of an intrinsic need (Slater, 2007: 152). In either case, pull factors are external to the tourist, based on the attributes of the attraction. Meanwhile, Iso-Ahola's escape-seeking dichotomy interprets intrinsic benefits associated with the search for the optimal level of arousal (Crompton & McKay 1997; Mohr et al., 1993; Uysal, Gahan & Martin, 1993). That is, according to Berlyne's (1960) theory of exploratory behaviour, a seeking tendency is dominant where someone is under-stimulated and an escape tendency is present where there is a case of over-stimulation. Iso-Ahola also differentiates the seek and escape forces into personal and interpersonal dimensions (Crompton & McKay, 1997).

Within festival and event motivation research there has been a wide variety of motivational items that have been recorded, often categorised into particular dimensions. The most popular dimensions generally include socialisation, event novelty, escape, excitement, and family togetherness (McDowell, 2010). However, there is no valid or firm consensus on the order of importance of these factors. This is due to several reasons. First, as previously mentioned, events and festivals are unique in nature and diverse in type, often offering multiple activities and entertainment options. In addition to this, it is likely that one person may have more than one motivation contributing to their attendance (Crompton, 1979; Mansfeld, 1992; Pearce, 2013; Uysal, Gahan & Martin, 1993). Thus, events by their nature generally attract a range of people for various reasons (Crompton & McKay, 1997). Empirical research has also found that motivations may differ according to the demographic, geographic, psychographic and behavioural characteristics of the audience (Lee, Lee & Wicks, 2004) including background factors such as resident or non-resident status (Formica & Uysal, 1996), nationality (Schofield & Thompson, 2007) and visit frequency (Uysal et al., 1993). Consequently, conceptualising festival motivations is already a challenge owing to the diversity of festival types, not least individual preferences. To then study the relationship between motivations and consumer satisfaction at a festival encounters further complications.

It has become evident that, in most cases, empirical studies reveal that motivation has a direct relationship with satisfaction (Savinovic et al., 2012), and an indirect relationship with behavioural intent, with satisfaction as the interaction variable (Lee & Hsu, 2013). However, analysing the empirical research more closely shows that there are differing

ways in which motivations effect satisfaction and how strongly. Most of the literature reveals that the escape dimension (or push factor) had little to no significant impact on satisfaction ratings (Crompton & McKay, 1997; McDowell, 2010; Schofield & Thompson, 2007; Smith et al., 2010; Yoon & Uysal, 2005; Lee & Hsu, 2013). Alternatively, the seeking dimension (or pull factors) were found to have a stronger relationship with satisfaction. Without analysing the satisfaction concept, Crompton and McKay (1997) equally found the seeking dimension to be the dominant motivation in attending festivals, although they attribute this to the context of their audience being comprised of more local visitors who attend the festival recreationally, rather than tourists who have travelled further, in which case escapism is usually a more popular motivation (Mannell & Iso Ahola, 1987). In including the satisfaction concept, seeking motivations may reveal a stronger relationship due to the importance and values of the festival experience to the festival-goer.

Most of the research found a positive direct relationship between motivation and satisfaction (Lee & Hsu, 2013; McDowell, 2010; Savinovic et al., 2012; Schofield & Thompson, 2007; Smith et al., 2010). More specifically, event specific motivations typically had the strongest or most significant relationship with satisfaction, and in some cases future behaviour. For example, Schofield and Thompson (2007) reported that sports attraction, cultural exploration and local special events were significant predictors of satisfaction at the Naadam festival. Primarily known for its cultural influence, they also found cultural exploration to be the most popular motivation to directly influence future behaviour, suggesting this could be explained by the core product of the festival. Similarly, Lee and Hsu (2013) reported cultural experiences and self-expression as the most significant predictor of satisfaction at an aboriginal cultural festival. Whilst Smith et al. (2010) noted support and essential services as significant predictors of overall satisfaction, food product was reported as the most significant predictive motivation dimension of satisfaction at a culinary event in Memphis. Furthermore, Savinovic et al. (2012) found knowledge and education to be the most significant antecedent to satisfaction at the 2009 Festa Croatian Food and Wine Festival in Adelaide, Australia. Likewise, they also found food, wine and entertainment as the most important motivational dimensions, once again reflecting the core product of the event.

Ross and Iso-Ahola (1991) similarly reported core product reflecting motivations (knowledge seeking, social interaction and escape) as antecedents to satisfaction at a sightseeing tour. They actually found that those whose motivations were rated of high importance, and were then satisfied, gave higher satisfaction ratings overall, and also to other attributes, indicating that meeting consumer motivations created greater

satisfaction levels with other attributes of the experience. Devasa et al.'s (2010) study on rural tourist motivations and satisfaction in Spain developed a visitor typology based on tourist motivations, the evaluation of their experience and overall satisfaction. Their findings, as with others, verified that motivations directly determined satisfaction. They segmented tourist motivations and found that within each of the four motivations, visitors evaluated specific attributes of the experience in relation to their motivations, subsequently influencing their satisfaction. Schofield and Thompson (2007) also segmented their respondents at the Nadaam festival by country of origin in relation to motivation and satisfaction, finding origin to be more significant differentiators of motivation and correspondingly satisfaction than gender or age. Lee, Lee and Wicks (2004) also found that visitor satisfaction was influenced by motivation and type of visitors respectively, although visitor types did not act as an interaction variable for the effect of motivation on overall satisfaction.

However, not all researchers reported comparable findings. In contrast to the above, Yoon and Uysal's (2005) exploration of the causal relationship between motivations, satisfaction and destination loyalty, found pull factors to have a significant negative effect on satisfaction (although similarly found no effect from push factors on satisfaction). Interestingly, Uysal et al. (1993) found that repeat visitors' motivations centred around event novelty and socialisation significantly more than for first-time attendees whose motives typically orientated around the core event product. When examining McDowell's (2010) research, it was event novelty that was revealed as the most significant motivation factor affecting satisfaction, more than any specific core product based motive. However, their case study on the religious, domestic celebration of the Tenth-Month Merit-Making Festival (TMMF) in Thailand reported a 97% repeat visitation score in their respondents.

In the motivation and satisfaction research to date, it is quite clear that motivations are an antecedent to satisfaction (Lee et al., 2004). Even those studies that did not establish direct relationships between motivation and satisfaction were still able to record indirect relationships (Kim et al., 2008). Therefore, understanding the festival-goer's motivations can assist in the effective planning and management and marketing of an event (McDowell, 2010). However, issues have been reported. Firstly, motivations, similar to expectations, are formed prior to the event experience, whilst overall satisfaction occurs post-event (Ross & Iso-Ahola, 1991). Empirical research has demonstrated that motivation ratings differ when measured before and after an experience has taken place. This is particularly so in the case of highly positive or negative experiences (Iso-Ahola & Allen, 1982), which could be explained by the dissonance and contrast theories mentioned earlier. Similarly, the collection of data before and after an event may be

challenging to attain. Additionally, in Smith et al.'s (2010) study of a BBQ cooking contest event in Memphis, Tennessee, it was found that some of the pull factors associated with satisfaction were not considered to be beneficial in terms of satisfying consumer's motivations. However, their absence may cause dissatisfaction and prevent motivational satisfaction. Similarly, Ross and Iso-Ahola (1991) noted that some motivations for sight-seeing tourists in Washington DC (knowledge seeking and escape) were 'more easily achieved' when practical aspects (pace of tour, comfort amenities, cleanliness) were catered for.

It is also important to note that much of the research that analyses the relationship between motivation and satisfaction often lacks the inclusion of other satisfaction determinants such as importance, expectations, values and congruity. As it has been more common in academic literature to analyse the mediating relationship between motivation, satisfaction and behavioural intention, some studies have reported a weak significance between motivation and satisfaction (Lee & Hsu, 2013; Savinovic et al., 2012; Schofield & Thompson, 2007). Therefore, whilst motivations are significant in determining satisfaction, they are not the only antecedent of satisfaction (Devesa et al., 2010; Schofield & Thompson, 2007). Accordingly, many recommend that other experiential dimensions, independent of motivations, such as quality of service and quality of experience, atmosphere, uniqueness and specific event activities may contribute to the satisfaction of festival-goers and should also be examined (Baker & Crompton, 2000; Devesa et al., 2010; Herzberg, Mausner & Syndermans, 1959; Kim et al., 2008; Lounsbury & Hoopes, 1985; Ross & Iso-Ahola, 1991; Smith et al., 2010; Savinovic et al., 2012; Schofield & Thompson, 2007).

Whilst an argument remains with regards to which approach or antecedents to satisfaction are best, most researchers agree that that the choice depends on the study purpose (Yuan & Jang, 2008). Disconfirmation theory is useful if the purpose of the research is to diagnose shortfalls in service delivery, whilst perceptions-only is relevant for explaining variance in dependant constructs when examining the relationship between quality, satisfaction and behavioural intention (Parasuraman et al., 1994). Owing to the unique and infrequent nature of festivals, and considering the limitations of expectations in this context, this study instead focuses on the importance and value of the festival-goers experience. Determining what UK music festival-goers value in their experience may provide festival organisers with insight into where best to focus their management efforts in order to provide more meaningful experiences and encourage preferred consumer behaviour.

3.6 CHAPTER SUMMARY

As the aim of this thesis is to provide an exploratory analysis of the festival-goer and their experience at UK music festivals, this chapter has explored the festival experience concept. The festival experience can be understood from a variety of perspectives and includes the process or the event journey, which comprises a range of tangible and intangible elements that are known as the content of the event. Examining the experience from the consumer's perspective also recognises personal cognitive, conative and affective responses that emerge during and after the event. Furthermore, the festival experience may also be conceptualised by what is valued by the festival-goer. To further understand the festival-goer and the value of their experience requires an understanding of the outcome of experiences, specifically the concept of satisfaction and its relationship with consumer behaviour.

Satisfaction is conceptualised in a variety of ways, and includes both cognitive evaluations in relation to needs-based fulfilment of motives (Brady et al., 2002), or appraisal based assessment of perceived reality in relation to expectations, importance, value or congruity (Brady & Robertson, 2001). It is also regarded as a response to the evaluative process (Howard & Sheth, 1969; Oliver, 1981) or an affective response (Cadotte et al., 1987; Halstead et al., 1994). The evaluation of the festival experience and resulting satisfaction may refer to attributes within and outside the control of festival-organisers but, regardless, are considered to impact on future consumer behaviour (Manthiou et al., 2014). Therefore, festival-organisers need to understand who their festival-goers are and what experiences they seek (Newbold et al., 2015: xix), so that they may invest their efforts towards the most important attributes of the festival experience, sharpen marketing and communication and maximise profits through consumer behaviour.

This thesis aims to bridge this gap in knowledge by exploring who the festival-goer is, and what is important and valued in their UK music festival experience. Specifically, the aims of this research are to identify who the festival-goer is by examining demographic and psychographic characteristics whilst, at the same time, identifying what is important and valued by festival-goers in their festival experience. In doing so, this will enable the researcher to discover if there is a relationship between festival-goer characteristics and experience values. If festival-goers can be grouped by what they value and find important in their experience, this will enable festival organisers to better understand their festival-goers and to focus their strategic and operational management on particular experience attributes that are more likely to achieve higher satisfaction levels and preferred consumer behaviour. Therefore, the existence of a relationship between particular

characteristics and experience values will support the development of a model that festival organisers can utilise to identify what elements or attributes of the festival-experience require more focused attention dependent on who their typical festival-goer or target audience is. This will result in a more efficient approach to the investment and management of the UK music festival experience. To introduce how this research will be undertaken, the following chapter will explain the methodology and methodological approach of this study.

Chapter 4

Research Methodology

4.1 INTRODUCTION

The purpose of this chapter is to explain and justify the research methodology and methodological approach adopted to achieve the aims of this thesis. This chapter begins by providing an overview of research methodology and research paradigms, in particular pragmatism and the mixed-method approach that is adopted in this research. The chapter then goes on to justify the methodological approach and design, introducing face-to-face, semi-structured interviews and an online survey as the methods of data collection. Subsequently, the data analysis methods utilised are justified and explained in relation to the research aims and objectives. This chapter also considers the ethical issues and limitations of the research before finally reviewing the adopted research framework and strategy.

4.2 RESEARCH AIMS AND OVERVIEW OF METHODOLOGY

As introduced earlier in this thesis, this thesis seeks to undertake an exploratory analysis of the festival-goer and their experience at UK Music Festivals. More specifically, the objectives of this thesis are to:

- Identify socio-demographic and psychographic characteristics of UK music festival-goers.
- Determine what festival-goers' value in their UK music festival experience.
- Discover the extent to which festival-goer's socio-demographic and psychographic characteristics determine the value of experience attributes.
- Develop an experience value model that identifies the value of experience attributes in relation to festival-goer's socio-demographic and psychographic characteristics.

The empirical approach adopted in this thesis is designed to develop and enhance understanding of festival-goers and, in particular, the importance and value of their experience. On the basis of this, an experience value model will be developed, enabling festival organisers to improve the strategic management and design of UK music festivals and, ultimately, the festival-goer experience. Thus, centralising the research question and the dynamic parameters of the research aims requires both a broad, yet in-

depth approach. That is, in order to meet the aims of the research, a pragmatist approach is adopted, utilising mixed-methods to elicit both qualitative and quantitative data for subsequent analysis. Qualitative data allows for deeper interpretation and exploration of phenomena, thus supporting an analysis of the quality of the festival-goer experience, whilst quantitative data will enable the collection of information from a larger sample size (Creswell, 2012), identifying socio-demographic and psychographic characteristics of festival-goers and, hence, enhancing the generalisability and validity of the research. Before examining in more detail the research undertaken for this thesis, this chapter will first provide a review of research paradigms, introducing the researcher's philosophical position to demonstrate and justify the research design and methodology.

4.3 RESEARCH PARADIGMS

Creswell (2009: 5) suggests that a 'philosophical worldview' should first be identified in research so that the methodologies and methods adopted can be suitably justified and explained. However, as Holden and Lynch (2004) and Dobson (2002) recommend, it is also important to undertake a philosophical review in order to enrich research abilities from the development of and progression of understanding, thus 'enhance[ing] confidence in the appropriateness of … methodology to the research problem which, in turn, enhances confidence in research results' (Holden & Lynch, 2004: 13). Furthermore, Easterby-Smith et al. (2012: 17) highlight the importance of understanding different perspectives surrounding research philosophies as it is becoming increasingly common for research questions to require 'eclectic designs that draw from more than one tradition'. Therefore, it is necessary to explore and review key research paradigms to demonstrate the philosophical issues related to this research and understand the interrelationship between epistemological, ontological, axiological and methodological levels of enquiry (Lincoln & Guba, 1985; Proctor 1998; Smith, 2010).

A research paradigm is acknowledged as a 'basic belief system' that directs the researcher through their inquiry, helping them to understand phenomena (Creswell, 1984; Guba, 1990). Each paradigm comprises 'a set of common beliefs and agreements shared between scientists about how problems should be understood and addressed' (Kuhn, 1962), encapsulating divergent assumptions of the nature of reality and how each is understood (Smith, 2010). These assumptions are characterised by four philosophical concepts or levels of enquiry, namely: ontology, epistemology, axiology and methodology (Guba & Lincoln, 2005; Lincoln & Guba, 1985; Mertens, 2007; Smith, 2010). Commentators such as Saunders et al. (2007) and Easterby-Smith et al. (2012) have employed metaphors such as 'onions' and 'tree trunks' to illustrate the importance of philosophical assumptions and how each level of enquiry builds on top of the other.

Therefore, it is commonly acknowledged that the research philosophy and approach is introduced first before justifying the methods and data collection techniques employed (Creswell, 2007; Easterby-Smith et al., 2012; Guba & Lincoln, 1994; Saunders et al., 2007).

The first level, ontology, is the philosophical perspective concerning the nature and existence of reality (Denzin & Lincoln, 1998; Easterby-Smith et al., 2012; Guba, 1990; Saunders et al., 2007). Easterby-Smith et al. (2012) identify the ontological nature of paradigms as realism, referring to naive realism, internal realism and relativism. These are further discussed within the context of the relevant philosophical positions listed below. The second level, epistemology, is the nature of the relationship between the inquirer and the inquired (Guba, 1990) or as Easterby-Smith et al. (2012: 17) explain it, the 'way' in which the researcher 'enquires into the nature of the world'. Lincoln and Guba (1985) and Guba (1990) identify this as the degree of objectivity or subjectivity between the researcher and phenomena, whilst Easterby-Smith et al. (2012) refer to 'strength' of positivism or constructionism. The third level, axiology, refers to the researcher's values and ethical stance during each stage of the research process (Saunders et al., 2007). That is, as Killam (2013:6) explains, how the 'purpose of inquiry …is balanced between what the researcher values as well as other ethical considerations in the conduct of research'. Finally, methodology is the process of collecting and interpreting data or how we know that reality (Guba, 1990) or, in other words, the combination of techniques and methods used for data collection and analysis (Easterby-Smith et al., 2012: 17).

In the literature, there is a continuing debate surrounding research paradigms in which a lack of consensus remains in relation to the number or type of worldviews and their philosophical underpinnings (Connell & Nord, 1996:1; Hughes & Sharrock, 1997), not least because they have continued to change and develop over time in response to social and theoretical advances. Two of the most common worldviews; Positivism and Interpretivism, have frequently been referred to as opposing positions on a paradigm continuum (Morgan & Smircich, 1980), and as the study of research philosophy has developed, new paradigms have been proposed, generally located in between these disparate viewpoints. However, owing to the limited parameters of this thesis, five of the most commonly recognised and understood will be addressed. These include Positivism, Post-positivism, Interpretivism, Critical Theory and Pragmatism (Creswell, 2009; Guba, 1990; Jennings, 2010).

4.3.1 Positivism

The positivist philosophical position reflects the belief that 'an objective reality exists... independent of human behaviour... (and) not a creation of the human mind' (Crossan, 2003: 50). It is often associated with principles from the natural sciences owing to its rationalistic, empiricist and deterministic philosophy (Mertens, 2005: 8) whereby causes determine effects or outcomes (Creswell, 2003: 7). Positivism is, thus, founded upon a naive realist ontology and an objectivist epistemology (Guba, 1990). A positivist researcher is regarded as being independent and unbiased in the natural environment of which is being observed, where human interests are irrelevant, and the explanations must demonstrate causality (Easterby-Smith et al., 2012). Methodologies within this paradigm include deductions and hypothesis testing using mathematical and statistical data (Easterby-Smith et al., 2012: 24). As a conventional paradigm that has historically dominated the natural sciences (Guba, 1990), it has faced a number of criticisms that, in effect, have created an anti-positivism movement. For example, Merriam (2009) and Tribe (2009) argue that all research contains some level of researcher bias and that nothing can be truly independent of this, whilst Pritchard et al. (2011) believe that a single reality cannot and does not exist and, as such, positivism can only reflect a limited perspective or interpretation of a phenomenon. However, it should be acknowledged that positivism is appropriate in certain research contexts, specifically in areas of the natural sciences where cause and effect can be established and hypotheses tested.

4.3.2 Post-positivism

Scientific views have further developed and shifted away from the positivist perspective since the mid-20th Century (Clark, 1998). In rejection of the central tenets of postivisim, the post-positivist worldview moves away from the purely objective stance and is concerned with the subjectivity of reality. Ponterotto (2005) distinguishes between positivism and post-positivism by identifying whether the focus is on theory verification (positivism) or theory falsification (post-positivism). In other words, whilst both worldviews believe in an external reality, the post-positivist view is that reality can only be discovered within a certain realm of probability (Mertens, 2008). The epistemology within this paradigm appreciates that perfect objectivity cannot be achieved, but is approachable (Chilisa & Kawulich, 2012). Thus, it recognises that not everything is completely knowable (Krauss, 2005). Crotty (1998) discusses that scientists construct knowledge instead of passively noting the laws of nature and, therefore, observations are theory-laden and influenced by observers' biases and worldview rather than reflecting the positivists 'value-free' axiology. Thus, it is recognised that observation is fallible and has error, and theory can be revised. Objectivity can, however, still be achieved the use of multiple measures and observations and examining these methods

(and conclusions) to check for bias (Creswell, 2009). The methodological approaches adopted within this paradigm are still mostly associated with natural sciences, with experimental, correlational, quantitative and randomized control trial research.

Critically evaluating this paradigm gives rise to some similar arguments that exist for positivism. However, Weaver and Olsen (2006: 464) argue that the major criticism of post-positivism is the 'reduction of people to parts' and 'dehumanization of them to scores and percentages for statistical analysis'. Whilst the post-positivist perspective recognises the influence of people in research, the methodological approaches used are arguably insufficient and problematic when translating human behaviour and preferences into numerical form. Nevertheless, this worldview is suitable for research scenarios that focus on developing explanations of causal relationships and testing and refining theory (Creswell, 2009).

4.3.3 Interpretivism

In contrast to positivism, the interpretivist paradigm assumes that knowledge of reality may only be achieved through social constructions (Bryman & Bell, 2007) articulated as the result of 'human sense-making activities', and is more commonly adopted in the study of social sciences (Walsham, 1993:78). Interpretivism is also referred to as subjectivism, constructionism (Creswell, 2009; Easterby-Smith et al., 2002; Saunders et al., 2007) and phenomenology (Easterby-Smith et al., 1991; Hirschman, 1986; Hussey & Hussey, 1997). With a focus on understanding 'the world of human experience' (Cohen & Manion, 1994: 36), this philosophical stance holds that reality is socially constructed (Mertens, 2005: 12); that is, there are multiple realities that individuals construct themselves (Merriam, 2009; Savenye & Robinson, 2004). Consequently, interpretivism is characterised by a relativist ontology and a subjective epistemology. Within this paradigm, human interaction or interests are the focus of research, and findings develop through the theoretical abstraction of rich, induced data (Easterby-Smith et al., 2012). In terms of methodological approach, there is a large and growing variety of methods and methodologies focusing on the study of hermeneutics' and dialectics (MacKenzie & Knipe, 2006). Primarily, methods are grounded in phenomenology (Husserl, 1970; Schutz, 1967), symbolic interactionism (Blumer, 1986; Mead, 1934) and ethnomethodology (Cicoural, 1964; Garfinkel, 1967). This is to enable understanding of human phenomena 'from the inside', through empathy, shared experience and culture (Hammersley, 2013:26).

However, interpretivism has been subjected to criticism (Holden & Lynch, 2004). From a positivist point of view, Hughes and Sharrock (1987) believe interpretivism's biggest flaw

to be the inability to objectively assess or test factual data in the study of natural science and, as such, it is considered unreliable and inaccurate. Other issues include incommensurability as 'there are many equal versions of reality…that are person and community specific' (Rosenau, 1992: 22). Therefore, realities cannot be compared and nor is one more valid than another (Holden & Lynch, 2004).

4.3.4 Critical Theory

In order to address opposing positions on the research philosophy continuum, attempts have been to made incorporate a more flexible approach to research philosophy and methodologies. Following the Second World War, it became increasingly accepted that subjectivity could have a potential impact on research (Corman, 2005: 31). More specifically, academics such as Bhaskar (1975, 1979), Archer (1995), Sayer (1992), Layder (1994) and Collier (1994) considered how power structures, politics and cultural background could inadvertently influence the reliability of data collection and analysis of results. In acknowledging a subjective epistemology, however, these researchers still believe in one objective reality and, as such, are referred to as adopting a critical realist ontology (Saunders et al., 2007). In terms of axiology, research is biased owing to the researcher's background, identity, cultural values and experiences which will unavoidably impact on the study; nevertheless, critical realists endeavour to find the true reality and take this into account during their research, analysis and interpretation. Whilst realism is typically associated with positivism and post-positivism, it is not limited or confined to these approaches (Hall, 2012). Therefore, in terms of methodology, either quantitative or qualitative approaches can be adopted to best address the research question. In fact, critical realism was recently proposed as another framework for use of mixed methods research (Maxwell & Mittapalli, 2010).

Research within this paradigm is primarily aimed at closing barriers and creating a 'classless society', removing power structures and promoting equality and diversity or, in effect, creating a utopia. However, Sayer (1997: 478) believes that a 'utopian existence…[is]…impossible' and as such, this may discourage the adoption of this perspective. Furthermore, Walzer (1985) also queries the appropriateness of extending generalisations within one social sphere to another in the study of critical realism, as the political backgrounds, powers and cultures in one social sphere may not be comparable to another. Similarly, Buchanan (1985: 29) argues that not everything can be improved by removing democratic decision-making and that, in some circumstances, domination is necessary.

Most importantly, in responding to a research question, this philosophical approach may not be relevant or appropriate to the research process. As Kemp (2005) observes, researchers may become excessively engrossed in the philosophical argument to the extent that this directs attention away from a focus on the research question. Hence, he proposes that social science research should be conducted without philosophical constraints. Similarly, others have urged researchers to take due consideration when undertaking their research journeys (Johnson et al., 2004; Tashakkori & Teddlie, 2011).

4.3.5 Pragmatism

As an alternative research paradigm, Pragmatism centralises the research question, disregarding philosophical discussions surrounding epistemology and ontology in favour of supporting the use of the most appropriate research methods and methodologies in response to the research question (Eastman & Bailey, 1996; Hughes & Sharrock, 1997). Authors such as Howe (1988) and Smith (1983) argued against the notion of mixed worldviews when combining qualitative and quantitative research, instead positing the use of pragmatism. Johnson and various colleagues ventured into building pragmatism as a paradigm, publishing and defining key characteristics, positions and approaches (for more, see Johnson and Onwuegbuzie, 2004; Johnson et al., 2007; Johnson, 2009).

However, as a still nascent perspective, there are some confusing and conflicting elements. For instance, Easterby-Smith et al. (2012: 32) suggest that pragmatism is a compromise between realism and relativism as it accepts neither that people can create their own realities, nor that there are any 'predetermined theories or frameworks that shape knowledge and truth'. Conversely, others argue that pragmatists do accept that there are both single and multiple realities (Creswell & Plano Clark, 2007; Dewey, 1925; Rorty, 1999). In fact, some, such as Saunders et al. (2007) and Tashakkori and Teddlie (1998) propose that pragmatists adopt an external, multiple view of ontology and epistemology and are permitted to recognise and adopt objective or subjective interpretations of phenomena from either side of the research philosophy continuum to best fit the research problem and are, as such, regarded as 'cautiously optimistic' when referring to reality and causality (Tashakkori & Teddlie, 1998: 38). Furthermore, Harrits (2011) argues that pragmatism is a meta-perspective, 'from which different research paradigms can be compared and discussed [resulting in] … a paradigm that includes all paradigms', supporting the notion that pragmatic researchers can interchange between perspectives at various stages of the research journey.

Without a clearly defined ontological or epistemological position, it is logical that pragmatism should not be 'understood as a philosophical position among others, but

rather as a set of philosophical tools that can be used to address problems' (Biesta, 2010). Indeed, Nielsen (1991: 164) suggests that pragmatism is a 'reactive, debunking philosophy', warning against any dominant philosophical system building (Biesta, 2010) that supports 'meta-physical assertions of the grand either-or' (Tashakkori & Teddlie, 1998: 23) and instead advocates Dewey's view that pragmatism contributes to the 'dismantling of the epistemological dualism of objectivity and subjectivity' (Teddlie & Tashakkori, 2011). The pragmatist's philosophical position is such that it is seen to include all possible approaches as each researcher may change, transform and modify their philosophical positions to best respond to their research question, as that is the primary aim of the research. Thus, for many pragmatists, conflicting philosophical views are put to one side in order to solve practical problems in the 'real world' through determining meaning and meaning structures from human lived experiences (Easterby-Smith et al., 2012: 32; Feilzer, 2010). In shifting the focus away from philosophical debate, this allows the researcher to be 'free' from the imposed barriers that are connected to the paradigms dichotomy (Creswell & Plano Clark, 2007: 27) enabling them to not be a 'prisoner of a particular [research] method or technique' (Robson, 1993; 291) and instead permitting researchers to adopt any particular perspective that best works for the specific research question (Brewer & Hunter, 1989; Cherryholmes, 1992; Howe, 1988; Rorty, 1982; Tashakkori & Teddlie, 1998; Trow, 1957).

To summarise the key philosophical positions of these five paradigms, Table 4.1 presents the ontological, epistemological, axiological and methodological nature within each perspective.

Table 4.1: Overview of Research Paradigms

Research Paradigm	Positivism	Post-Positivism	Critical Theory	Pragmatism	Interpretivism
Ontology: Nature of Reality	Naïve Realism. External and Objective.	Critical Realism.	Internal/Critical or Transcendental Realism. Independent of human thought but interpreted through social conditioning.	Relativism. External reality, however multiple view selected to best approach the research question.	Relativism. Socially constructed and subjective. Multiple realities exist.
Epistemology: Knowledge of Reality	Objective, strong positivism. Dualism.	Objective, positivist. Modified Dualism.	Objective, positivist. Modified Dualism.	Either or both objective and subjective, dependant on best way to answer research question and interpret data.	Subjective, Strong constructivism.
Axiology	Research is value free; researcher is independent to data and maintains objective perspective.	Research is value neutral; influenced by researcher's background, knowledge and worldview.	Research is value laden; researcher is biased/controlled by cultural upbringing and worldviews.	Value is important; both subjective and objective point of view may be used when interpreting results.	Research is value bound; researcher is part of what is being researched.
Methodology	Experiments, primarily quantitative, and deductive	Experiments, primarily quantitative, and deductive	Large Surveys; multi-cases, qualitative or quantitative. Primarily deductive.	Cases and Surveys, qualitative or quantitative, multiple methods; Deductive and/or inductive.	Engagement and Reflexivity, qualitative, in-depth small samples. Inductive.

Source: Adapted from Easterby-Smith et al. (2012), Lincoln, Lynham and Guba (2011), Saunders, Lewis and Thornhill (2007), Tashakkori and Teddlie (1998).

Whilst it has been useful to review research philosophy and paradigmatic issues, it is important to contextualise more specifically the philosophical position of this research. In particular, it is important to justify the paradigmatic approach in relation to the research aims and objectives.

4.4 JUSTIFICATION FOR PRAGMATISM AND MIXED METHOD RESEARCH

The research approach and methods used in this study were selected in response to the aims of the research, the overall purpose of which is to develop a deeper understanding of festival-goers and their experience at UK music festivals. In so doing, it aims to offer a dynamic and practical solution for festival organisers to improve the strategic management of their festival, approaching the research from an organisational point of view. Therefore, the research requires a broad yet in depth approach to collect data from a large sample, not only to determine who the festival-goer is, but also to enable a deeper interpretation of meaning and value in exploring the festival-goers experience. For this reason, it was determined that mixed methods would support the validity of the research, permitting the collection of a large amount of data through a quantitative based online survey for generalisability from a larger sample size, whilst also incorporating qualitative, semi-structured interviews to explore the festival-goers experience.

Philosophically, the research approach considers there to be one external reality, but recognises that this is interpreted internally by the human mind which may or may not perceive multiple realities depending on the context in which reality is analysed. For example, there may be only one festival, but festival-goers may perceive the festival differently. Equally, phenomena can be analysed from an objective or subjective perspective. Thus, ontologically, the research is approached by conceptualising the festival-goer experience from both an organisational and individual perspective, incorporating subjective and objective viewpoints from both festival-goers and festival organisers. Suffice to say, it is abundantly clear that the philosophical position of this research reflects that of a pragmatist and realist worldview, where the aims are central to the research, and the most appropriate methods are selected. As this research adopts a mixed-method approach, the following section will provide a critical discussion regarding mixed-methodology before introducing specifically the methodology and framework used in this research.

4.5 MIXED METHOD RESEARCH

Many researchers favour the mixed method approach for a number of reasons, not least the fact that, generally, it serves to increase validity and reliability by expanding the scope

of research and offsetting the limitations of using only quantitative or qualitative methods (Blake, 1989; Greene, Caracelli, & Graham, 1989, Rossman & Wilson, 1991). However, some argue that, from a purist perspective, research should not incorporate mixed methods owing to the incompatibility of research paradigms (Greene, 2007: 114; Howe, 2004; 1988; Holmes, 2006; Johnson et al., 2007; Rossmann & Wilson, 1985). In other words, the incompatibility thesis postulates that research methods should not be mixed within a specific study as they are intrinsically linked to paradigms and, by mixing methods, one would be mixing worldviews (Rossmann & Wilson, 1985). Nevertheless, mixed method research (MMR) theorists have responded to this philosophical debate with a variety of solutions to accommodate and justify the adoption of mixed method research design. For example, Guba and Lincoln (2005) and Johnson and Onwuegbuzie (2004) have deconstructed the boundaries applied in linking paradigms, promoting flexibility between levels of enquiry, whilst others believe that philosophical elements can be blended in a study with the use of multiple paradigms (Greene & Caracelli, 1997) that can be employed at various phases of the research design (Creswell & Plano Clark, 2007; 2011). Similarly, Teddlie and Tashakkori (2011) believe that all paradigms are relevant and that employing multiple paradigms may strengthen the understanding of phenomena, whilst Greene (2007: 114) argues that philosophical positions are fixed with methods and, thus, mixing paradigms in MMR is unavoidable. Alternatively, Tashakkori and Teddlie (1998; 2011) and Johnson and Onwuegbuzie (2004) promote that mixed-method research is specifically linked to Pragmatism. Thus, as Creswell (2011) demonstrates, mixed methods can involve a single paradigm, multiple paradigms or phased-in paradigms, also known as paradigm pluralism (Teddlie & Tashakkori, 2011). There are, then, various philosophical perspectives related to the study of mixed method research; however, as already determined, this mixed-method research is the result of a pragmatist approach.

As Pragmatism focuses on the research question, it allows qualitative or quantitative research methods to be employed. In fact, many advocates of pragmatism urge the use of a mixed or multi-method approach to elicit valid and high-quality research (Brannick & Roche, 1987; Patton, 1990). The mixed method approach is perceived to lead to 'convergent validation of research results through internal cross checking' by balancing multiple perspectives, thereby avoiding bias when focusing on one viewpoint, and by counteracting the limitations of each method by using more than one (Gill & Johnson, 1997; Teddlie & Tashakkori, 2011; Wilk, 2001). In so doing, as Teddlie and Tashakkori (2003) note, stronger inferences can be made whilst also 'capturing a greater diversity of respondent views'. Burrell and Morgan (1979: 6) believe that triangulation and an intermediate philosophical stance allows 'for the influence of both situational and

voluntary factors in accounting for the activities of human beings'. However, whilst pragmatists attempt to reduce research limitations by combining methods, this in itself may cause further problems.

Firstly, there are practical concerns in adopting mixed methods which can be problematic and frustrating. These include increased expenses, keeping up to date in training and development within each research area, and the additional time required to undertake both qualitative and quantitative research (Migiro & Magangi, 2011). Some observe that mixed methods researchers may struggle with 'true integration', in that they may be unable to examine phenomena from multiple perspectives and still provide an 'enriched understanding' (Jick,1979: 603). Similarly, Feilzer (2010) suggests that mixed method researchers are not able to 'transcend the forced dichotomy of quantitative and qualitative methods and data' as many still present their findings by juxtaposition. That is, they structure their findings separately alongside one another, in some cases 'totally or largely independent of each other' (Bryman, 2007:8).

Secondly, many have also criticised the language and discourse used in mixed method research (Creswell, 2011; Teddlie & Tashakkori, 2011). Typically, quantitative and qualitative research are each associated with their own individual language, terminology and lexicon; for example, construct validity is a term more commonly used in quantitative research (Leech et al., 2010). However, in mixed method research there does not appear to be any consensus as to whether a dominant language or a bi-lingual approach should be adopted (Creswell, 2011; Teddlie & Tashakkori, 2011). Alternatively, Onwuegbuzie and Johnson (2006), Tashakkori and Teddlie (1998) and Creswell and Plano Clark (2007) have begun to develop their own mixed methods terminology. It is not surprising that Stenner and Rogers (2004) created their own term - 'qualiquantology' referring to the discomforting hybridity of mixing qualitative and quantitative methods.

In support of the mixed language, discourse, interpretations and assumptions, Freshwater (2007) positively criticises the 'messiness' of this meta-narrative and instead encourages pragmatists to acknowledge and address it by moving their focus away from fixed meanings and defining frameworks or 'indeterminacy' and instead towards incontestability. Similarly, Bazeley (2009: 03) acknowledges that whilst discussions in defining pragmatism and its characteristics has 'sharpened thinking' surrounding mixed methodology, the continued focus on these paradigmatic issues has also slowed down the progression of integrating methods. Thus, it can be established that whilst there are issues associated with pragmatism and mixed method research, this approach enables researchers to be liberal towards philosophical and practical concerns, instead

centralising the research problem. To further justify and explain the research methods used in this study, the next section will discuss the specific research design of this thesis.

4.6 RESEARCH DESIGN

Research designs, also known as methodologies (Mertens, 1998), strategies of inquiry (Creswell, 2012) or approaches to inquiry (Creswell, 2007), are the frameworks or models of study (Creswell, 2012) that researchers employ based on their assumptions, skills and practices as they move from 'paradigm to empirical world' (Denzin & Lincoln, 2008: 34). More simply put, research design is the general plan of how to answer the research question (Saunders et al., 2009). There are various methodologies that are linked to each research approach, depending on whether a qualitative, quantitative or mixed method approach is used (see Table 4.2). These methodologies continue to develop and expand as increases in knowledge and technological advances enhance capabilities and understanding (Creswell, 2012).

Table 4.2: Strategies of Inquiry in Research Design.

	Quantitative	Qualitative	Mixed Methods
Research Design	Survey; experimental.	Ethnography; grounded theory; case studies; phenomenological; narrative.	Sequential; concurrent; transformative.

Source: Adapted from Creswell (2014)

As mixed methods may incorporate any combination of the methodologies recognised within a qualitative or quantitative approach, consensus is yet to be reached on any clearly defined strategies of inquiry within the MMR approach. Creswell et al. (2003: 216), for example, reviewed previous MMR and presented six major designs that demonstrate some of the key variants that have been identified by others. However, they do note that the six design types, whilst not as inclusive as others that have been identified, do accommodate flexibility and innovation to fit a particular research situation. Their six mixed method research designs build upon three general strategies: sequential, concurrent and transformative (Creswell, 2012: 14). Sequential design uses one method to build upon another to elaborate or expand upon findings (Tashakkori & Teddlie, 1998), whereas concurrent mixed method design converges or merges parallel quantitative and qualitative data to 'provide a comprehensive analysis of the research problem' (Creswell, 2014: 14). In contrast, a transformative strategy may involve a sequential or concurrent approach to transform the way of thinking about a specific topic (Trevors et al., 2012). This transformative methodology differs from the others in that it uses a theoretical perspective to guide the study (Creswell et al., 2003: 228).

Expanding upon these three general strategies, it has been identified that the mixing of methods can occur at different dimensions or levels of the study. Tashakkori and Teddlie (1998), for example, adapted Patton's (1990) work, suggesting that data may be collected, analysed and mixed in a single or multi-phased programme of study. More specifically, they identified mixing at the design dimension (exploratory vs. confirmatory), through data collection (qualitative vs quantitative) and during data analysis (content vs statistical analysis). Equally, Creswell et al. (2003) propose four criteria, namely, implementation, priority, integration and theoretical perspective, by which to define their design types. Their six MMR designs include: (i) sequential explanatory design; (ii) sequential exploratory design; (iii) sequential transformative design; (iv) concurrent triangulation design; (v) concurrent nested design; and (vi), concurrent transformative design.

Sandelowski, Voils and Barroso (2006) also offer three general strategies: segregated, integrated and contingent. Segregated designs maintain a conventional binary distinction between quantitative and qualitative research throughout the design, collection and synthesis process, only comparing results at the end of the study. Conversely, the integrated design combines qualitative and quantitative research throughout the whole process. Alternatively, contingent designs, addresses research questions individually, which may include segregation or integration, but uses the results from one phase of research to inform the next phase. In other words, contingent designs are defined by the 'cycle of research synthesis studies conducted to answer questions raised by previous syntheses, not the grouping of studies or methods as qualitative and quantitative' (Sandelowski, Voils and Barroso, 2006: 36).

This study adopts a multi-level (Tashakkori & Teddlie, 1998), contingent (Sandelowski, Voils and Barroso, 2006), sequential framework which utilises both explanatory and exploratory designs (see Figure 4.1 below). To explain further, the following section sets out the justification for the research design in relation to the aims and objectives of the thesis.

4.6.1 Justification of the research design

The aim of this research is, as previously noted, to explore the festival-goer and their experience at UK music festivals. Hence, a mixed method approach is required in order to ensure the depth, breadth and validity of the results, for a number of reasons.

First, determining the socio-demographic and psychographic characteristics of UK festival-goers requires a large sample size, especially in relation to the overall population of UK music festival-goers. Therefore, a quantitative based data collection method is required (Phase II of the research). Second, employing quantitative data collection for the purpose of exploring the festival-goer experience is inappropriate owing to the 'loss of translation' and meanings when converting qualitative data into quantitative data (and vice versa) (Jennings, 2006). Similarly, this does not allow sufficient depth to reveal respondents' perceptions, feelings and experiences. Therefore, qualitative research methods are necessary for data collection and subsequent analysis of consumer experiences which are expressed through attitudes (Cronin & Taylor, 1994; Edvardsson, 2005) and emotions (Schneider & Bowen, 1999). Thus, by also incorporating a qualitative based data collection method (Phase III of the research), this may reduce the gap in understanding and interpretation, and support the results provided from the quantitative data (Tashakkori & Teddlie, 1998). Therefore, this element of the research constitutes a sequential approach whereby the qualitative data collected from festival-goers is used to expand on and explore the results from the quantitative data collected.

Third, whilst festival-goers are the most appropriate respondents in terms of investigating their personal and individual experiences, it is considered that there may be limitations owing to memory recall, biased momentary emotions (Oliver, 1997) and cognitive analysis and understanding (Davitz, 1964), as well as interviewer interpretation (Qu & Dumay, 2011). Consequently, research amongst festival-goers alone may not provide sufficient explanation of their perceptions, expectations or consumer behaviour, nor may individual perceptions necessarily reflect that of the general festival-goer population (Shenton, 2004). Thus, in order to further strengthen the validity of the research, this research additionally incorporates the perceptions of festival-organisers (Phase I of the research). Through semi-structured interviews, the perceptions of festivals organisers, as experts in their field, are used to help determine who the festival-goer is, identifying socio-demographic and psychographic characteristics of their typical consumers, and determining what festival-goers' value in their experience in relation to their consumer behaviour, and the strategic management of UK music festivals as a result. In this way, an analysis of how festival organisers respond to the perceived wants and needs of their festival-goers through festival design, marketing and management may provide a critical insight and alternative perspective that can be incorporated into the design and investigation of the festival-goer and their experience, informing the survey design for phase II and the overall development of an experience value model.

Correspondingly, this research has been designed around three phases that collectively seek to elicit the perspectives of festival organisers and festival-goers through qualitative, semi-structured, face-to-face interviews and the generation of quantitative data through an online survey aimed at festival-goers. The research design is illustrated below in Figure 4.1.

Figure 4.1: Research design
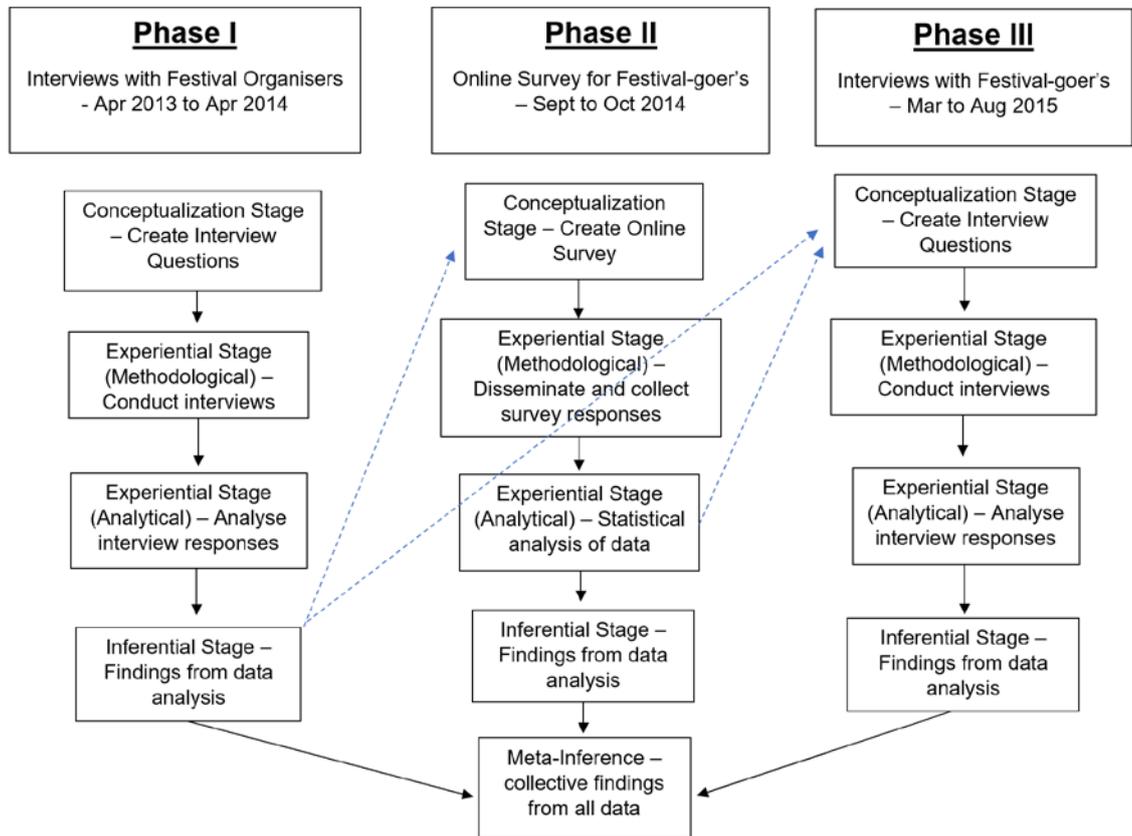
Source: Developed from the frameworks in Teddlie and Tashakkori (2006: 24) and Sandelowski, Voils and Barroso (2006: 34).

To summarise, this thesis employs a multi-level, sequential, mixed design in the collection of both qualitative and quantitative data through the use of semi-structured interviews and an online survey, incorporating research amongst both festival organisers and festival goers. As Figure 4.1 demonstrates, the data was collected sequentially through Phases I to III with preliminary results from each phase drawn on to inform and supplement the following phase. This approach was adopted to reduce the biases that are intrinsic to mono-method design and build upon and develop initial findings to produce 'a more complete picture' (Denscombe, 2008: 272; Feilzer, 2010).

4.7 RESEARCH METHODS

In order to clarify the mixed method approach to this research, Table 4.3 below identifies the research methods adopted at each stage of the study.

Table 4.3: Research Methods

Phase of Research	Quantitative Research Methods	Qualitative Research Methods
Phase I: Festival organisers		Semi-structured interviews (exploratory)
Phase II: Festival-goers	Online survey (exploratory)	
Phase III: Festival-goers		Semi-structured interviews (explanatory and exploratory)

4.7.1 Qualitative approach: Semi-structured interviews

As illustrated above in Table 4.3, both the first and third phases of data collection incorporated face-to-face, semi-structured interviews. In both phases, interviews were conducted with individuals and small groups. As is widely recognised, interviews are useful data collection techniques owing to their flexibility and adaptability in exploring perceptions and opinions, specifically in enabling the interviewer to probe for more information, to elicit understandings and viewpoints, and to clarify often complex issues (Barriball & While, 1994; Hernandez et al., 1996). Using open ended questions enables participants to provide longer answers, prompting rich, detailed and extensive responses in the form of a conversation (Burgess, 1984; Kvale, 1996). Similarly, face-to-face interviews provide more opportunity to develop relationships with respondents, using non-verbal cues to help nurture the interview, and creating a bond or affinity which may encourage deeper conversation (Burgess, 1984). This format of data collection also allows for the exploration of any unanticipated responses, probing further into issues that may emerge in the interviews (Qu & Dumay, 2011).

However, there are some limitations when using interviews as a form of data collection. For example, not all respondents may be equally articulate and perceptive and, hence, it may be difficult to retrieve clear and coherent responses from interviewees (Creswell, 2009). Equally, respondents are naturally biased in their opinions and, as such, where festival organisers may believe that their strategies and designs are successful or where festival-goers are having an enjoyable experience, they are less likely (whether consciously or not) to disclose or discuss negative experiences (Boyce & Neale, 2006). Similarly, the opposite may occur if a festival-goer is having a negative experience and, as consequence, they may not refer to previous positive experiences. Furthermore,

interviewees are more likely to be polite in an attempt to adhere to social norms, thereby agreeing with the interviewer or saying what they believe the interviewer wishes to hear (Holbrook, 2008).

Undertaking face-to-face, semi-structured interviews may allow the researcher to ask questions that query or build upon previous respondent's answers. Although questioning respondents further on answers they have given may in itself skew the reliability of responses, equally, the presence of the researcher may also bias respondent's answers (Creswell, 2009). Thus, it is strongly recommended that interviewers must participate in interview training to be aware of these types of issues (Boyce & Neale, 2006). Hence, for this study, the researcher undertook a post-graduate certificate in business and management research methods prior to conducting data collection, which included the provision of interview training techniques.

As the interviews conducted were often with more than one individual, another limitation to be considered is the potential influence of inter-participant dynamics. Frey and Fontana (1991) assert that the social dynamics from group members can stimulate expression and elaboration, however it is also more common in group interviews for individuals to be stifled or dominated by one or two group members. Interpersonal conflict and pressure to conformity may produce false results, whilst the interviewer's presence may further bias results due to their role in a pre-existing or established social group (Rabiee, 2004). Whilst group interviews are more efficient and reserve resources by interviewing multiple people in the same time-frame, Frey and Fontana (1991) also warn against the higher production of irrelevant data as participants may distract one another or re-direct conversations away from the research purpose. However, for the purpose of this research, in order to conduct interviews with festival-goers on-site, the successful participation of individuals may rely on interviewing groups rather than isolating individuals from their social circle which could negatively impact on their festival experience and the honesty in their responses, if they agreed to participate.

Furthermore, as previously mentioned, the time-consuming nature of conducting, transcribing, coding and analysing interviews is typically reflected in a smaller sample size, hence limiting the generalizability of the results to a population (Boyce & Neale, 2006). For this reason, the additional use of quantitative methods in this study may address and reduce some of the limitations associated with qualitative research.

4.7.2 Quantitative approach: Online survey

The second phase of data collection was undertaken through the use of a self-administered online survey. Surveys are a useful tool to provide a 'numeric description of trends, attitudes, or opinions of a population' (Creswell, 2009: 145). By collecting information from a sample of a population, surveys enable characteristics and trends to be identified with arguably more reliability than using qualitative-based methods (Kelley et al., 2003). This is because of the higher representation of a population, as more participants can be included in a survey than an interview or focus group (Kelley et al., 2003). Thus, statistical analysis techniques can be used to determine the significance of survey responses. However, even though a larger sample size can support generalisations to a population, there may be a lack of depth or detail owing to the inflexibility and standardised format of a survey (Evans & Mathur, 2005; Kelley et al., 2003; Scholl et al., 2002). Nevertheless, this standardised approach can also be useful in reducing research bias, in particular because there may be less subjectivity owing to the format of the survey instrument and the objective interpretation of empirical and numerical data (Punch, 2003: 61).

Online surveys are becoming increasingly popular, not least owing to their convenience, access and practical application (Hogg, 2003). A higher global reach may be achieved by disseminating surveys online (Schmidt, 1997), and many online survey platforms are compatible with statistical software, thus easing data entry and analysis (Wilson & Laskey, 2003). Moreover, not only may online surveys save time and money, but they also can provide more opportunities to maximise respondents' attention through interactivity and technological innovations, reducing non-responses or missed questions that are a common issue associated with surveys (Evans & Mathur, 2005; Schmidt, 1997).

It is widely acknowledged that survey design is crucial for the collection of (a lot) of reliable data (Berry & Parasuraman, 2004; Evans & Mathur, 2005; Fowler, 2014). For example, Lavrakas (2008) and Holbrook et al. (2003) discuss acquiescence response bias and recommend that survey questions are designed without bias to avoid respondents from merely agreeing with a question. Online surveys also lack the ability to immediately clarify or rectify any queries by the respondents as they are self-administered, without access to the researcher (Ray & Tabor, 2003). Thus, many recommend that pilot studies are undertaken to identify any potential shortfalls or problems before disseminating the survey (Babbie, 1990; Creswell, 2009).

There are some limitations in using surveys as a form of data collection that can be difficult to address but must still be acknowledged. First, the standardised and online self-administered nature of surveys are impersonal (Brown et al., 2001; Scholl et al., 2002) and prevent researchers from collecting further details or depth and meaning of responses (Kelley et al., 2003). Similarly, the dissemination of the survey online instantly prevents those people from participating who do not have access to the Internet or lack the technological experience or skills and are, therefore, hesitant or avoid participating at all. In a similar vein, Fricker and Schonlau (2002) emphasise the skewed attributes of Internet populations although, according to Evans and Mathur (2005), this gap may be closing and potentially could become insignificant, in particular in those countries with a high level of Internet access [5]. However, these issues are minimised owing to the inclusion of face to face interviews, which allows festival-goers to participate in the study without relying on internet access.

4.8 PHASES OF THE RESEARCH

4.8.1 Phase I – semi-structured interviews with festival organisers

As shown above in Figure 4.1, the first phase of data collection involved face-to-face, semi-structured interviews with festival organisers. This exploratory method was used to determine the perceptions of festival organisers with regards to who their festival-goers (customers) are and what they value in their experience. During this process, the researcher was also able to build a relationship with the festival organisers as a basis for requesting support and additional opportunities to facilitate the subsequent phases of research. This included the festival organisers promoting the online survey (Phase II) and providing access and permission to attend music festivals to interview festival-goers on-site (Phase III).

The semi-structured interview questions were listed as a guide for the interview and were divided into three sections: background information, customers, and management (see Appendix 1 for interview guide). Background information on the festival organisers and their companies were first collected so that comparisons could be made during data analysis between music festival types. Subsequently, questions regarding customers and management were posed in order to discover the festival organisers' perceptions of their festival-goers, their experience (attributes) and values and, consequently, how they manage their festivals in response to this. Questions were asked in order as per the

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[5] 91% of the UK population have accessed the internet in 2017 according to the Office for National Statistics (ONS).

interview guide; however further questions were added if and when required to probe further or clarify any responses. All interviews were audio recorded with the prior permission of participants, transcribed verbatim and thematically coded and analysed (see Chapter Five for results). The interviews lasted between 40-80 minutes and were conducted between April 2013 and April 2014.

In total, 17 UK music festival organising companies were initially approached to participate in the study. The festival organising companies were selected on the basis of convenience sampling, primarily those for which contact details were accessible on the internet and through social media. Thus, the researcher first visited the websites of popular music festivals that were already known to her in order to find contact information (see Appendix 2 for the list of festivals that were approached for the study). Of these 17, five companies responded and agreed to participate (see Table 4.4). Across the five companies that participated in the study, a total of seven respondents with a combined experience of more than eighty years in managing music festivals were interviewed. At the time of data collection, these festival organisers were involved in the organisation and running of more than twenty music festivals, fourteen of which were running annually in the UK (see Table 4.5).

Interviewing festival organisers as experts in their field provides a management perspective that can potentially reveal more insight into the relationship between consumer attitudes and behaviour. Whilst this thesis aims to establish what festival-goers value in their UK music festival experience, by also investigating the festival organisers' perceptions establishes the current industry knowledge in practice. Furthermore, it encourages a more robust and critical framework for the analysis within the research. That is, as previously mentioned, festival-goers may not be able to communicate accurately what is important to them in their experience owing to the existence of social norms and pressures, as well as individual and diverse expectations and interpretations of that experience. Thus, given the potentially subjective and diverse nature of festival-goers perceptions, interviewing festival organisers may facilitate a more objective overview of the festival-goer population. Whilst other stakeholders, such as catering or entertainment providers may also be able to contribute and provide an alternative perspective to strengthen the festival-goer research, festival organisers were selected due to their knowledge and experience as managers. Festival organisers may be in a position to evaluate what impact their festival has on their consumers as they may access consumer behaviour reports, market research and financial reviews. Hence, the inclusion of festival organisers' perceptions in Phase I will strengthen the research and contribute to a more critical and in-depth analysis. Although experiences are individual and

subjective, a collective overview sets the scene and supports the subsequent research analysis.

Table 4.4: Interview schedule and details

Festival Organisation	Interviewee	Job Title	Interview Date	Interview Location	Interview Duration
The Mighty Boof	FO1	Festival Manager	25/04/2013 5pm	Whitehaven Civic Hall, West Cumbria.	1:01:04
	FO2	Festival Manager			
Solfest	FO3	Festival Director	23/10/2013 2pm	Carnegie Hall, Workington, West Cumbria	1:21:10
Live Nation	FO4	Customer Experience Manager	24/01/2014 12pm	Live Nation offices, London	1:15:21
	FO5	Brand Manager			
Festival Republic	FO6	Managing Director	24/01/2014 2.30pm	Festival Republic offices, London	00:37:26
CHIC Festivals	FO7	CEO of CHIC Festivals and EMC3i	24/04/2014 2.30pm	The Hospital Club, Endell St, London	00:57:04

Paleo and Wijnberg (2006) proposed a taxonomy of popular music festivals, establishing seven key characteristics including competitor status, purpose, range, format, innovation, institutionalisation and scope. For the purposes of this research, Table 4.6 provides the status for each festival organiser / festival within the taxonomy to establish any common themes within the research analysis. All of the festivals at this stage of the research are non-competitive, ranking and multi-disciplinary. That is, they do not encompass a competitive element where performers compete to win, however artists are ranked in the scheduling of the festival. In other words, lesser acts perform on smaller stages and earlier time-slots, whereas the more popular artists typically 'headline' on the larger stages at peak times. Finally, multi-disciplinary refers to the festivals offering other forms of art or entertainment in addition to music.

Table 4.5: List of Festival organisations interviewed for phase 1 of the study.

Company	Festival(s) within the UK	Type	Location	Duration	Month	Approx. Attendants	Genre
CHIC Festivals	Hard Rock Hell (HRH)	Residential/Indoor	Gwynnd, North Wales	4 days 3 days of music	November-December	10-12,000	Hard/Classic Rock
	Hammerfest	Residential/Indoor	Gwynnd, North Wales	4 days 3 days of music	March	10-12,000	Metal
	HRH AOR	Residential/Indoor	Gwynnd, North Wales	4 days 3 days of music	March	10-12,000	Albums of Rock, Sleaze & Melodic rock
	HRH Prog	Residential/Indoor	Gwynnd, North Wales	4 days 2 days of music	March	10-12,000	Progressive Rock
	HRH Blues	Residential/Indoor	Gwynnd, North Wales	2 days	March	10-12,000	Blues
	Sci-fi Weekender	Residential/Indoor	Gwynnd, North Wales	4 days 2 days of music	March	10-12,000	Sci-fi culture and Progressive, Space & Psychedelic Rock
LIVE Nation	Download Festival	Greenfield/Outdoor with Camping	Nottinghamshire	5 days 3 days of music	June	90,000	Rock, Metal
	Calling Festival (Previously Hard Rock Calling)	Greenfield/Outdoor with Camping	London	2 days	June	45,000	Pop, Rock, Indie
	Wireless	Greenfield/Outdoor with Camping	London/Birmingham	3 days	July	45,000	Pop, R'n'B, Urban
Festival Republic	Reading & Leeds	Greenfield/Outdoor with Camping	Reading/Leeds	3 days	August	170-180,000 combined	Pop, R'n'B, Urban, Rock, Indie
	Latitude	Greenfield/Outdoor with Camping	Suffolk	4 days	July	25-35,000	Pop, Rock, Indie, Blues, Folk
Solfest	Solfest	Greenfield/Outdoor with Camping	Cumbria	4 days 3 days of music	August	10,000	Pop, Indie, Blues, Rock, Folk
The Mighty Boof	At the Playground	Outdoor no Accommodation	Cumbria	2 days	May	3,000	Pop, Indie, Rock, Dance, Folk, Electronic
	Beckfest	Local, rural public houses, no Accommodation	Cumbria	3 days	August	500	Pop, Indie, Rock

Table 4.6: Taxonomy of music festivals according to Paleo and Wijnberg (2006) model

Company	Festival(s) within the UK	Purpose	Range	Format	Institutionalisation	Innovation	Scope
CHIC Festivals	Hard Rock Hell (HRH)	For profit	Focused	Multi-venue	High	High	International
	Hammerfest	For profit	Focused	Multi-venue	High	High	International
	HRH AOR	For profit	Focused	Multi-venue	High	High	National
	HRH Prog	For profit	Focused	One-track	High	High	National
	HRH Blues	For profit	Focused	One-track	High	High	National
	Sci-fi Weekender	For profit	Focused	Multi-venue	High	High	National
LIVE Nation	Download Festival	For profit	Focused	Multi-venue	High	High	International
	Calling Festival (Previously Hard Rock Calling)	For profit	Wide	Multi-venue	High	Mainstream	National
	Wireless	For profit	Wide	Multi-venue	High	Mainstream	National
Festival Republic	Reading & Leeds	For profit	Wide	Multi-venue	High	Mainstream	National
	Latitude	For profit	Wide	Multi-venue	High	High	National
Solfest	Solfest	Not-for-profit	Wide	Multi-venue	Low	High	Regional
The Mighty Boof	At the Playground	Not-for-profit	Wide	One-track	Low	Mainstream	Local
	Beckfest	Not-for-profit	Wide	One-track	Low	High	Local

Following transcription, the interviews were subjected to thematic, open and predetermined coding, including emerging and axial coding and content analysis. This form of data analysis consists of the identification of relevant themes; coding data using conceptual labels that are then grouped into categories to help describe phenomenon (Elo & Kyngas, 2007; Kozinets et al., 2010). As researchers are required to be completely immersed and familiar with data to fully appreciate and analyse information (Polit & Beck, 2004), the transcriptions were read whilst listening to the interviews so that colour codes could be applied and memos noted (Stevenson et al., 2008). As per inductive content analysis, transcriptions were read and reflected upon as many times as necessary (Burnard, 1991; Polit & Beck, 2004), whilst using both predetermined and emerging codes, creating numerous headings to aid interpretation, analysis and organisation of findings (Hsieh & Shannon, 2005). The categories created stemmed from both existing literature and directly from respondents – also known as 'in vivo' codes (Glaser, 1978; Creswell, 2009; 186). Axial coding identified connections between various categories and subcategories to demonstrate how festival design and management were related to festival-goer experience, attributes and values. At this stage of the research, no specific qualitative data analysis software was used and the researcher conducted coding by hand (see Appendix 3 for example of summary coding and analysis).

Some of the preliminary results from the phase I semi-structured interviews with festival organisers were incorporated into the design of the online survey used in Phase II (discussed further in Chapter Five).

4.8.2 Phase II - Online survey for festival-goers

Phase II involved the collection of quantitative data via an online survey disseminated to festival-goers. As discussed above, an online survey was used to collect data from a large sample size in order to strengthen the validity and reliability of the research; quantitative methods are a more useful and practical data type to use when making generalisations of a population as a larger sample size can be used (Kelley et al., 2003). Given one objective of the research being to identify the socio-demographic and psychographic characteristics of festival-goers, the reliability of the research can be increased by incorporating quantitative research.

Surveys can be administered in various ways and, whilst in-person or face-to-face surveys can provide opportunities to answer questions and clarify information, the practical nature of administering a paper or electronic survey in person at a music festival would be challenging owing to a variety of factors including: (i) the potential intoxication of festival-goers, (ii) security, privacy and storage of data collected, (iii) bias resulting

from high spirits / emotions; (iv) impractical timing / duration that may also (v) interrupt the festival-goer' experience, causing bias; and (vi) the festival-goer's experience would not have yet been completed or reflected upon and, thus, the survey would provide only a limited albeit 'extreme / emotional' evaluation.

Hence, in order to avoid the practical limitations outlined above of conducting a survey on-site at a festival, the use of an online survey was the preferred approach in this study. This would enable festival-goers to complete the survey in their own time, in the comfort of their own environment and without any pressure or bias from the researcher's presence (Whiting, 2008). At the same time, as mentioned in Chapter Three, whilst many authors discuss the importance of collecting data during the lived experience (Jackson, 2014; O'Neil et al., 1998), according to consumer behaviour research, purchase decisions are often based upon the recalled, evaluated experience (Gardial et al., 1994; Larsen, 2007). Therefore, the online survey was timed to be live from September-October 2014; that is, at the end of the typical UK music festival season. This was to allow for a suitable period of time to have passed following festival attendance so that festival-goers will have been able to reflect and evaluate their experience with minimal emotional bias (or 'post-festival blues'), yet without forgetting too much of their experience.

4.8.2.1 Survey design and pilot study

The questionnaire was designed based upon the preliminary findings from the Phase I research as well on themes and issues emerging from a review of extant literature. Questions were divided into three categories: socio-demographic information, psychographic information, and evaluations of the festival experience. The purpose of and justification for each question can be seen in Appendix 4; however, examples of each category are provided below.

Prior to disseminating the online survey, a pilot study was conducted to test the usability, functionality and clarity of the survey design (see Appendix 5 for the original survey, Appendix 6 for the pilot study feedback and Appendix 7 for the final survey). The feedback from the pilot study enabled the researcher to improve the clarity of the questions, thus reducing the potential for invalid responses owing to confusing or misleading questions. The pilot study also enabled the researcher to alter the design of the survey to improve usability and functionality, ensuring that the survey was user-friendly, and accessible via mobile phones and handheld devices as well as PCs and Macs. Finally, the structure and format of the survey was also updated to maximise the full completion of the survey, thereby reducing the likelihood of respondents dropping

out owing to the length of the survey. The following steps were undertaken to pilot the survey:

1. *Develop questions*
   a. The first draft of the questionnaire design was sent to four academic colleagues and supervisors.
2. *Develop survey design and questions*
   a. The second draft of the questionnaire was sent to five close friends of the researcher who frequently attend music festivals. They fed back on both the design of the questions, and the functionality and usability of the online survey, testing different responses (clicking different buttons).
   b. The third draft of the questionnaire was finally tested by fifteen friends online, who have previously attended music festivals.

(See Appendix 7 for final survey).

4.8.2.2 Distribution of survey

The online survey was disseminated via social media platforms (see Table 4.7) owing to the ease of access, flexibility and appropriate, relevant channels to target festival-goers provided by these platforms. It would have been both challenging and impractical to disseminate the online survey via email owing to the limited access to potential respondents. Consequently, a cluster, snowball sampling technique using social media was employed, in which participants were asked to share the survey with their peers on their own social media platforms. This distribution method ensured wider access to potential respondents beyond the researcher's immediate social circle and increased the potential to collect data across a diverse population. This technique proved successful in achieving a large sample size, with a total 792 respondents. However, only 586 surveys were fully completed. 206 survey responses were partially complete. This may be explained by survey fatigue (Porter, Whitcomb & Weitzer, 2004) where respondents become tired of answering the questions, and begin to disengage, selecting 'straight line' responses (the same answers down a column), or give up on the survey all together. Thus, the quality of the responses must be considered. Therefore, as recommended by Osborne (2013), in order to improve the quality and integrity of the research, the 206 survey responses with incomplete data (item nonresponse) were removed from the sample, and the remaining 586 fully completed surveys made up the final sample used for this study.

Using this method of research, a number of limitations became apparent. For example, many of the respondents who completed the survey were from the North West of England, reflecting the researcher's own geographic social circle (42.5% of total completed respondents). Similarly, the survey was shared by the Download Festival organiser on one of the festival's online message boards and, as a consequence, a significant proportion of respondents had attended Download Festival, reflected in a dominant preference for rock and metal music (37.2% of respondents had attended Download Festival; 35.7% selected metal music whilst 75.8% selected rock music as a preferred music genre).

Table 4.7: Online Survey dissemination

Online Platform	Activity
Twitter	Tweeted by the researcher on 15 separate occasions. Mentioned in a tweet by The Festival Guide and retweeted by 32 accounts on 42 occasions.
Facebook	Posted as a status on 7 separate occasions on the researchers account. Posted as an individual status by 6 other people. Shared by 21 further individuals on 32 occasions.
Download Fan Forum	Posted by moderator on 15th October 2015.
E-Festivals Forum (Glastonbury page)	Posted by researcher on 18th October 2015.
University of Central Lancashire AULookout (weekly email to all staff and students)	Emailed on 20th October 2015.
Latitude Forum	Posted by moderator on 6th November.
Bearded Theory Forum	Posted by researcher on 11th November.

4.8.2.3 Question design and coding

The online survey was created using survey monkey (surveymonkey.com), which allowed for a range of question design types to be used. These included the following;

Numerical/importance rating/continuous scales

A Likert scale of 1 to 5 was used to limit the amount of available responses. During data analysis, each statement was designated as a separate variable.
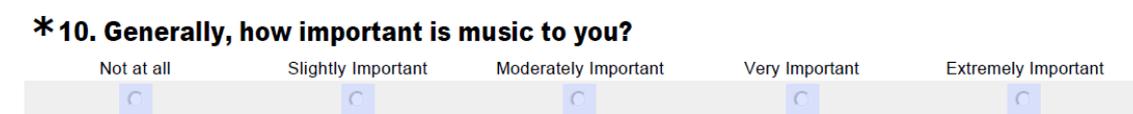
Multiple-choice and categorical skills

This required respondents to choose only one response from a range of options. For the data analysis only one variable was necessary.

＊27. Who do you USUALLY go to UK Music Festivals with?

- ○ Alone
- ○ With family (adults)
- ○ With family and friends (adults)
- ○ With partner/significant other
- ○ With friends (adults)
- ○ Family or friends with children

Check lists

This design of question allowed respondents to choose up to 3 responses from a range of options. Therefore, each option was assigned a variable in the data analysis.

7. Why do you usually go to music festivals in the UK? (Please choose UP TO THREE that most apply to you)

- ☐ Community feel
- ☐ Favourite band/artist is performing
- ☐ Reputation of the festival
- ☐ Sense of belonging
- ☐ To get drunk and/or take drugs
- ☐ Atmosphere
- ☐ General socialization
- ☐ Cultural exploration
- ☐ Past experience's
- ☐ Family and/or friends
- ☐ Escape from usual daily life
- ☐ Work
- ☐ I like the music genre
- ☐ Novelty/excitement/thrills
- ☐ Rite of Passage
- ☐ I like the line-up
- ☐ Curiosity
- ☐ Price/Value
- ☐ Other (please specify)

Open questions

Open questions encourage respondents to provide their own thoughts and can lead to unexpected responses. However, open questions can be difficult to analyse and may be time-consuming in this process whilst also increasing the length of time it takes for respondents to complete the survey. For this reason, there was only one open question which was to determine the reasons to which festival-goers may or may not attend another music festival in the future. During the data analysis, the responses to this question were categorised and coded as new variables.

Noncommittal responses

Some questions in the survey included a 'not sure' or 'prefer not to say' option. Whilst some believe that including these types of responses in a survey may result in respondents selecting these out of laziness (DeVaus, 2002), these were only included

for three questions and were included as the last option available (see Appendix 7). Primarily, they were included to allow for respondents to provide an honest response in those cases where they may not have an opinion; without these options, unreliable or false responses might be provided

4.8.2.4 Data entry and analysis

As the survey was designed and distributed through the online survey platform 'Survey Monkey', the results were downloaded as a CSV file that was imported directly into the statistical analysis software SPSS (Statistical Package for Social Scientists). This facilitated both basic and advanced data analysis, including descriptive statistics, correlations between variables and linear analysis.

The data was first subjected to coding variables before being 'cleaned', where incomplete survey responses were removed from the dataset. Once the dataset had been checked for any further anomalies, the data was then analysed using the following descriptive statistical tests: means, standard deviations, range of scores, frequencies and significance.

The use of social media for administering the survey not only reached a wider audience compared to other dissemination methods, but also proved to be a faster approach generating instant responses. However, this method limits the depth and richness of information that can be gathered, whilst also narrowing respondents to the internet population. This method was also constrained to only collecting information from the evaluated experience. As previously mentioned, whilst the evaluated experience is preferred in relation to consumer behaviour which is primarily based on recalled information following the experience rather than the lived experience, using an online survey may improve reliability and avoid false or biased responses during the festival experience itself. However, using quantitative data on the evaluated experience may not provide a full picture. Surveys can be regarded as a means of collecting 'weak' data inasmuch as respondents may not be able to accurately report their attitudes and beliefs in such a structured process, thus providing only surface opinions (Bertrand & Mullainathan, 2007). At the same time, it has been previously discussed that individuals who consume similar experiences may evaluate these in different ways (Pine & Gilmore, 1999; Ziakas & Boukas, 2014). Owing to the highly personal and subjective nature of experiences, they may only be comprehended by exploring these perspectives from the individuals involved within the settings from which these experiences take place (Jennings, 2006). For this reason, collecting research during the lived experience also provides a critical insight into the value of the festival-goers experience and, as such, is

also included in this research. Phase III, therefore, involved face-to-face, semi-structured interviews on site with festival-goers to collect richer data to support the results from Phases I and II, and to explore more deeply what festival-goers value in their UK music festival experiences.

4.8.3 Phase III - On-site, semi-structured interviews with festival-goers

Whilst some prefer quantitative research methods to develop models based on large amounts of data, others such as Stewart, Smith and Nicholson (2003: 214) argue that qualitative methods should also be utilised '…to tease out some of the more subterranean beliefs and motivations'. Therefore, the final phase of this research comprised on-site, face-to-face, semi-structured interviews with festival-goers. With both an explanatory and exploratory focus, the festival-goer interviews were conducted in order to support and build upon the research at Phases I and II, and to allow the researcher to delve deeper into the perspective of festival-goers. Conducting the interviews on-site at the music festivals allowed for conversations to flow, building up a connection between the interviewee and interviewer and allowing for probing for more information and further clarification in the exploration of the festival-goer experience. This qualitative data collection technique sought to explain some of the results emerging from Phases I and II and also to examine the 'lived' experience, rather than focusing only on the 'evaluated' experience.

The interview questions for this phase of the study were developed following the preliminary results from both Phase I and Phase II. The questions were divided into two sections, collecting socio-demographic information about the festival-goer along with their evaluations and opinions regarding their experience at UK music festivals (see Appendix 8 for interview guide). This information was collected to support and explain the quality and value of the UK music festival experience. Similar to the interviews at Phase I, questions were asked in order as per the interview guide whilst allowing for further questions to be added to probe further or clarify any responses.

All interviews were audio recorded with permission from participants, transcribed verbatim and thematically coded and analysed (see Chapter 5 for results). The interviews lasted between 4-60 minutes (averaging 15 minutes) and included 1-5 participants per interview, conducted on-site at three UK music festivals during 2015. Access and permission to attend the music festivals to interview festival-goers on-site was provided by the festival organisers that were included at Phase I of the study. The three festivals attended were:

- HRH (Hard Rock Hell) United, held 12th -15th March 2015 at Haven Hafan y Mor Holiday Park, Pwllheli, Gwynedd in Wales.
- Download Festival, held 12th- 14th June 2015 at Donnington Park, Donnington, Derbyshire in England.
- Leeds Festival, held 28th-30th August 2015 at Bramham Park, Leeds in England.

These festivals were selected through convenience sampling and accessibility as the festival organisers interviewed during Phase I of this research subsequently offered to help support the researcher by providing tickets and permission to undertake the research on-site at their festival. These festivals predominantly attract those with preferences towards rock or metal music, hence limiting the scope of the research. However, attendance at additional festivals was not financially viable. Nevertheless, many of the festival-goers participating in the interviews on-site had previously attended a variety of other festivals which were acknowledged and utilised in the data analysis stage.

A total of 43 interviews with 124 participants were conducted across the three festivals. These are listed in the Table 4.8. Both random and convenience sampling was used as the researcher approached festival-goers without any structured method other than seeking out those that were considered to be more likely or willing to participate. This included approaching festival-goers while they were relaxing away from any of the main stages. This also ensured a better recording of the interview.

Table 4.8: Phase III Interviews

	Interview Number	Participants in interview	Duration
HRH United	H1	3	01:02:32
	H2	3	00:04:37
	H3	1	00:04:28
	H4	3	00:09:45
	H5	2	00:10:37
	H6	1	00:14:49
	H7	4	00:07:08
	H8	3	00:26:18
	H9	3	00:14:12
	H10	3	00:20:17
Download	D1	4	00:31:27
	D2	2	00:44:21
	D3	4	00:43:23
	D4	3	00:23:06
	D5	2	00:10:36
	D6	3	00:06:44
	D7	5	00:25:44
	D8	2	00:27:34
	D9	5	00:35:53
	D10	2	00:07:23
	D11	2	00:18:25
	D12	5	00:19:27
	D13	2	00:08:17
	D14	3	00:10:26
	D15	1	00:34:30
Leeds	L1	2	00:06:43
	L2	2	00:10:18
	L3	5	00:10:00
	L4	2	00:08:27
	L5	2	00:07:12
	L6	3	00:09:35
	L7	1	00:10:02
	L8	4	00:19:29
	L9	4	00:11:48
	L10	3	00:10:55
	L11	4	00:08:25
	L12	5	00:11:28
	L13	2	00:11:06
	L14	2	00:05:35
	L15	3	00:10:29
	L16	3	00:10:11
	L17	4	00:18:04
	L18	2	00:09:59

For the interviews at HRH United, the socio-demographic question categories had been previously printed on paper for the interviewee to complete in order to respect the comfort of potential interviewees; it is documented that some respondents may feel awkward or uncomfortable verbally answering questions regarding annual income, gender and other personal questions (Locke & Gilbert, 1995). However, it became apparent that this was not practical owing to the weather and potential issues with privacy and storage. Therefore, it was decided that, at the other festivals, socio-demographic questions would

be posed verbally and recorded. Anonymity and confidentiality remained as no personal details that could be associated directly to the participants were included in the interview.

The interviews were transcribed verbatim and were then coded and analysed using the same process and methods as at Phase I. This included pre-determined and emerging thematic and axial codes, identifying relevant themes to support and explain what festival-goer's value in their experience. The transcriptions were read whilst listening to the audio recordings to cross check for errors, and were examined as many times as necessary to clarify coding and support analysis as recommended by Gibbs (2007). The codes and categories used were mainly based upon the preliminary findings from Phase I and II; however, additional 'in vivo' codes were also created. Axial codes were used to identify connections between festival-goers and the value of their experience. This data was imported into the qualitative data analysis software 'NVIVO'. A transcription of an on-site interview with festival-goers is included in the appendices (Appendix 9) along with the coding and thematic analysis used.

4.9 ETHICAL CONSIDERATIONS

Ethical considerations were taken into account prior to any data collection. During the process of undertaking this thesis, the researcher was required to apply for ethical approval of the research project. The first phase of research received ethical approval on 10th October 2013 (see Appendix 10). Before undertaking the festival organiser interviews, the respondents received an information sheet (Appendix 11) and consent form (Appendix 12) and were informed of the background to the research, the research aims and objectives, and how their data would be collected, stored and used. Upon signing the consent form, they confirmed their agreement to the use of their interview data (see declaration forms, Appendix 13). The interviews were recorded on both a dictaphone and the researcher's iPhone in case of any recording failures (Creswell, 2009), with additional notes taken during the process. All data was stored securely in accordance with the ethical requirements listed in Appendix 10.

Phases II and III gained ethical approval on 1st September 2014 (see Appendix 14). For Phase II, the first page of the online survey detailed the aims and guidelines of the research and declared how the data would be used and stored (see Appendix 7). Rubin (2000) discusses the issues of privacy in utilising online surveys; however, participants were not required to leave any information that would directly identify them and, as such, anonymity and confidentiality were assured. Contact details of the researcher were included at the end of the survey in case anyone wished to contact the researcher about the project. Respondents were notified that by continuing onto the next page of the

survey and filling in the questions they were consenting for their information to be used; at the same time, they were also notified that they could exit the survey without completing if they so wished.

As Phase III interviews were conducted on-site, the practicalities of using information sheets and consent forms would be challenging. Therefore, the participants were verbally informed of the aims of the research, how their data would be used and stored and were alerted to the ability to stop the interview at any time if they did not wish to continue. Confidentiality and anonymity was assured as no personal contact information or names were collected during this phase of the research.

4.10 VERIFICATION OF RESEARCH

Qualitative and quantitative research are verified in different ways. The use of multiple, mixed methods strengthens the reliability of the research results, validating findings (Creswell, 2009). Nevertheless, it is important to note how this research is verified to demonstrate the validity, reliability and generalisability of the results. In relation to the qualitative aspects of the research, as there was only one researcher in this project reliability was consistent as there was no need to cross check codes with other researchers and, as such, the codes used were clearly defined with consistent interpretation of meanings as recommended by Gibbs (2007). The validity of this project is strengthened by the triangulation of festival organiser and festival-goer perspectives using multiple research methods. Peer debriefing was an additional strategy as the researcher was able to spend prolonged time in the field attending three separate music festivals for Phase III of the research (Creswell, 2009).

According to Creswell (2009), demonstrating the validity of a survey involves examining content validity, predictive or concurrent validity and construct validity. In this case, content validity was checked during the pilot study process, resulting in rewording and explaining some of the research questions, whilst construct validity involved establishing how items were used to measure the attribute values of the festival goer experience. During statistical analysis, a Kaiser-Meyer-Olkin (KMO) test of sampling adequacy, and Barlett's test of sphericity were used to confirm reliability of the scale and validity of the analysis. Yin (1994) also identifies how internal and external validity should be considered. The researcher identified the responses from festival organisers and festival-goers, considering their backgrounds, such as previous employment, experience and industry such as music festival attendance frequencies and durations along with socio-demographic attributes such as age and gender. Regarding external validity, as previously mentioned, owing to the limitations of generalising qualitative research, Phase

II quantitative research is used to strengthen the validity of the research from a larger sample to the population whilst Phase III supported and triangulated previous results. The only constant music genre through the three phases are rock and (to a lesser extent) metal. This means the findings are ecologically valid in the rock genre, potentially so in metal, and tentatively in the others.

4.11 LIMITATIONS OF RESEARCH DESIGN

The limitations of this research have been noted throughout this chapter and are summarised below. First, there are limitations associated with the adoption of mixed method research owing to the use of specific terminology. This thesis adopts a contextual approach, selecting the most appropriate terms to define the research undertaken at each stage. The use of mixed method research also results in some practical issues in expense, time and training. However, the researcher undertook additional training and development to better understand the methodological issues. The selected data collection methods also have general limitations. Interviews are criticised for the various biases that are intrinsic with collecting data face to face, including individual motivations, social norms, and the ability to articulate and interpret meanings. Online surveys lack personalisation and are limited to the standardised format of collecting surface opinions, unable to clarify or delve deeper into respondent's responses. Using an online method also limits the sample to the internet population, which may inadvertently bias the research due to the socio-demographic and psychographic characteristics of the online population, although it has been acknowledged that the majority of the UK population has internet access.

Second, in the context of this research, there are various limitations reflecting the sample of data collected. The festival organisers used at Phase I of the research assisted in the dissemination of the online survey at Phase II and supported the data collection at Phase III. This influenced the composition of the sample of respondents in the online survey, with a higher percentage of the sample having attended certain festivals, also potentially influencing the preferred music genres within the sample. Similarly, the researcher's background and sharing of the survey on her social media platforms within her own social circle also had an influence on the geographic composition of the sample. It could also be suggested that the researcher's shared music interest amongst friends may also have contributed to the higher percentage of rock and metal as the preferred music genre. However, this cannot be confirmed whilst, owing to the size of the sample, may not be the case. Finally, Phase III of the research was limited to three music festivals, all of which are more associated with rock and metal music, thereby limiting the potential to cross-analyse data across different types of music festivals. Whilst the festival-goers

interviewed at this stage of the research may have attended other festivals, many tended to visit festivals of a similar music genre.

4.12 CHAPTER SUMMARY

This chapter has reviewed research paradigms, identifying pragmatism as the adopted research paradigm and observing the benefits and limitations in relation to the aims of this thesis. The use of a mixed method approach has been discussed and justified in relation to the research aim in providing an exploratory analysis of the festival-goer and the quality of their experience at UK music festivals. The multi-level, sequential, explanatory and exploratory research design incorporates qualitative individual and group interviews and a quantitative based online survey to collect data from both festival organisers and festival goers. In doing so, this allows for the research objectives to be achieved. The research methods were also scrutinised before justifying their role in this research, detailing how the research was undertaken. The following chapter presents and analyses the three phases of research, producing an experience value model for practical application by festival organisers.

Chapter 5

The Festival-Goer and the Value of their Experience at UK Music Festivals

5.0 INTRODUCTION

The purpose of this thesis is, as outlined in Chapter One, to provide an exploratory analysis of the festival-goer and their experience at UK Music Festivals. As discussed in earlier chapters, few if any attempts have been made to explore critically festival-goers; that is, who they are and what they want in their experience. This chapter aims to address this notable gap in the literature by identifying the socio-demographic and psychographic characteristics of UK music festival-goers and determining what they value in their UK music festival experience. Adopting a mixed-method approach as explained in the preceding chapter, this chapter incorporates the perspectives of both festival-organisers and festival-goers to provide a comprehensive and critically robust evaluation. The findings from this research are used to explore the extent to which socio-demographic and psychographic characteristics determine the importance of experience attributes. In so doing, this will contribute to the development of a conceptual model that may, in addition, be of practical use to festival organisers. The aim of this model is to identify the value of experience attributes in relation to festival-goer's socio-demographic and psychographic characteristics.

Thus, the research conducted for this thesis sets out to conceptualise festival-goers at UK music festivals based on determining the value of the entire (that is, pre-, during and post-) event experience. This forms the basis of a festival-goer experience value model which identifies key attributes that are most valued by festival-goers, classified by socio-demographic and psychographic characteristics. In turn, this model may facilitate festival organisers in directing their service quality efforts more specifically towards their festival-goers, based on the importance and value of experience attributes. Putting it another way, this research aims to bridge the gap between festival organisers and festival-goers through a critical investigation of the festival-goer and the value of their experience.

The findings presented in this chapter are divided into five parts (see Figure 5.1) to respond to each research objective. The first part of this chapter sets the scene by establishing the festival organisers' perspective of who their festival goers are (Research Objective 1), what they value in the UK festival experience (Research Objective 2) and how they currently manage the festival experience. Parts Two through to Four collate

the data generated from the research festival-goers themselves to respond to the first three research objectives of this thesis, as follows: Part Two (Research Objective 1) identifies who the festival-goer is, that is, their socio-demographic and psychographic characteristics; Part Three (Research Objective 2) identifies what the festival-goer values in their UK music festival experience; and Part Four (Research Objective 3) establishes the extent to which festival-goers' characteristics determine the value of experience attributes. Finally, Part Five (Research Objective 4) concludes the chapter with the development of a final proposed model presenting an overview of the key findings of this thesis.

Figure 5.1: Chapter Structure
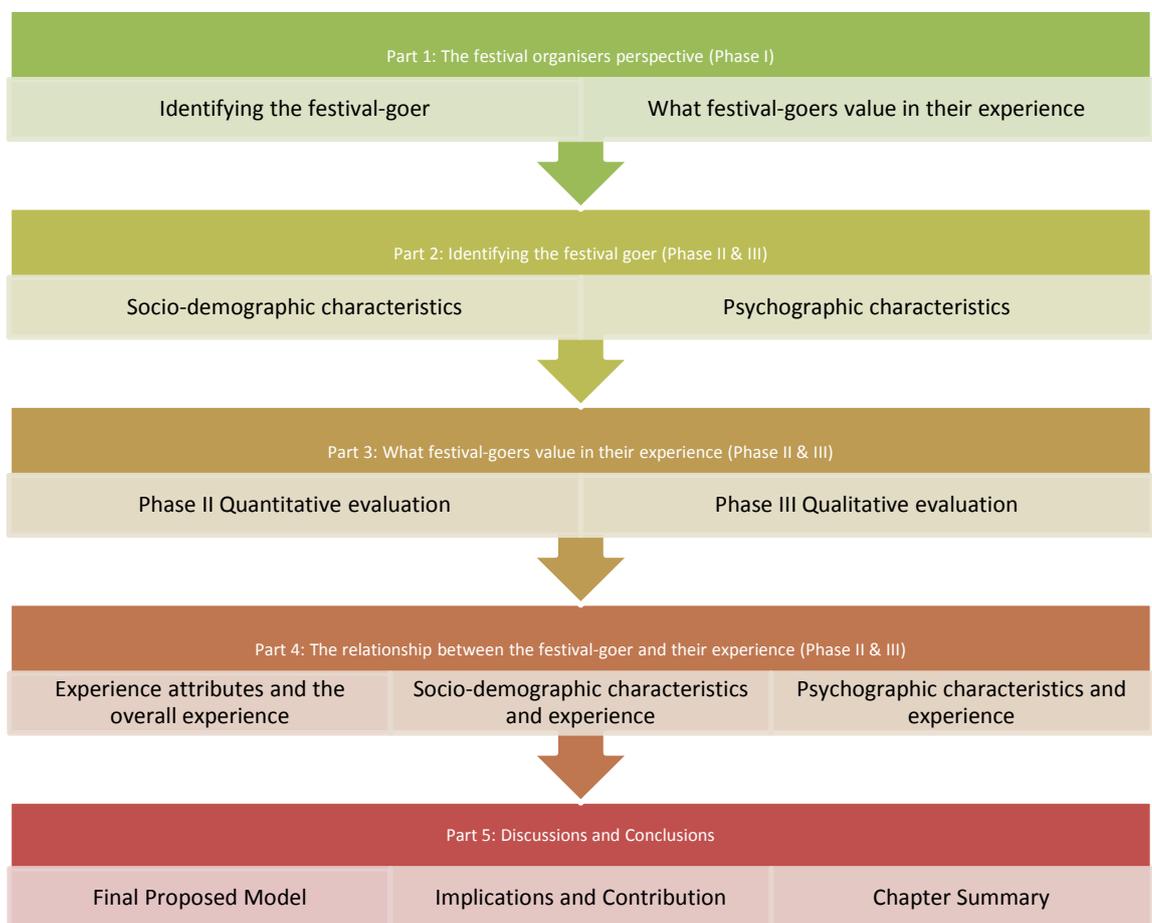
Thus, the following section focuses on establishing the festival organisers perspective on who their festival-goers are, what they want and value in their experience, and how this is currently managed.

PART 1: The Festival Organisers' Perspective

5.1 INTRODUCTION TO THE PHASE I RESEARCH

As explained in the previous chapter, the first phase of research focuses on investigating the festival organisers' perspective, specifically exploring who their festival-goers are and what they value in their festival experience. Interviewing festival organisers as experts in their field provides a management perspective that can potentially reveal more insight into the relationship between consumer attitudes and behaviour. Whilst this thesis aims to establish what festival-goers value in their UK music festival experience, by also investigating the festival organisers' perceptions establishes the current industry knowledge in practice. Furthermore, it encourages a more robust and critical framework for the analysis within the research. That is, as previously mentioned, festival-goers may not be able to communicate accurately what is important to them in their experience owing to the existence of social norms and pressures, as well as individual and diverse expectations and interpretations of that experience. Thus, given the potentially subjective and diverse nature of festival-goers perceptions, interviewing festival organisers may facilitate a more objective overview of the festival-goer population. At the same time, festival organisers may be in a position to evaluate what impact their festival has on their consumers as they may access consumer behaviour reports, market research and financial reviews. Hence, the inclusion of festival organisers' perceptions in Phase I will strengthen the research and contribute to a more critical and in-depth analysis. Although experiences are individual and subjective, a collective overview sets the scene and supports the subsequent research analysis. The examination of festival organisers perceptions of their festival-goers is an original contribution to research and, as such, there is an absence of literature to draw upon within the analysis of this phase of research.

This phase of research employs qualitative, semi-structured interviews that were conducted with seven music festival organisers from five different UK music festival companies, covering twenty-one music festivals specifically within the UK, and a combined experience of more than eighty years managing music festivals. This research was undertaken in order to identify and consider specific issues and factors that might inform the design of the second stage of the research investigating festival-goers' experiences. At the same time, this stage of research sought specifically to explore the festival organisers' view on their festival-goers and their experiences.

In order to enable a critical analysis and evaluation of the data collected at this phase, each interview began with questions that sought to establish some of the key background

information with regards to festivals before going on to explore with the festival organisers their customers at their festivals. Table 5.1 provides a list of the interview questions.

Table 5.1: Phase I Interview Guide

Interview themes	Interview Questions
Background information on the festival(s):	Size, location, duration, music genre, facilities, activities, services, history of the festival, accommodation.
Customers:	Who are the target audience and how do you market to them? How do you monitor and/or record customer satisfaction (before, during and after)? What do you think your customers want from your festival(s)? Which is most important? What do you think your customers expect from your festival(s)?
Festival:	How do you monitor your service delivery amongst your festival contractors? What do you believe you deliver in comparison to what you think your customers want and expect? Do you think your customers are satisfied? What is most important to deliver to your customers? How do you improve what you deliver and provide?

For a comparative analysis of the festivals and their characteristics included in this study, please see Table 4.5 in Chapter Four. The following section aims to respond to the first research objective in identifying who the festival-goer is.

5.1.1 Identifying the Festival-Goer

In order to determine the relationship between festival-goer characteristics and the value of their experience, it is first imperative to establish who the festival goer is. The first phase of this research seeks to establish this from the perspective of the festival organisers. This process may highlight or determine any potential correlations and assertions between who the festival goer is and what they want. By establishing who the festival-goer is, this will act as a precursor to investigating what festival organisers believe their customers wants, needs, expectations and perceptions to be. More specifically, understanding how the festival organisers perceive their customers may provide insights into the relationship between the management of the festival and the festival-goer's experience.

During the interviews, the festival-goer was discussed in various contexts by each festival organisation and can be identified by various attributes. For convenience, these attributes are categorised under Kotler's (1998) four market characteristics, namely: demographic, geographic, psychographic and behavioural (see Table 5.2). The heterogeneity of music festivals, in terms of size, location and music genre, attracts a wide variety of different festival-goers based on these characteristics. However, a number of common shared characteristics emerged from the interviews, regardless of the festival in question.

Table 5.2: Characteristics of Festival-Goers identified by Festival Organisers.

Demographic	Geographic	Psychographic	Behavioural
Age Family	Local Regional National (North/South) International	Similar mind-set/ Like-minded Engagement Community Musical Preference Importance of music	Loyalty/Return Customer Fan Partying Risk-Taking

Festival-goers' socio-demographic and geographic characteristics

In the interviews, the festival organisers primarily referred to age and location (or proximity of their home to the festival) when identifying their festival-goers. Generally, the smaller, local and regional festivals attract 'locals' and 'families' that reside in the 'catchment area' (Solfest and Mighty Boof). Solfest organiser [FO3] discussed the child-friendly nature of the festival, identifying families with younger children as a key demographic factor of those attending his festivals. Latitude similarly attracts families but also a wider age-range of festival-goer, whilst the other larger festivals attract a more diverse audience in terms of location and how far the festival-goers are willing to travel, although the mainstream, popular festivals continue to attract festival-goers generally from the northern or southern areas dependent on the location of the event. The rock and metal festivals attract an even more diverse audience, with festival-goers travelling from further afield in comparison to the mainstream festivals. This may be explained by the psychographic nature of festival-goers who are attracted by the genre of music, as is discussed further in the following section. Whilst families were not mentioned as a key characteristic of the festival-goer at the larger mainstream festivals, they were identified as a market segment at the rock and metal festivals, although these were, perhaps unsurprisingly, referred to as older families with adult children rather than younger children who typically attend the local and regional festivals with their parents.

With regards to the age of festival-goer, the interviews revealed that, again unsurprisingly, mainstream pop and rock festivals appear to attract a younger audience in comparison to rock and metal genre festivals which tend to have a slightly higher average age range. FO7 of Chic Festivals suggested that 'music defines age' and that rock and metal music fans tend to be older in comparison to the younger audience at mainstream pop and rock festivals explaining; '...there is an older element of the metal market, of course there is, it's been out for forty odd years'. The popularity of music genres within generations and decades correlates with the average age of a festival-goer. For instance, the history and popularity of rock and metal music in the 1980's may attract an older audience, born in the 1960s and 1970s, whereas newer music is more popular with younger generations born in the 1990s. The popularity and age of music and music genres may similarly explain the attendance of older families at rock and metal festivals. However, whilst the era of music may determine the age of a festival-goer, there may be other causalities that were not examined in this study as these were outside the scope of the research.

The older age of festival-goers at CHIC's rock and metal festivals could also relate to the access and availability of comfort amenities. As they organise indoor festivals with on-site accommodation, this may be more appealing to the older festival-goer as they may require or desire more comfort amenities. Certainly, FO5 of Live Nation commented on the importance of comfort amenities for older festival-goers at Calling Festival which attracts an older audience in comparison to Wireless Festival. Further research is required, however, to examine the relationship between age and the importance of comfort amenities, accommodation options and other support facilities.

Festival-goers' psychographic characteristics

The most common characteristic amongst festival-goers identified by festival organisers is the importance of music to the festival goer. Whilst Solfest organiser [FO3] referred to his customers using almost only demographic factors, the other festival organisers frequently referred to their customers using strong associations and vocabulary that implied that music or specific genres of music to be a key identifier; 'music fans', 'music lovers', 'rock fans', 'passion for music', '[festival-goers] like music', 'soft rock enthusiasts', '100% about music', 'fans', 'metal crowd'. The Mighty Boof identified two types of festival-goer at their local festival:

> we know we sell tickets to music lovers as well don't we, however we are also aware that once a certain ticket thresholds crossed, then the bandwagoners are like 'are you going there', 'I'm going', 'are you going', 'he's going, but we need a ticket', 'is your mam going', 'aye she's going' …then it is expediential, the tickets

sales… it's like that [clicked fingers]. So, we are aware that is also the case, but we do have a core of our music lovers.

They believe that the more tickets sold for their local festival, the less interested festival-goers are about the music, and the more they are attending to 'join in'. These 'bandwagoners' are also identified as seeking thrills in alcohol and drugs, with FO2 joking that they could successfully hold an event on this basis:

> …we may find, and I hope that we don't find it, but we may find that the Mighty Boof may be able to set up a fun day, in Whitehaven, with me and [FO1] headlining the stage, but a platform for two thousand people to get pissed.

Thrill seeking behaviour was identified generally by all festival organisers. However, this was not referred to in identifying festival-goers at the other festivals, or as a primary motivational factor for festival-goers. Consuming alcohol and drugs were referred to more as an attribute or entertainment feature of the festival experience.

Another common theme was the grouping of the festival goers as 'like-minded people' and sharing 'similar mindsets' (FO4; FO6; FO7). It was not established precisely as to what aspects defined a 'mindset', however, it is inferred that this may be about sharing similar world views and lifestyles by definition of music genre preference and/or stage of life or age. The 'like-mindedness' of festival-goers at a festival was also associated with the sense of community and engagement. As FO7 said:

> We haven't had one incident in seven years. That's how similar a mind-set they are. But as I said if you are marketing to a generic base of people who are rock enthusiasts is one thing. If you're actually marketing to a set mind-set who want to be part of that community and enjoy similar things and similar luxuries, that's different, that's a different thing all together. And I think it's just understanding the customers there.

He continued to discuss similar mind-sets in relation to music genre:

> We purposely went down the classic metal, classic thrash, rolled it into traditional metal at the moment, trad metal as it's called, with a few little surprises here as well. And naturally our demographic, what we managed to maintain, was similar mind-set and the community aspect of it. But it took us three years more to find the community for that. It took me longer. But it was a challenge. What we've actually ended up with is probably the most loyal metal crowd in the world.

When discussing festival goers at heavier rock and metal festivals, the value and sense of community became a prevailing theme. FO4 of Live Nation expressed the 'community feel' at their rock and metal festival, Download;

> … there is such a community feel to it, at that festival, and it's that festival specifically, [festival-goers] are happy to go and we assist a group of individuals to put together Camp Loner which is enormous, it's a couple of thousand people that are just on their own but will make friends … because they are all like-minded, they are very similar. And so that happens, whereas your Wireless fan, they are a bit more unique, they are a bit more all about themselves and they are probably, I'd suggest very few people that go to your Wireless to make friends and go on their own, certainly not to make friends and engage with others, if they are going to go its cos they really have to see that band.

FO5 of Live Nation also mentioned the tensions at Wireless, in comparison to 'rock fans [who] are more relaxed'. Similarly, FO7 of CHIC Festivals referred to the festival-goers at his rock and metal genre festivals as a 'community', distinguishing that festival-goers are either an audience or a community;

> We don't have an audience; we have a community. And it's a big, big difference. When you know who people are and they interact and engage with each other, you have a community, you have a similar mind-set that's out there...Audiences don't know each other, communities do. Communities engage, audiences don't…the audience will react to a band, a community will react to each other and the band.

Live Nation similarly expressed that their rock and metal genre festival Download has 'a community feel' and is made up of sub-communities in comparison to their other more 'mainstream' and 'youth' festivals such as Wireless, where festival-goers tend to be 'individual and more about themselves'. They also discussed the repeat custom they get at Download, and commented on higher engagement and feedback levels, coining some of their customers as 'keyboard warriors', perhaps being more critical and forthcoming in feeding back about their experiences. Nevertheless, festival organisers justified the demands of their festival-goers seeking improvements at the festival due to their repeat attendance. Both CHIC festivals and Download sell a significant amount of tickets prior to announcing headliners, with tickets going on sale twelve months in advance. It was not established precisely why the festival-goers at these festivals are more loyal; however, this could be due to the preferred genre of music, the sharing of mind-sets, sense of community or marketing and branding strategies. Further research would be required to determine this.

When discussing the high level of engagement and interaction with his customers, FO7 similarly commented that they provide honest feedback and, as a result, have higher expectations:

> I think they've grown accustomed to making decisions with us whereas they actually know what they are getting in the first place. If you've involved your closest circle of people there who are time and time coming away with you in that experience, they become so vocal to every aspect right down to the colour of the

soap. They actually become like a band. Talking about their individual riders, their individual experiences are just as important to us. What we've actually found out is in all of these cases the more we can involve them at every level of that journey, going through post, pre, present, they will tell us the truth. So, their expectation is what they've asked us to do, plus obviously what they expect from the vicinity they've been in or their accustomed to. What we do extra to that is what we call our surprises which go for the over-delivery and make it even more special, because everyone likes a surprise don't they?...

Of course, it makes [their expectations] higher, and it takes us away from complacency level to actually sit and do the same thing. If you look up a lot of things out there, I'm not saying it's every case but there are a lot of people who constantly do the same field or the same venue with the same bands changing from one festival to another every year, it's not what we're about. We want to raise the bar every year and whether that's a production issue or its down to an individual group or it's a special set or it's an intimate situation with certain people or it's just a build-up.

The higher expectations and demands of festival-goers to Download and CHIC festivals may be influenced by or reflect their repeat attendance. However, they were also described as preferring more comfort and convenience during their stay at the festival; however, this was also recognised at family friendly festivals; Latitude and Solfest. The festival organisers collectively suggested age to be the critical factor for this, stating that older festival-goers demand higher quality service and more 'home comforts' (FO3; FO6). At this stage of the research it was not known why there are higher rates of repeat attendance, whether this is associated with the quality of the festival, the music or the type of festival-goers that attend. However, a clear distinction was made between the festival-goers who attend rock and metal festivals in comparison to the other mainstream, family friendly or local festivals.

Summary of the festival-goer from festival organisers' perspective

In establishing the festival organisers perspective of who their festival goers are, a visual representation was developed to present the psychographic characteristics of festival-goers who attend mainstream and niche festivals (see Figure 5.2 below).

Figure 5.2: Mainstream vs. niche festival-goer

Mainstream Festival-Goer   Niche Festival-Goer
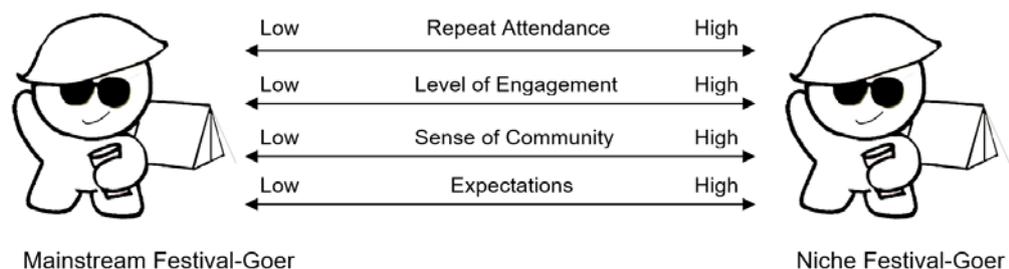
Figure 5.2 demonstrates that there is distinct contrast between niche and mainstream festival goers. Niche festival-goers can be characterised as repeat attenders with high expectations, who engage with the festival and other festival-goers, developing a festival community. Conversely, mainstream festival-goers are characterised as less loyal to the festival with lower expectations and lower levels of engagement with the festival or other festival-goers. It must be noted, however, that this research is limited to the responses of festival organisers and has not been tested on a wider scale at this point.

The festival organisers also contributed to discussions exploring and establishing what, in their view, festival-goers value in their experience. Therefore, the next section considers the festival organisers' perceptions of what is important to the festival-goer in their festival experience.

5.1.2 Examining the Festival-Goer's Experience

Whilst festival organisers expressed the importance of music as an identifier of their target market, it was also claimed that 'music is just a part of it' (FO3). As FO4 put it, '…it's not just about age, it's not just about music, but the two really do contribute quite significantly towards what happens, in terms of who goes and what they enjoy', signifying that different festival-goers want and desire different experiences. Almost all festival organisers (except Mighty Boof) emphasised the importance of the 'festival experience' and identified customers by their desire to experience and participate in the festival. When asking festival organisers to identify their target market, FO7 from Chic Festivals responded with '…anyone who wants to experience something totally different', whilst FO6 from Festival Republic referred to his customers' desire for 'a memorable experience'. This focus on experience in the festival industry reflects the theoretical developments and research surrounding the experience economy, demonstrating the importance and relevance of Pine and Gilmore's (1999) research. FO4 and FO5 of Live Nation both discussed how the customer experience has become a key focus in their festivals and events, highlighting how the organisational structure has now incorporated specific roles, including FO4's new position as 'Customer Experience Manager', which was previously titled 'Customer Service and Ticketing Manager'.

In examining the festival-goer experience further, festival organisers were asked what they believed their customers want and expected from their festivals alongside the importance of these aspects. A list of themes emerging from their responses is presented below in Table 5.3.

Table 5.3: Attributes of the festival experience

External experiential attributes	Internal experiential attributes
Festival environment and landscape such as space, layout, and design.	Community feel
Quality, variety, access and availability of food & beverage	Safe environment
Quality, variety, access and availability of services, comfort amenities and facilities	Shared/collective experience
Additional entertainment	Feel respected and valued
Alcohol and Drugs	Engagement & Communication
Queueing	Atmosphere
Quality of performance	Value for money
Sound and light quality	Fun
Schedule and festival programming	Additional extras and surprises
Branding and festival image	Different, unique and memorable
Sponsorship	Freedom and relaxing of rules
Music line-up and headliners	Authentic
Weather	
Friendliness of Staff	

In determining what festival-goers value in their UK music festival experience, during the interviews the festival organisers were asked what they believe their festival-goers want, and what they expect as two separate questions. The festival-goers' expectations of the festival, as defined by the festival organisers, constitute 'what the festival has promised' in terms of what has been advertised, as well as being informed by previous individual experiences. Hence, festival-goers' expectations can be conceptualised as:

Expectation = Festival promise (objective/external) + previous experience (subjective/internal).

With regards to festival-goers' wants, these were understood by the festival organiser respondents to be personal, subjective and individual desires, that may or may not be expected. FO6 and Live Nation also commented that collectively, festival-goers have different expectations of different festivals, but at the same festival they should share the same expectations, although they still want different things. In addition to this, FO7 acknowledged that festival-goers actually expect that, to a certain extent, things could and will go wrong during their experience, and accept this in their individual evaluations of their experience. That is, things that go wrong do not necessarily negatively impact on

the overall experience as festival-goers are prepared to accept them as an inevitable element of the festival experience.

Whilst expectations and desires were distinguished by both researcher and the festival organisers, their responses to each question were similar and often overlapped. In particular, the subjectivity of what customers want often took priority of the discussion when trying to investigate customer expectations. This created difficulty in establishing whether a customer desire was an additional expectation of the festival or an individual preference. In querying this further, it became clear that the difference between expectations and desires did not matter to the festival organiser, as they perceived these to be of equal importance in the festival-goers' overall experience. Therefore, in the following section, the analysis of what festival-goers want and expect in the festival experience is combined.

Music, Entertainment and Services

Whilst the love of music was used to identify festival-goers, it was also listed by festival organisers as a primary expectation of the festival experience. In addition to the availability and importance of music, festival organisers also mentioned sound and lighting quality, the line-up and festival scheduling as important elements of the festival-goer experience. FO3 and FO6 further discussed other forms of entertainment, such as comedy and theatre, as important to provide in addition to music.

However, the physical setting, services, facilities and comfort amenities were more frequently referred to when discussing what festival-goers want and expect from the experience. Primarily, festival organisers referred to the cleanliness of toilets, catering, the quality of facilities, car parking, the site layout, accessibility and other cosmetics as key elements of what festival-goers expect, although they did differentiate the importance of some of these elements with reference to particular types of festival-goers. Generally, all the festival organisers agreed that older customers demand better service and more 'comfort', whilst younger festival goers are less concerned with those elements. For example, FO7 believes that older festival-goers desire better access, quality and availability of comfort amenities:

> when you do get into that age level your outlook in life changes, your expectations change, and you demand better of everything…what screaming youngsters at a festival and what a fifty-year-old guy is into is two different things. They'd be quite happy to just sit, with a towel and an umbrella over them whereas the guy wants a luxury bit of accommodation with a plasma screen and heat and all the rest of it.

The demand amongst festival-goers for more in terms of comfort amenities may reflect their physical aging and ailments; it may, however, simply be their expectations. That is, with age comes experience and, inevitably, older festival-goers may simply expect more in terms of the physical facilities and services. Conversely, younger festival-goers may have lower expectations based on less previous experience, although this could also relate to younger festival-goers' perceptions of festivals as a 'rite of passage' where they expect to 'rough it' as part of a true or authentic experience, as discussed by Stone (2009). Whatever the case, services are recognised as being an influence on the overall experience, but the importance of such services varies amongst festival-goers.

Added Value, Image and Ethics

A number of other external experiential factors were discussed by festival organisers in the course of the interviews. Significantly, it became apparent that some of these attributes were neither expectations nor conscious desires on the part of the festival-goer but nevertheless added value to the experience, thereby increasing customer satisfaction: 'Everyone loves a surprise', 'to satisfy is to meet their expectations and then go one step further', 'it's the little things that make a difference' were amongst the comments made the respondents. Specifically, FO7 suggested that it is the 'intangibles' make the experience more special and add to its quality, yet these are not always expected by festival-goers. Hence, such surprises add value to the experience. In contrast, both Live Nation and Festival Republic suggested that festival-goers expect the unexpected. That is, they expect surprises and that the festival will improve year on year, thereby putting the onus on festival organisers to continually make unexpected additions to the festival experience.

The image of the festival was also discussed by festival organisers. FO3, for example, said that his festival-goers expect to be treated with respect as individuals and not bombarded with sponsorship or other advertisements that would contradict the ethics and 'roots' of Solfest. FO5 similarly commented on the role of sponsorship effecting the festival-goer's experience:

> …brands being at festivals, for Wireless the kids would be like it's all about making life bigger and better almost like that's what Wireless is for them, stuff they see on the high street almost, but bigger and better in Wireless, whereas with Hard Rock [Calling] we don't really care if there is brands there as long as they're not in our face and its adding to the experience… whilst it must be in line with the brand at Download.

Festival organisers were clear in acknowledging the influence of the festival's image and reputation on the festival goer and their experience. FO3 also expressed the importance of experience as being integral to the authenticity of music festivals, and that music

played a small part in the greater scheme of things. Furthermore, he highlighted that the experience should always be different and unique and responded negatively to 'mainstream, common music festivals', implying that there is an absence of authenticity in both the music festival and the festival-goer:

> The type of people who are into this whole festival thing as a lifestyle choice or as a fashion choice rather are the type of people that will be looking for the next big thing in a few years' time. And it won't be festivals.

The level of trust and faith in the festival was also referred to, in that festival-goers only buy a ticket if they believe they will get what they want or expect. This included value for money being a key aspect to customer expectations, with respondents highlighting that where the ticket cost was not perceived to be value for money then customers would complain. Furthermore, expectations were recognised as being higher amongst repeat customers, who tend to expect things to be better than previously. More generally, the festival experience was described by organisers as customers expecting the music but paying for more than this; that is, they not only pay for tangible facilities (including the music) but also the opportunity to create memorable experiences. These memorable experiences are not necessarily created directly by the festival (organiser) but by the provision of a space in which festival-goers are able to construct these experiences with friends, family and like-minded people. In other words, the importance of the festival experience lies not only in the tangible elements of the festival but also in the opportunity to co-create the experience with other festival-goers. Thus, co-creation is clearly identified as a critical component of, and adds value to, the festival experience, as suggested in Chapter Three by Lundberg et al. (2017), Rihova et al. (2013) and others.

Engagement

The engagement of festival-goers was referred to in relation to communicating with the festival and other festival-goers, whether face-to-face or online through social media interaction and online forums. FO6 described the importance of this as:

> a sense of collective experience, it's a sense of being there at that time, which...can't be reproduced, it's an instant in time that can't be used, it can't be recorded, the feeling I'd call it.

The conversations held, spending time with friends and meeting new people were all perceived by festival organisers as important attributes of the festival-goer experience, specifically the value of these occurrences. Live Nation, for example, referred to the sense of community and belonging as an important element of the Download festival experience; they had found that their festival-goers valued the ability to engage with both the festival and with other festival-goers. This was not only acknowledged during the

festival, but also by interacting and getting involved all year round through online social media platforms and their fan forum. FO7 similarly declared that his festival-goers had a stronger relationship with the festival and the festival community owing to the level of engagement that was offered, supported and maintained through the festival.

Summary of the festival organiser perceptions of the festival experience

Overall, whilst the festival organisers participating in this research noted a variety of important experience attributes at their festivals, they believed that many of these attributes were, for festival-goers, subconscious. That is, they suggested that the festival-goer was not necessarily fully aware that they were important to their experience: 'they expect a lot of things they don't necessarily realise are being expected, [but] they would realise they weren't there if they weren't there' (FO6). This included physical elements such as security, lighting and sound as well as atmosphere, being respected and feeling safe and secure. Figure 5.3 summarises the conscious / subconscious elements of the festival-goer experience.

Figure 5.3: Festival-goers' awareness of experience attributes
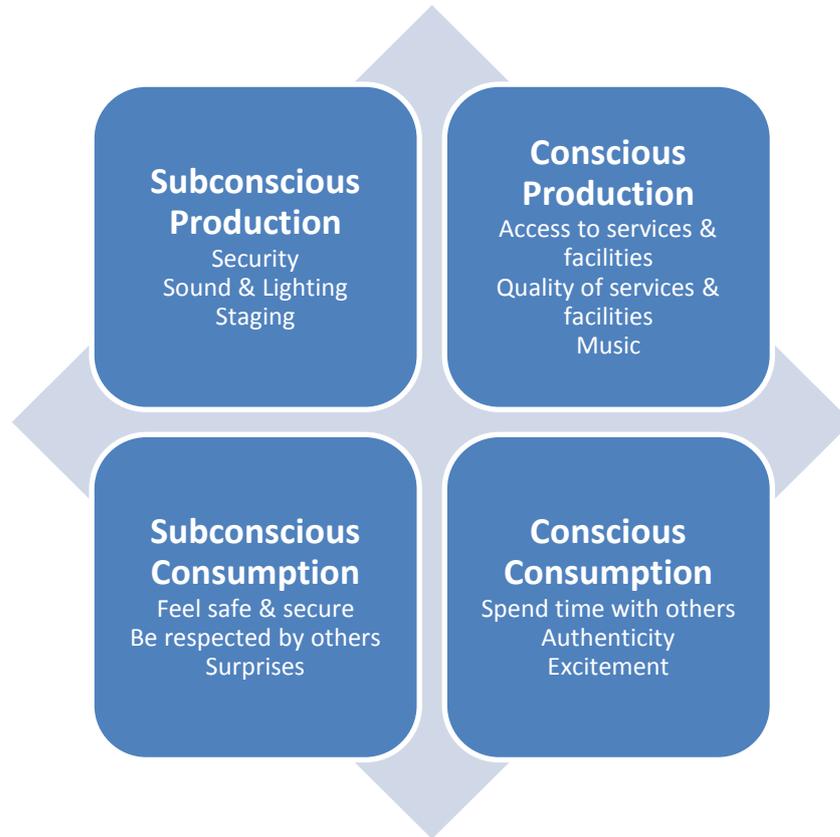
Whilst not all experience attributes that the festival organisers discussed were analysed in this regard, this figure provides some indication of what festival organisers believed their festival-goers were and were not as aware of in relation to what they feel may be important to their experience.

In summary, festival organisers believed that, regardless of the individual value of particular experience attributes, it is the combination of multiple and various externally produced or internally consumed attributes that is more important to the overall festival experience. In other words, the value of the festival experience should be viewed holistically, embracing tangible / intangible and conscious / subconscious elements. Nevertheless, it should be acknowledged that festival organisers, such as those participating in this research, may not be able to identify fully what festival-goers value, not only because they may have difficulty in maintaining an objective perspective, but also potentially because other constraints may restrain them from being honest or open in discussing such issues.

5.1.3: Summary of Phase I research

Inevitably, perhaps, this stage of the research provides only a limited 'snapshot' view of the festival-goers' experience, based as it is on the expressed perceptions of the festival

organisers. Nevertheless, the data generated by way of qualitative interviews with current and popular music festival industry professionals provide clear evidence that psychographic and socio-demographic factors may impact on festival-goers' service expectations and overall experiences. More specifically, even at this stage of the research it has become apparent that festival goers at niche festivals (focusing on specific genres) tend to engage at a higher level than those that attend more mainstream festivals. Thus, this first stage of research has provided a platform upon which the second and third phase of research can now be built upon in order to allow for a deeper investigation and analysis of the festival goer and their experience. This concludes Part One of this Chapter, and the Phase I research. Part two now follows, identifying and analysing who the festival-goer 'is' from the data generated during Phase II and III of the research.

PART 2: Identifying the Festival-Goer

5.2: PHASE II & III RESEARCH: THE FESTIVAL-GOER'S PERSPECTIVE

Following on from and building upon the outcomes of the first phase of research with festival organisers, the second phase of research consisted of the collection of quantitative data from festival-goers by way of an online survey. The survey questions were based upon key themes and issues both identified in literature and from the findings from the research at Phase I, and aimed to identify the socio-demographic and psychographic characteristics of festival-goers, and the value and importance of particular attributes they attach to the festival experience (a copy of the survey is provided in Appendix 7). However, owing to the limitations of online surveys and quantitative data in developing a deeper understanding of experiences as discussed in the preceding methodology chapter, face-to-face, on site interviews were conducted with festival-goers during the subsequent third phase of the research in order to establish, confirm and enhance the quantitative results. The following sections, then, drawing on the outcomes of both Phase II and III, respond to the first research objective of this thesis, that is, to identify who the festival-goer is, specifically analysing their socio-demographic and psychographic characteristics. Due to the original contribution of this research, the following research results are explored with minimal reference to academic research.

5.2.1 Identifying who the Festival-Goer is

The first aim of this research, as established earlier, is to identify the socio-demographic and psychographic characteristics of UK music festival-goers. Therefore, the following section presents the data elicited from festival-goers through the online survey undertaken at Phase II and from the on-site interviews at Phase III. The population sample was made up of 589 respondents completing the online survey (Phase II) and 124 participants in the on-site interviews (Phase III), combined into a total of 713 respondents. In the following sections, the socio-demographic characteristics are presented first, summarising the outcomes of both phases of the research and comparing descriptive results, before a subsequent discussion of the psychographic characteristics of festival-goers.

5.2.1.1 Socio-demographic characteristics

The socio-demographic characteristics and indicators collected from festival-goers during Phase II and III of the research included their gender, age, marital status, where they grew up, their occupation, highest level of education and approximate annual income, as well as who they attend UK music festivals with

Age and Gender

As can be seen in Table 5.4 below, the majority of festival-goers participating in the research were male, the most popular age group being 21-29. In collecting the socio-demographic data from the festival-goers during the interviews at Phase III, there was interestingly a greater proportion of males interviewed at HRH United (61.5%) and Download (60%), but marginally more females (51%) interviewed at Leeds Festival. Somewhat simplistically, it may be assumed that more men attend rock and metal festivals reflecting gender-related preferences in music genres; indeed, previous studies have found that women prefer softer 'danceable' romantic music compared to men's preference for masculine, hard rock and metal (Brown & Hendee, 1989; Christensen & Petersen, 1988; Wells, 1985). However, more recent research has found a more balanced gender split at rock and metal concerts (Walser, 1993). This data from this study suggests that, overall, there are slightly more male than female festival-goers, although no verifiable conclusions can be drawn given the (self) sampling during the online survey and unintended bias in interview respondent selection at Phase III.

Almost half (49%) of festival-goers in the research were under the age of 30, although the average age ranges of festival-goers interviewed at Phase III were varied. For instance, most festival-goers interviewed (42.4%) at Download were between 30-39 years old, with 54% over the age of 30; 42.4% of festival-goers at HRH United were similarly in their 20s and 26.9% in their 30s, whilst those interviewed at Leeds were of a much younger average age, with 43.3% of respondents being between 18-20 years old and 28.3% in their 20s, comprising a total of 71.6% below the age of 30. The apparent older age range of festival-goers attending rock and metal genre festivals as suggested by this research may be explained by the length of time that different music genres have been in existence. For example, rock and metal music has been long established, with popular bands such as Metallica and Black Sabbath performing since the 1970s and 1980s. This genre may, consequently, attract a more diverse and generally older age range. Alternatively, pop music often has a shorter 'shelf life' with artists retiring from the music industry typically around their 30s, sometimes 'reuniting' and returning after a decade or two out of the spotlight. Therefore, the respective age of rock and metal music may determine the older age of festival-goers at these festivals.

Table 5.4: Gender and age of festival-goer

		Phase II		Phase III		Total	
Gender	Male	334	57%	69	55.6%	403	56.76%
	Female	252	43%	55	44.4%	307	43.24%
Age	18-20	67	11.4%	32	25.8%	99	13.94%
	21-29	211	36%	40	32.3%	251	35.35%
	30-39	113	19.3%	36	29%	149	20.99%
	40-49	126	21.5%	10	8.1%	136	19.16%
	50-59	59	10.1%	6	4.8%	65	9.16%
	60+	10	1.7%	0	0%	10	1.4%

Relationships and festival companions

Most festival-goers in the research (55%) were married or cohabiting with a partner (see Table 5.5). However, only 17% of respondents travelled to festivals with their partner or significant other. Just over half (52.25%) attend festivals with their friends (adults), although 19.02% attended with both family and friends (adults). Only 6.3% of festival-goers reported that they typically attend with children, but none of those interviewed at Phase III did so. Finally, less than 7% of all respondents indicated that they attended festivals on their own or with just their family (adult). Nevertheless, the analysis of the results from Phase III revealed that there were more single festival-goers at Leeds f Festival (56.6%), whilst at the other festivals where interviews were conducted more respondents were married or cohabiting with a partner or significant other (specifically, 57% at Download; 65% at HRH United). This may be associated with the respective average age of festival goers at the festival; that is, older festival-goers are more likely to be in established relationships whilst younger festival-goers may not, and Leeds is recognised for attracting a younger audience.

It was found that festival-goers in this study attend with their adult friends, or friends and family combined. However, Download appeared to attract more family groups, with 20% of participants typically attending with just their family; the proportion at Leeds was just 1.8%, whilst no respondents at HRH United were attending with family. Interestingly, more festival-goers at HRH United reported being there with their partner or significant other (23.1%) compared to Leeds (13%) or Download (11.1%).

Table 5.5: Marital status and festival companion

Response		Phase II		Phase III		Total	
		#	%	#	%	#	%
Marital Status	Married/Civil Partnership	183	31.2	22	17.7	205	29
	Cohabiting with a partner or significant other	141	24.1	44	35.5	185	26
	Single	262	44.7	58	46.8	320	45
Who attend with	Alone	19	3.2	0	0	19	2.68
	With partner/significant other	101	17.2	18	14.5	119	16.76
	With family (adults)	19	3.2	10	8.1	29	4.08
	With friends (adults)	302	51.5	69	55.6	371	52.25
	With family and friends (adults)	108	18.4	27	21.8	135	19.02
	Family or friends with children	37	6.3	0	0	37	5.21

Where the festival-goer grew up

The results for where the festival-goers grew up are indicated in Table 5.6. The majority of those participating in the research grew up in the North West of England (39.3%), although in all likelihood this may be explained by the method of dissemination of the Phase II survey and the researcher's own social media network and social circle. The analysis of the composition of participants at Phase III revealed the North West to be still the most popular area in which festival-goers across all three festivals in the study had grown up; 43.4% of those at Leeds Festival had grown locally in Yorkshire and the Humber. Although Download is held in Donnington, in the East Midlands, only 4.4% of festival-goers participating in the interviews had grown up in the area, with again most originating from the North West (24.4%) and South East England (15.6%). Similarly, although HRH United is held in Wales, none of those interviewed had grown up in the area and, again, most were from North West (42.3) and South East (19.2%). The inference is that younger festival-goers, or those who are more interested in pop and mainstream music, are more likely to attend local festivals, whilst older festival-goers, or those more interested in heavier rock and metal music, are willing to travel further afield to enjoy specific music genres. With 10.85% of respondents originating from South East England and 8.31% from North East, the rest of festival-goers were evenly spread across other areas of the UK. Only 3.24% of festival-goers had grown up outside of the UK.

Table 5.6: Where the festival-goer grew up

Where lived for majority of first 20 years of life	Phase II		Phase III		Total	
	#	%	#	%	#	%
Scotland	25	4.3	4	3.2	29	4.08
Wales	25	4.3	5	4	30	4.23
Northern Ireland	7	1.2	1	0.8	8	1.13
North East England	46	7.8	13	10.5	59	8.31
North West England	249	42.5	30	24.3	279	39.3
East Midlands	24	4.1	6	4.8	30	4.23
West Midlands	34	5.8	10	8.1	44	6.19
Yorkshire and the Humber	19	3.2	23	18.6	42	5.91
East of England	20	3.4	6	4.8	26	3.66
South East England	63	10.8	14	11.3	77	10.85
South West England	39	6.7	3	2.4	42	5.91
London	15	2.6	6	4.8	21	2.96
Outside the UK	20	3.4	3	2.4	23	3.24

Occupation and Employment

The results for the occupation and employment of all respondents are presented in Table 5.7. Most commonly, those participating in the research were employed in the Education, Law, Social, Community and Government Services sectors (22.68%). Business, Finance and Administration was a similarly popular form of occupation (19.58% of respondents). In additions, 12.11% reported working in sales and services, whilst the remainder were more evenly spread across other occupations. Overall, 81.41% of festival-goers were employed, whilst 18.59% were unemployed, although the majority of the latter (13.8%) were in full-time education. Specifically, amongst Phase III participants a much higher percentage of students (31.45%) was in evidence compared to those responding to the survey at Phase II (13.8%). HRH United and Download attracted a similar percentage of students (15.5% and 13.3% respectively), but this group at Leeds Festival accounted for 41.6% of participants. Again, this may reflect the typically lower average age of festival-goers at Leeds Festival, with many 18-20-year olds in further or higher education.

The least common occupation of respondents was working in natural resources and agriculture, which may be explained by the demand of working hours in farming. Similarly, carer and homemakers are, from the results of this research at least, less likely to attend festivals, an outcome that might also be explained by the nature of their

responsibilities. Those who reported being unemployed and not in education were also least numerous, an unsurprising outcome, perhaps, given the relatively high cost of attending UK music festivals. Finally, the research suggested that retired people are infrequent attendees at UK music festivals. This could be explained by a number of factors such as those suggested by FO7 in the Phase I research, namely that older people demand more comfort amenities and the typical nature of festivals may not cater for their physical abilities (or, indeed music tastes). At the same, older people may not feel the need to attend music festivals as they may feel that they have already 'been there and done that'.

Table 5.7: Occupation and employment status

Occupation	Phase II		Phase III		Total	
	#	%	#	%	#	%
Business, Finance & Administration	124	21.2	15	12.1	139	19.58
Natural and Applied Sciences and related occupations	23	3.9	4	3.25	27	3.8
Education, Law, Social, Community, & Government services	143	24.4	18	14.5	161	22.68
Arts, culture, recreation & sports	45	7.7	9	7.3	54	7.61
Sales & service	65	11.1	21	16.9	86	12.11
Trades, transport and equipment operators, and related occupations	34	5.8	6	4.8	40	5.63
Natural resources, agriculture and related production	6	1	1	0.8	7	0.99
Manufacturing & utilities	55	9.4	8	6.5	63	8.87
Retired	*5*	*0.9*	*0*	*0*	*5*	*0.70*
Unemployed Student	*65*	*11.1*	*32*	*25.8*	*97*	*13.8*
Carer/Home-maker	*8*	*1.4*	*3*	*2.4*	*11*	*1.55*
Unemployed	*12*	*2*	*7*	*5.65*	*19*	*2.68*
Total Employed	**496**	**84.5**	**82**	**66.13**	**578**	**81.41**
Total Unemployed	**90**	**15.4**	**42**	**33.87**	**132**	**18.59**
Total Students	**81**	**13.8**	**39**	**31.45**	**120**	**16.90**

Level of education

Table 5.8 reveals the results for respondents' level of education. It was found that 30.99% of festival-goers had a bachelor's degree, with only 15.4% having achieved a high, postgraduate qualification. Over a quarter (28.73%) of participants had completed their A-Levels or equivalent as their highest level of education, 13.1% had completed their GCSE's, O levels or equivalent, and less than 6% had undertaken trade, technical and vocational training. Just seven respondents (less than 1%) had not completed schooling. These results are likely to relate to the age of festival-goers. When comparing Phase II and Phase III data, almost half (46.8%) of respondents at Phase III had

completed A-Levels or equivalent and 24.2% had completed a Bachelors degree, whilst of those completing the survey at Phase II, 24.9% had completed A-Level and 32.4% a Bachelors degree. Equally, 10% more of Phase II respondents had achieved higher levels of education than those at Phase III. Looking more specifically at the festivals, over half of those at Leeds festival had completed A-levels (56.6%) and 22.5% a Bachelors degree, compared with those HRH United, 30.8% of whom had completed A-levels (44.4% at Download). As previous results show, there is a lower average age of attendees at Leeds festival with a higher number of students. Therefore, it is likely that festival-goers at Leeds Festival are still in higher education; moreover, whilst it is likely that they will continue in education and achieve higher qualifications, their current level of education may still influence what they currently value in the festival experience.

Table 5.8: Level of Education

Education level	Phase II		Phase III		Total	
	#	%	#	%	#	%
No schooling completed	5	0.90	2	1.65	7	0.99
GCSE's, O levels or equivalent	72	12.30	21	16.9	93	13.10
A-levels, College certification or equivalent	146	24.90	58	46.8	204	28.73
Trade, technical, vocational training	35	6	1	0.8	36	5.07
Foundation degree	37	6.30	3	2.4	40	5.63
Bachelor's degree	190	32.40	30	24.2	220	30.99
Master's degree	58	9.90	6	4.8	64	9.01
Doctorate degree	11	1.90	1	0.8	12	1.69
Professional degree	32	5.50	2	1.65	34	4.79

Approximate annual income

The annual income reported by respondents is presented in Table 5.9. Most (39.3%) earn between £15,000-£29,999 per annum, whilst 32.25% earn more than £30,000. Just over a quarter (28.45%) of festival-goers participating in the research earned less than £14,999 a year. These outcomes are inevitably related to the age of participants; unsurprisingly, it was evident from the Phase III data that over half of those interviewed at Leeds earned less than £14,999 (58.5%) – and as noted above, a majority were still in education / higher education.

Table 5.9: Approximate annual income

Annual Income	Phase II		Phase III		Total	
	#	%	#	%	#	%
less than £14,999	149	25.43	53	42.74	202	28.45
£15,000-£29,999	230	39.25	49	39.52	279	39.3
£30,000-£44,999	130	22.18	17	13.71	147	20.7
£45,000-£59,999	47	8.02	4	3.23	51	7.18
£60,000+	30	5.12	1	0.81	31	4.37

Summary of socio-demographic characteristics

Based on the socio-demographic characteristics identified at Phase II and III, the typical festival-goer can be summarised generally as predominantly male in the 20-29 age bracket. They are more likely to be in a serious relationship but travelling with their friends. Having grown up in the North West of England, they have studied in higher education and have a bachelor's degree and are now employed in education, law, social, community or government services earning approximately £15,000-£29,999 annual salary. To explore further who the festival-goer is beyond these descriptive data, the following section addresses the psychographic characteristics of respondents.

5.2.1.2 Psychographic Characteristics

In order to identify the psychographic characteristics of festival-goers participating in the research, the following variables were addressed: frequency of attendance; last year attended; motivations; importance of music; and preferred music genre.

Frequency of Attendance

The results indicate that just under half of participants had previously attended more than ten music festivals and, as such, can be classed as experienced festival-goers (see Table 5.10 for respondents' frequency of festival attendance). Less than 11% of all respondents were first time festival-goers although, from the results of Phase III more specifically, most of the Leeds participants (39.63%) were first time festival-goers. Again, this is unsurprising and is clearly associated with the lower age range of attendees at the festival. Indeed, only 31% of festival-goers at Leeds had previously been to a festival on more than five occasions. Conversely, those at HRH United and Download had typically been to festivals on more than ten previous occasions (70% at HRH United, 53% at Download). There were no first-time festival-goers interviewed at HRH United, although for five respondents it was their first time at that specific festival; similarly, there were less than 10% first-timers at Download (8.89%).

Table 5.10: Frequency of festival attendance

Frequency of MF attendance	Phase II		Phase III		Total		
	#	%	#	%	#	%	Average
1	50	8.5%	25	20.2	75	10.56	10+ (mode) 5-9 (median)
2-4	141	24.1%	34	27.4	175	24.65	
5-9	126	21.5%	14	11.3	140	19.72	
10+	269	45.9%	51	41.1	320	45.07	

Last year attended

The question of the last time respondents had attended a festival was only asked at Phase II. This was because all respondents at Phase III were actually attending a festival in 2015, as they participated in the on-site festival interviews. Their most recent attendance could therefore be recorded as the current year as their wants, needs and expectations about the festival were already being influenced by their current experience. Therefore, Table 5.11 presents the descriptive statistics taken from only the Phase II online survey. The results reveal that the majority of participants (68.4%) had attended a UK music festival in 2014. A further 2.3% had last attended a UK music festival in 2013 and less than 20% had last attended a festival in 2012 or prior to that. Overall, 85% of participants had been to a music festival within the last three years. This shows that firstly, most of the participants views were current and based upon experiences at more recent music festivals, therefore strengthening the validity and reliability of the research. Secondly, collecting this data enables an examination of whether a relationship exists between festival-goers most recent festival attendance and the importance of experience attributes.

Table 5.11: Last year attended

Last Year attended	#	%
In the last year (2014)	401	68.4%
1 year ago (2013)	72	12.3%
2 years ago (2012)	33	5.6%
3-4 years ago (2010-2011)	41	7%
5+ years ago (before 2010)	39	6.7%

Motivations

All participants across both Phase II and III of the research were asked why they attend music festivals in the UK. In the survey at Phase II, respondents were provided with 18

options from which to choose and from which up to three could be selected. Similarly, up to three motivational reasons were permitted at Phase III. Generally, the results reveal that 'Music Genre' and 'Atmosphere' were most popular motives, followed by the 'Line-up' of acts. The least common motivational attributes reported by respondents were 'Rite of Passage', 'Curiosity', 'Price/value' and 'Work'.

Focusing on the results from Phase II more specifically, from the 18 options, 'Atmosphere' was the most commonly indicated motivational attribute accounting for 44.5% of responses (see Table 5.12 for motivations of festival-goers). Similarly, popular responses related to 'Music', with 41% attending because of the 'Line-up', and 39.9% attending owing to the 'Genre of music'. 25.6% of respondents indicated that they also attended because their 'Favourite band or artist' was playing. 28% of festival-goers claim to attend UK music festivals in order to 'Escape from daily life' and 24.9% attend because 'Family and/or friends' were also attending. All other motives listed attracted less than 15% of responses.

The Phase III research revealed that 'Music Genre' was the most popular motivating factor, identified by 46% of respondents, followed by 'Atmosphere' with 22.6%. With regards to the individual festivals more specifically, at both Download and Leeds 'Music Genre' and 'Atmosphere' were identified by respondents as their most popular motives; at HRH United, however, atmosphere was not regarded as a very popular motivating factor (4.55%). Rather, 'Line-up' and spending time with 'Family and friends' were more common motivators. In addition, 'Community feel' was revealed to be a more popular factor for attending Download whilst at Leeds, 'Price and value' were important motivational factors. The motivating factors least commonly identified were 'Festival reputation', 'Past experiences', 'Work', 'Alcohol and drugs' and 'Rite of passage'. Although 'Curiosity' was one of the least important motivations for participants, it was nevertheless selected by a small number of festival-goers at Leeds festival. This perhaps again relates to the age of the Leeds festival-goer and their seeking of new experiences. What is evident from this research, however, is that price and value for money is not important for those who attend rock and metal festivals, but is important for pop or mainstream festivals. Rather, community and socialisation are more important motivational draws for those attending rock and metal festivals, but less important for pop and mainstream music festival attendees.

Table 5.12: Motivational attributes for attending UKMF

Motivation	Phase II		Phase III		Total	
	#	%	#	%	#	%
Music Genre	234	39.9	57	46	291	40.99
Atmosphere	261	44.5	28	22.6	289	40.7
Line-up	240	41	19	15.3	259	36.48
Escape from usual daily life	164	28	11	8.9	175	24.65
Family and/or Friends	146	24.9	15	12.1	161	22.68
Favourite Band/Artist	150	25.6	5	4	155	21.83
Community Feel	82	14	15	12.1	97	13.66
General Socialisation	87	14.8	9	7.3	96	13.52
Past experiences	81	13.8	1	0.8	82	11.55
Get drunk/take drugs	76	13	4	3.2	80	11.27
Sense of Belonging	49	8.4	3	2.4	52	7.32
Novelty/Excitement/Thrills	28	4.8	15	12.1	43	6.06
Reputation of festival	41	7	0	0	41	5.77
Cultural Exploration	31	5.3	6	4.8	37	5.21
Work	29	4.9	1	0.8	30	4.23
Price/Value	10	1.7	11	8.9	21	2.96
Curiosity	6	1	3	2.4	9	1.27
Rite of Passage	6	1	2	1.6	8	1.13

For further statistical testing, the motivational themes were manually recoded into four overarching themes: music, social aspect, opportunity and enjoyment (see results in Table 5.13). Within these four themes, music was the most popular, followed by social aspects. However, more specifically it can be seen that music and social aspects were more equal at Phase II whereas at Phase III, music was much more popular, with just over half of respondents regarding music as their most popular motivational factor. Examining the festival respondents at Phase III in particular, music was most important at HRH United (57.69%) compared with Download (51.11%) and Leeds (49.06%). At HRH United and Leeds, social aspect and enjoyment were of equal importance, although the social aspect was most important at Download (28.89%) compared to Leeds (18.87%) and HRH United (23.08%), with enjoyment (11.11%) and opportunity (8.89%) less important at Download. At all three festivals, opportunity was the least popular motivational factor.

Table 5.13: Re-coded motivational attributes for attending UKMF

Motivations	Phase II		Phase III		Total	
	#	%	#	%	#	%
Music	197	33.6	64	50.8	261	36.76
Social Aspect	191	32.6	29	23.4	220	30.99
Opportunity	98	16.7	11	8.9	109	15.35
Enjoyment	100	17.1	20	16.9	120	16.90

Preferred Genre of Music

All participants during both phases of the research were asked what their preference of music genre was. In the survey at Phase II, the options listed for respondents to select from were taken from Apple music categories found on the iTunes store. As a popular online source for purchasing and listening to music, it was assumed that this music categorisation would be the most familiar to festival-goers. The survey question allowed respondents to choose up to three responses and, therefore, the percentage displayed in Table 5.14 refers to percentage of respondents.

Rock music was the most popular genre (73.1%), followed by alternative (35.35%) and metal (34.51%). These results may reflect the fact that there was a high response rate from survey respondents who attend Download festival (in turn, reflecting the dissemination of the survey on the online fan forum. Equally, these reported music preferences may also arguably result from the researcher's social network and be further influenced by the Phase III research which was undertaken at HRH United and Download festival, both of which are predominantly focused on rock and metal music. Less than one quarter of the festival-goers in the research selected pop, blues/folk or dance/drum and bass. The preference for rock, metal and alternative music may also be associated with the nature and popularity of the genre of music festivals in the UK. The largest and most popular music festivals are pop, rock and metal. Conversely, blues, folk, classical and jazz festivals tend to be smaller and relatively less common in the UK. Looking more specifically at the Phase III research there was, unsurprisingly, a clear preference for rock and metal at both HRH United and Download. Equally unsurprisingly, there was a much wider range of preferred music genres reported amongst respondents at Leeds Festival. Inevitably, then, stated music preferences reflected the type of music performed at the respective festivals. Whilst HRH United and Download have sub-genres of rock and metal at their festivals, Leeds has a variety of stages to accommodate a more diverse range of music.

Table 5.14: Preferred music genre

Preferred Music Genre	Phase II		Phase III		Total	
	#	%	#	%	#	%
Rock	444	75.8%	75	60.5	519	73.10
Alternative	242	41.3%	9	7.3	251	35.35
Metal	209	35.7%	36	29	245	34.51
Pop	136	23.2%	4	3.2	140	19.72
Blues/Folk	130	22.2%	0	0	130	18.31
Dance/Drum & Bass	124	21.2%	2	1.6	126	17.75
Hip Hop & Rap	48	8.2%	3	2.4	51	7.18
Reggae	40	6.8%	0	0	40	5.63
R 'n' B/Soul	34	5.8%	1	0.8	35	4.93
Country	26	4.4%	0	0	26	3.66
World	25	4.3%	0	0	25	3.52
Classical	18	3.1%	0	0	18	2.54
Jazz	16	2.7%	0	0	16	2.25

Owing to the limitations of the statistical analysis tests available for the type of data that was collected, and to further explore and examine the preference of music genre, the results were manually recoded into four primary genres; Rock, Pop, Dance and Non-Genre Specific (NGS). The results are presented below in Table 5.15. Rock remains the most popular preferred genre of music at 70.14%, followed by pop (13.1%), dance (9.44%) and non-genre specific (7.32%). Examining the overall preferred genre for each festival at Phase III showed that almost all those participants attending HRH United and Download preferred rock music. Those attending Leeds Festival, whilst still mostly preferring rock (76.36%), demonstrated equal preferences for dance and non-genre specific (10.91%).

Table 5.15: Recoded preferred genre of music

Recoded PGM	Phase II		Phase III		Total	
	#	%	#	%	#	%
Rock	388	66.2	110	88.7	498	70.14
Pop	91	15.5	2	1.6	93	13.10
Dance	61	10.4	6	4.8	67	9.44
NGS	46	7.8	6	4.8	52	7.32

Importance of music

During the research at Phase II, the respondents were also asked to rate how important music is to them (see Figure 5.6). Phase III participants were not asked to rate the importance of music specifically and, therefore, these results pertain only to the quantitative data collected through the Phase II online survey. Over 85% of respondents rated music as very (40.6%) or extremely (44.5%) important. Less than 2% do not regard music to be important.

Figure 5.6: Importance of music
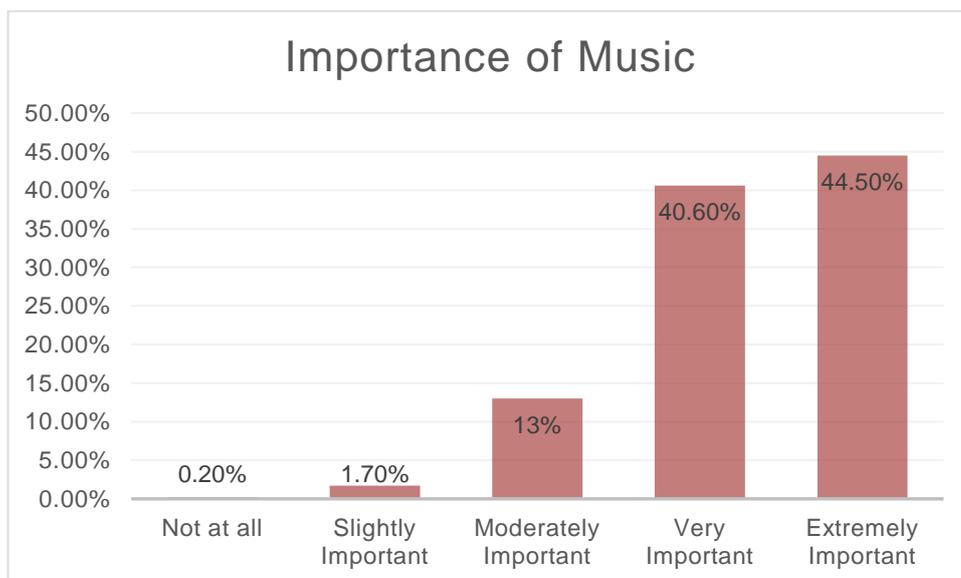
Music festival attendance

The survey respondents at Phase II were also asked what festivals they had attended previously. Again, Phase III participants were not asked to provide this information and so again these results pertain only to Phase II. The respondents were able to choose multiple options in this survey question and, as such, the percentages presented in Table 5.16 below refer to the percentage of festival-goers. Over one third of respondents had attended Download festival, with 32% having attended Glastonbury. Between 20% and 30% respondents had attended Leeds, Reading or V Festival, whilst almost 17% had attended Radio 1's Big Weekend, T in the Park, Sonisphere, Solfest or Kendal Calling. Less than 10% had attended any other festival listed in the survey (see Appendix 7).

Hence, the research revealed that the majority of the popular festivals attended by respondents are large-scale, typically attracting more than 40,000 festival-goers a year, one exception being Solfest. The relatively high number of those reporting attendance at Solfest (and Kendal Calling) may be explained by the snowball effect of the survey amongst respondents in the North of England, specifically the North West. In addition,

the survey was promoted on the Download Fan Forum, which may explain the high response for Download attendance, and also the response rate for Sonisphere. Both Download and Sonisphere offer a similar music genre (rock and metal) and, therefore, it is likely that festival-goers interested in rock and metal may attend both festivals. Similarly, the high response rate for Glastonbury may also be explained by the sharing of the survey on the Glastonbury thread on the E-Festival forum.

Table 5.16: Music festivals attended by respondents

Music Festivals Attended	Response	Percentage
Download	218	37.2%
Glastonbury	191	32.6%
Leeds	173	29.5%
Reading	153	26.1%
V Festival	124	21.2%
Radio 1's Big Weekend	97	16.6%
T in the Park	88	15%
Sonisphere	87	14.8%
Solfest	75	12.8%
Kendal Calling	74	12.6%

Summary of psychographic characteristics

With regards to the psychographic preferences of festival-goers to UK music festivals, from the outcomes of the research the typical festival-goer may be described as a frequent attendee, having attended more than 10 festivals, most recently in the previous year. Music is important to them; rock is their preferred genre of music, and they attend festivals for their interest in this music, the specific line-up of artists and also for the festival atmosphere.

5.2.2 Overview of the festival-goer at UK music festivals

Overall, the results from the Phase II and Phase III research demonstrate that festival organisers generally know who their festival-goers are; that is, the outcomes of the interviews with festival organisers at Phase I are generally confirmed by those at Phase II and III. Most notably, the average age of festival-goers and their frequency of attendance is higher at rock and metal festivals compared to those attending pop festivals.

The socio-demographic and psychographic characteristics of festival-goers that have been identified above will contribute to addressing the third aim of this thesis, which is to discover the extent to which socio-demographic and psychographic characteristics of festival-goers determine the value they attach to the experience attributes. First, however, the next section of this chapter addresses the second aim of this thesis, which is to determine what festival-goers value in their UK music festival experience.

PART 3: What Festival-Goers Value in their Experience

5.3 WHAT FESTIVAL-GOERS VALUE IN THEIR UK MUSIC FESTIVAL EXPERIENCE

The second aim of this thesis is to determine what festival-goers value in the UK music festival experience. The first phase of the research, discussed earlier in this chapter, established what festival organisers believe their festival-goers want and expect from their festival experience; therefore, this section now focuses on presenting the findings from the research at Phase II and Phase III, namely, the online survey and onsite interviews with festival-goers. As the outcomes at Phase I revealed that festival organisers regarded what festival-goers *want* or *expect* to be of equal significance, the research at Phase II and Phase III sought to explore what festival-goers believed to be important in their experience. Firstly, this section will present the quantitative results from the Phase II online survey before exploring the qualitative findings from Phase III.

5.3.1 Phase II: The Importance of UK Music Festival Experience Attributes

The respondents participating in Phase II of the research were asked to rate the importance of 50 UK music festival experience attributes on a 5-point Likert scale (1= not at all important, 5= extremely important). There were also an additional three overall experience questions evaluating the quality of experience, satisfaction of experience, and overall quality of UK music festivals. The experience attributes were developed from existing literature, the outcomes of the Phase I research and the pilot study (see Appendix 4). The experience attributes were divided into pre-festival experience (11 attributes), peri-festival experience (36 attributes) and post-festival experience (3 attributes) within the online survey, with the peri- attributes being subdivided again into four themes; product (11), service (6), enhancers (9) and experience and emotions (10).

As shown in Table 5.17, the descriptive statistics revealed that the most important attributes of the festival experience are 'atmosphere' (4.47) and the 'quality of music and performance' (4.46), followed by 'memorable experiences' (4.31), 'quality of sound and lighting' (4.14) and 'feeling safe and secure' (4.13). The least important aspects of the festival experience were having a 'commercial experience' (1.70), having 'access to VIP packages and upgrades' (1.87), and whether the festival is 'sponsored and /or by whom' (1.91).

Examining the pre-festival experience, the most important aspects were the 'line-up' and 'trust' in the festival, whilst 'sponsorship' was not regarded as important and branding of less than moderate importance. Regarding the festival product, the 'quality of music and

performance', and 'sound and lighting' were rated very to extremely important, whilst 'VIP and upgrades', and 'souvenirs' were least important. Festival service rated moderate to very important, with the 'professionalism' and 'friendliness of staff' as most important and 'personalised experiences' least. In festival enhancers, 'atmosphere' was most important, with 'commercialised' and 'grass-roots experience' as least. Festival experience and emotions had 'memorable experiences' and 'feeling safe and secure' as most important and 'festival feeling familiar' as least important. Finally, post-festival experience had 'festival cares about repeat custom' as most and 'social media communication' as least important. Generally festival-goers were very to extremely satisfied, rating festivals and their experience as high quality.

Table 5.17: Importance of festival experience attributes	Mean	Std. dev
Pre-Festival Experience		
(Pre-) Communication & engagement	3.36	.998
(Pre-) Booking process	3.63	1.050
(Pre-) Website	3.36	1.135
(Pre-) Branding	2.74	1.131
(Pre-) Location	3.28	1.138
(Pre-) Trust	3.80	.919
(Pre-) Faith	3.67	.927
(Pre) Line up	3.91	1.009
(Pre) Value	3.59	1.014
(Pre-) Ethics	3.42	1.113
(Pre-) Sponsorship	1.91	1.156
Festival Product		
Access & availability of facilities & comfort amenities	3.77	.920
Quality of facilities & comfort amenities	3.60	.960
Variety of food and beverages	3.47	.954
Quality of food and beverages	3.62	.932
Variety of things to do	3.64	.996
Quality of other entertainment & activities	3.44	1.071
Quality of sound & lighting	4.14	.839
Quality of music & performance	4.46	.645
Souvenirs	2.00	1.060
Cleanliness	3.35	1.054
VIP & Upgrades	1.87	1.149
Festival Service		
Friendliness of Staff	3.68	0.863
Professionalism of Staff	3.70	.874
Personalised Ex	3.06	1.128
Festival Improvement	3.33	.989
Communication & Engagement	3.31	.991
Environmentally Friendly	3.17	1.156
Festival Enhancers		
Visual appearance	3.48	.889
Atmosphere	4.47	.616
Site layout	3.83	.891
Programming & schedule	3.88	.837
Signage & information services	3.56	.927
Grass Roots	2.93	1.130
Commercial	1.70	.948
Traffic control	3.32	1.097
Crowd control	3.69	1.043
Festival Experience and Emotions		
Sense of Community/Belonging	3.58	1.004
Memorable experience	4.31	.716
Unique experience	3.66	1.058
Valued and respected by Festival	3.69	1.003
Surprised	3.21	1.122
Festival feels familiar	3.07	1.119
Feel safe & secure	4.13	.868
Socialising	3.98	.890
Alcohol & Drugs	3.12	1.228
Weather	3.26	1.120
Post-Festival Experience		
(Post) Social Media communication	2.83	1.195
(Post) Opportunity to Feedback	3.13	1.197
(Post) Festival cares about my repeat custom	3.44	1.158
Overall Experience		
Quality of your experience	4.39	.705
How satisfied are you with your experience	4.45	.629
Current level of quality at festivals	4.07	.825

The results here support the key themes discussed in the Phase I research, thus demonstrating that festival organisers are aware of and understand the wants and needs of their festival-goers. Moreover, although very few extant studies that have examined specifically the importance of experience attributes at music festivals, more general research by Packer and Ballantyne (2011), Pegg and Patterson (2010), Pine and Gilmore (1999) and Shanka and Taylor (2004) reveal similar findings in relation to 'memorable experiences' and 'atmosphere'. However, it is important to highlight that these findings from this study also reveal that 'feeling safe and secure', and the 'quality of music, performance', and 'sound and lighting' are imperative to festival-goers during their experience of UK music festivals.

Whilst FO3 believed that festival-goers had negative perceptions of sponsorship and that they valued festival experiences that were not commercialised, the results here demonstrate this is not an important aspect of their experience and does not appear to hold much value. However, this could potentially reflect a limitation of the research design; that is, respondents may have interpreted the question as asking about the importance of who the festival sponsors are rather than about the importance of festivals having sponsorship. This may have encouraged festival-goers who passionately disliked the idea of sponsorship and commercial experiences to rate this as less important (1 or 2 on the Likert scale) instead of higher importance. Similarly, the term 'commercial' may also be interpreted negatively by participants.

Nevertheless, the results presented here demonstrate that sponsorship and commercial experiences are not important to the festival-goer and their experience. This is consistent with Anderton's (2011) research which demonstrated that festival-goers attending mainstream pop and rock festivals do not oppose sponsorship and commercialisation; in fact, they were found to be more accepting of it and saw it as a part of everyday life. However, the identified lack of importance accorded to sponsorship or commercialisation in this study may suggest that festival-goers simply do not consciously engage with these aspects during their experience. Indeed, those elements of the experience that are commercialised may be subjectively interpreted by the festival-goer, who may or may not associate particular experience attributes as 'commercial' or 'sponsored'. Therefore, it is suggested that further research is undertaken to clarify the value of sponsorship and commercialised experiences to the festival-goer.

'VIP packages and upgrades' were not regarded as important to the festival experience (1.87). This is a surprising finding as festival organisers suggested that their VIP packages and upgrades were often sold-out at their festivals, although such packages

or upgrades may be regarded as 'added value' elements which may enhance experiences, but which are not necessarily of high importance to the festival goer. It is recommended that further research is undertaken to examine the relationship between VIP and upgraded packages at music festivals and the festival-goers' experience.

The low rating for commercial experiences, sponsorship and VIP packages and upgrades might infer that festival-goers prefer more authentic, grass-roots experiences, as suggested in research by Begg (2011), Kim and Jamal (2007) and Morgan (2007;2008). Surprisingly, however, the results presented here also indicate that grass-roots experiences at UK music festivals are not of high importance and are regarded as only slightly to moderately important (2.93). It must be noted, though, that the low importance rating does not necessarily mean that festival-goers dislike or are resistant to either authentic or commercial festival experiences. Rather, it is just not of high importance in the festival experience. Owing to the limitations of quantitative research, the explanation for this remains unclear but, given the number of studies that emphasise the importance of authenticity in tourist experiences (Begg, 2011; Morgan, 2007), this is an interesting finding and should be further researched to understand the relationship between the authenticity or commercialisation at UK music festival experiences and the value of this to festival-goers and their experience.

Another surprising outcome here is the relative lack of importance accorded to social media communication. That is, given the widespread use and growing popularity of social media, as well as the importance of business to consumer relationships and engagement through social media platforms as highlighted in recent studies (Culnan, McHugh & Zubillaga, 2010; Hollebeek, Glynn & Brodie, 2014), it was interesting to find that this aspect was regarded by festival-goers to be less than moderately important (2.83), which is also lower than the general moderate to extremely important ratings that were given to the majority of attributes. Perhaps this demonstrates that the communication post-festival is less important than during or pre-festival communication (communication and engagement pre-festival is 3.36 and peri-festival is 3.30), or that engaging with the festival through this method is just not as important. However, it seems to contradict existing research. Either way, this outcome might suggest that festival-goers are not as aware of the importance of this to their experience. As FO6 suggested, festival-goers may not always be aware of the importance of particular experience attributes unless they are missing or not up to standard, suggesting therefore that the engagement on social media post-festival is at the optimum level for festival-goers. Perhaps, then, if social media engagement did not meet festival-goers needs or expectations, the

importance ratings may increase here. Nonetheless, the results here reveal that social media engagement post-festival is less important in the overall festival experience.

Whilst the Phase II survey results demonstrate generally the importance of particular experience attributes at UK music festivals to festival-goers, they do not provide any explanation or reasoning of what these various attributes mean to the festival-goer and why they might be of more or less importance. In other words, this phase of the research reveals only what is deemed by respondents to be of value or importance in their festival experience; the 'why' is left open to the researcher's interpretation. Therefore, in order to further consider and understand what festival-goers want in their experience, the research at Phase III employed qualitative methods to allow for a more in-depth explorative approach. Based upon that research, the following section provides a critical analysis of what respondents revealed to be of value during their UK music festival.

5.3.2 Phase III: Perceived value of the UK music festival experience

As discussed in more detail in the preceding chapter, between March-August 2015 festival-goers at three different UK music festivals were interviewed on-site about their experiences (the semi-structured interviews questions can be found in Appendix 8, and an example of a coded interview in Appendix 9). The key themes identified and discussed by festivals goers are summarised below in Table 5.18.

Table 5.18: Festival experience themes

	Pre-festival experience	Peri-festival experience	Post-festival experience
Themes	Information, Planning and preparation (build-up and anticipation) Co-creation and engagement Ethics	Atmosphere Music Socialisation Enjoyment Supporting experiential attributes	Communication and engagement Rewards and loyalty Re-living the experience Extending the experience

In order to explore and explain the experiential themes that emerged from the Phase III research, the following sections provide a detailed analysis of the results with regards to the pre-, peri- and post- festival experience.

5.3.2.1 Pre-festival experience

Information, planning and preparation

When interviewing festival-goers about their wants and needs at the pre-festival stage of their experience, their responses primarily referred to the organisation and planning of

their visit. Most frequently, they discussed the importance of receiving key information about what to expect at the festival, including the size and layout of the festival site, line-up announcements, updates, and the programming and scheduling of music and other activities. Many respondents acknowledged the importance of accessing this information early on, to help start their own planning and preparation.

> HRH1.2: I've got my ticket before the bands are announced, so my first stage of excitement is waiting until the first band's announced and then every announcement after that … after that it's when they start to organise where the bands are going to play, what stages etc, so I can start to plan myself

Some festival-goers also highlighted that they liked to learn new information about the bands and artists:

> LF8.3: I think between booking your tickets and then the line-up, there's more festivals doing this thing, communication with people that have bought the tickets, where there is like an educational thing on social media. They post more news about the acts that are playing, and it can be more educational, facts that you don't know

The importance of information at this phase of the consumer journey is as suggested by Lemon and Verhoef (2016) and Voorhees et al. (2017). However, whilst the informational content was deemed to be important, it was often the emotional responses that appeared to explain the value of this to the respondents. That is, they often referred to the anticipation and build-up of excitement prior to attending the festival, which was primarily a response to receiving information about the artists, interesting facts and festival announcements and updates. Download festival-goers also referred to watching the build-up of the physical festival site through 'Ralph Cam'.

> LF2.2: it's exciting when you see different bands get announced.
>
> LF3.2: I quite like seeing random pictures of them setting it up, it gets me in the mood, stuff like that really. They put playlists up and things like that, gets you in the mood. I quite like that. I like to start getting involved before I get here
>
> HRH1.2: With Download, they've got what they call now the Ralph Cam and you can watch the stage getting built up. But from when I get my ticket to the festival thinking about what I look forward to more every day is the actual countdown timer that they do where they say 'it's so many minutes, so many hours until the first bands that play' type of thing. So, I'm not interested in the social media 'check out such and such's new single, they're playing on the third stage at 4 o'clock Friday' whatever. I'm not interested in all the promotional material they do, it's the countdown to actually being there that excites me the most.
>
> HRH1.1: I like it the hype of the small bands. I like to discover new music that makes me excited and happy. I don't really care about all the countdown or the Ralph cam thing. I'd be happy if they were to announce the line-up in one go and

then hype up the bands that are playing instead, so I like the discovery of the new artists beforehand.

As highlighted in literature by Cutler and Carmichael (2010) and de Geus et al. (2016) this demonstrates the importance of anticipation during the pre-experience phase. Some respondents also revealed they experienced negative emotional responses to insufficient information and inadequate timing or access to what they wanted to find out. The lack of information induced feelings of stress, frustration and anxiety. Leeds festival participants complained about having to pay for lanyards to find out the stage times, which they could only access upon arrival at the festival. This was a key concern, with many expressing a sense of unfairness in having to pay additional money in order to find out something which they believe to be an important aspect of the festival; that is, they did not feel it was fair to have to pay information that they believed they had a right to access and should be included within the cost of their ticket. Therefore, the absence of this key information has a negative impact on the festival-goers' experience and, from the interviews, appeared to generate some anxiety during the pre-phase of the festival as it prevented festival-goers from preparing and organising their visit.

> LF9.1: A map… and I find it really annoying that you have to pay for the schedule, why can't they just give you that. You have to pay a tenner for it
> LF9.3: And if you think about how much it costs for them to produce it, and you're already paying £200 for a weekend pass
> LF9.2: You would think they could tell you what times things are on without charging you another £10
>
> LF18: 1: The only thing I want is a fucking email with the timeslots on, and I know it goes against selling the lanyards and that kind of thing but, just to make it easier, I don't think it would be a loss in sales if that makes sense, it just makes it a lot easier for people to get organised
>
> LF13.1: Years ago, you would get a printout before you go into the festival knowing what's going on when at what time. And you've already paid £100, and then you've got to pay another £5-£10 to find out what time someone's on, it's like, come on!

Respondents emotional responses play an important role in their subjective evaluations of their experience, as discussed in the literature by Chebat and Michon (2003) and Filep et al. (2015). Whilst generally there was no discrepancy between respondents' attitudes in terms of the timing of receiving information, there was some difference in opinion about the frequency of updates and communication which also resulted in emotional responses. Some preferred to be 'drip fed' to maintain and build excitement whilst others complained that receiving frequent updates was the 'most annoying part' of the festival experience. Similarly, respondents differed in their opinion on 'surprises'; some expected

and welcomed surprises and perceived this to be an important aspect of the experience whilst others reacted negatively to the uncertainty of the festival programme.

> DL9.2: I think Download have it quite right because you get a bit of information on Facebook… I think this year they released the app very late, but you still got enough [information] if you like them on Facebook, and if you decide to get a ticket they email you quite regularly. I think they have it right they don't bombard you with crap, but they actually give you quite important information and you can click on links if you want to see more.

> DL3.4: Personally, myself, I would rather just get all of the information at once in one go instead of being hassled throughout the year. And I like it a few good months before to prepare everything. I don't want any spam like go and check out this band and see what they're like I just want to know is the map this, where everything is, this is the information. But that's just me.

> DL2.1: I think you also want to know what to expect, you want to be able to know who is on your timetable quite early on, and you want to have a map as well, so you can plan your weekend. But for me as well a lot of the excitement comes from the fact that most festivals don't announce the line-up in one big go. I like, and I expect them to leak bands like drip feed them through… when they release bands every couple of months it builds your excitement… that's one of the most important parts in the build-up for me.
> DL2.2: There could be a band that you haven't heard of perhaps that get announced later on… so it adds to the excitement really, I liked it this year when they've released bands later.
> DL2.1: Like secret bands adds to that as well… anything that can build excitement I think that's what is important to me.

> DL13.3: I like the drip feed.
> DL13.1: Yes, because you get a bit more excited closer to the time instead of it being where you don't hear from them.
> DL13.2: I'm slightly different me personally, I like once the line-up is announced that everything is pretty much all there you know what you've got.

Seemingly, for those who valued them, frequent 'drip feed' updates instilled a sense of excitement for the upcoming festival. However, the pre-festival experience might, perhaps be improved if festival organisers developed an 'opt in' during the ticket purchase or booking process so that festival-goers may choose the frequency and method of updates that is most preferable to them. Doing this may prevent negative responses for those who do not value the 'drip feed' method whilst still allowing others to enjoy the build-up the excitement during this anticipatory phase of the experience.

Co-creation and engagement

Regardless of the specific content of what festival-goers wanted to know about during the pre-festival phase, they all referred to their own planning and preparation in advance of the festival. However, their methods of researching the festival varied from waiting to receive direct emails from the festival to pro-actively seeking information from external

sources such as online message boards, forums, social media platforms and friends and family.

> HRH5.2: I like to check out the new bands, so I like to be quite organised with what bands I want to see, I like to do a bit of research and see what's going on.

Another important aspect of the pre-festival phase that was discussed by respondents was researching and planning their festival experience with other festival-goers. Download festival-goers, for example, referred frequently to the support and usefulness of the fan forums and Facebook groups that enabled them to engage with other festival-goers and to be members of the online community, whilst Leeds festival-goers discussed joining small online groups or wanting more access to communicate and engage with other festival-goers before the festival

> LF8.3: It could be quite good if they did something where you could do advice for new people from people that have been the year before, for people that haven't been before or, if it's abroad or something like that, the best ways to get there, best places to stay and things like that, that you could just ask people that had already done it before

The co-creation of experience is clearly expressed as an important aspect from the very beginning of the festival-goer's journey; that is, the exchange of information between the festival and festival-goer, building excitement and anticipation before travelling to the festival, is of paramount importance. This confirms studies by Gummerus (2013), Rihova et al. (2013) and Moufakkir and Pernicky (2014).

It can be deduced that festival-goers seek to enter into a virtual, co-created festival or festival space prior to arriving at the physical festival place. Online sources of information and platforms for engagement, such as social media, apps and websites, are key to enhancing the festival-goers' experience and their ability to plan and prepare for their festival.

> LF6.1: If they've got an app that shows what time things are on it helps, it helps planning the day

As reflected in discussions by Morey et al. (2016), the use of social media for engagement was an experiential element that, from the interviews, appeared to have the most influence on the festival-goer. It was not just the importance of the existence of a social media account, but also the general feel and nature of engagement that added value and increased engagement. Download festival-goers, in particular, noted the light-hearted nature of the Download Twitter account, in that they used the Download dog 'mascot' as a character or influencer to engage with attendees on a less formal platform

whilst the 'official' festival Twitter account was accessible, available and interactive all-year-round. Respondents identified the importance of social media platforms being kept 'up to date' all year round, and also the reassurance they felt by having this accessibility to communicate directly with festival organisers.

> DL8.2: Good social media is important. Talking about the things that are going to be there, announcing things that are going to happen…so you know when it's going to happen. I go to Comicon very frequently but there isn't that much online, whereas I can tweet Download directly with a question and I would get a reply.

> DL8.1: Yes, I love Download Twitter. I think they are great. I love the fact that they are on there and available all year just tweeting about various stuff and it's quite light-hearted whereas I think for example what they do with Comicon when they tweet it's very serious like 'this is what's going to happen here'. It's all information, it's all very serious, whereas Download try to make it a bit more uplifting and exciting in the language they use.

> DL8.2: The Download dog has its own twitter…they're quite humorous and you can interact with them and the Download dog takes selfies with a policeman.

> DL2.1: I expect the organiser to be approachable because I know that especially this year with cashless coming in you've got a lot of questions, so you need to be safe in mind before you get onto their campsite, so you know that you are not going to be without money. So, it's really important for the organisers to be reachable through social media so you can contact them, and they can answer your questions. That's the most important thing for me.

The language and image communicated through social media emerged from the interviews as something that festival-goers valued in relation to their social identity, specifically for those attending Download festival. Specifically, respondents indicated that they felt the tweets, posts and content was reflective of their own values, interests and self-perceptions. In other words, the festival image is something festival-goers feel that they can connect with, that reflects themselves and which enhances a connection between themselves and the festival. The individual and social identity of festival-goers is reinforced before the physical festival attendance, through online engagement. This affirms the literature on the importance of identity and its role in music festivals (Bianchini & Newbold, 2015; Morgan, 2008; Turner, 1982). Furthermore, this connectivity and familiarity promotes a higher level of engagement between brand and consumer. Although the Phase II research revealed that branding and communication and engagement to be of only moderate importance to festival-goers, the findings here reflect both Leender's (2010) research and comments made by FO5 of Live Nation during Phase I that the use of language and brand management / image is an important aspect which festival organisers should invest in and manage to enhance festival-goers' experiences and enable congruence. However, in this study, the importance of this

appeared to influence rock and metal festival-goers more than other mainstream festival-goers.

In addition to social media, respondents also discussed the importance of the design and functionality of the festival's website. This was extremely important for booking tickets, where efficiency, clarity and ease of use is vital. Respondents indicated that they feel anxious during the booking process, and discussed online security, the importance of ticket confirmations, the ability to book multiple and personalised packages easily without having to purchase each element of the festival individually, and clarity around ticket delivery and wristband collection. The intangible nature of purchasing festival tickets online clearly worried participants. They suggested potential ways of increasing reassurance and reduce stress through this process, such as the sending of email or text updates indicating ticket status and delivery, online shopping baskets to select different packages in one transaction, real-time updates on the availability of particular options and upgrades and the ability to change delivery options after the transaction is complete.

> HRH9.1: I think from a professional point of view they've got to have a decent website that is easy to navigate and easy to book tickets on as well, because the last thing that you want is a convoluted website that you have to jump through hoops to try to book tickets and then you get your confirmation back see.

> HRH9.3: Sometimes we're a bit worried that we've actually got the ticket until you get that email saying confirmation of your booking so that's very important

> LF4.1: Something easy, so you know when you've booked it you've got camping and you've got car park in altogether, not individually having to book everything separately

> DL2.2: I think it's just ease really from when you book…you want it to be hassle free but also get order status updates about your ticket. A lot of people have the stress when they buy the ticket for a festival…you want to be able to track your ticket online, you want to know that your ticket is … some festivals tickets get dispatched quite late and I know particularly when I was at Leeds you only get the ticket a few days before so that experience, that's not what you really want, you want to be at ease when you know you have bought it it's going to come in time

From the research, it is evident that, for the respondents, the pre-festival phase is inherently intangible with very little physical content and has the potential to create uncertainty and anxiety in the festival-goer. Therefore, organisers should ensure that they provide more assurances during this phase to ensure that festival-goers feel confident and excited, rather than nervous and anxious. The reputation of the festival has a clear influence on the festival-goer, and this can be affected by the provision (or lack of) important information. For example, in 2015 Download festival introduced a cashless system which was only communicated a few weeks before the festival. This

created a lot of anxiety for many festival-goers and, whilst there was a mixed response of the system, most participants highlighted that this had had a somewhat negative effect on their perceptions of the festival:

> DL4.3: the trust of the festival has been a little bit dented with the cashless system being introduced after they distributed the tickets. That is a little trust issue with me because that was a bit naughty because it caused a lot of anxiety and it raised a lot of questions as well.

It is clear, therefore, that information, updates, image and efficient delivery establishes trust and faith in the festival, reassuring festival-goers and reducing uncertainty, stress or anxiety that festival-goers may have about the festival. This is, therefore, an important aspect of the pre-festival experience which contributes to building their expectations and excitement about the festival and preparing them to the next phase of their experience, where they arrive on-site at the festival.

Ethics

The final experience attribute discussed by respondents with regards to the pre-festival experience phase was the importance of ethics and sponsorship. However, whilst various studies highlight corporate social responsibility at festivals and events (do Paco & Raposo, 2009; Johansson & Toraldo, 2017; Mair & Laing, 2012), it was rarely discussed by respondents unless prompted by the researcher. The festival-goers' perceptions of this issue typically demonstrated that they agreed with the importance of festivals being responsible and contributing positively to the environment and society; however, they rarely looked into this this before-hand.

> Interviewer: What about ethics and sponsorship and values does that make a difference to you?
> DL8.2: It doesn't bother us too much but if we found out they were really not green we would be a bit put off by that I think if we found out that after the festival they just got all the garbage and dumped it in someone's field, so we do want them to be sustainable were out of sight out of mind if we didn't know any better
> DL8.1: If I had heard for example the download T-shirts were made from sweat shops in Africa or something it would bother me, but I wouldn't research it beforehand myself, I would have to have heard it.

Certainly, the respondents generally believed that festivals should be ethically considerate and agreed that it is important for them to be so. However, they explained that they do not take a pro-active approach to research this and did not highlight it as an important aspect of their experience. That is not to say that this does not influence their overall festival experience, but it does demonstrate that festival-goers perceive it as

neither impacting directly on their actual festival experience, nor playing a part in their pre-festival experience.

Overview of the pre-festival phase

During the analysis of what respondents indicated they want during their pre-festival experience, although there was general consensus with regards to the importance of the content, design and delivery of information for planning and preparation, there did appear to be some difference in what was valued by festival-goers at the different festivals. As already highlighted, Download festival-goers perceived social media engagement with other festival-goers to be more important, whilst Leeds festival-goers desired more access to information. This demonstrates the importance of engaging with consumers (Fleming & Asplund, 2007; Hudson & Hudson, 2013; Leenders, 2010) and also reflects the Phase I research outcome that rock and metal festival-goers value the social aspect and are more involved and engaged in their festival experience. Moreover, these findings confirm the importance of managing the pre-festival experience to ensure festival-goers are prepared, engaged and excited for their festival, whilst also highlighting the role of information (content, design and delivery), planning and preparation, engagement and co-creation, and the ethics of the festival in the pre-festival experience.

This phase of research also revealed that HRH United participants did not express many positive or negative concerns about the pre-festival phase. They typically booked their tickets well in advance, before the line-up or even headliners were announced with minimal information about the festival. However, they were almost all frequent attendees. In fact, their only pre-festival concern related to the need to update the design and functionality of the festival's website. So, whilst compared to Leeds and Download they appeared to plan very little beforehand and did not contribute much about what they want and what is important to them during the pre-festival phase, declaring that they 'happily just rock up on the day'. As a consequence, what they value and what is important to them in their pre-festival experience was more difficult to establish. This perhaps is because they already have an established trust in the festival, and their needs may already be met. As such, they may be less aware of the importance of these aspects and unable to identify the value of this phase of the festival experience. Nevertheless, there were clear themes established in what festival-goers valued during the pre-festival experience.

Thus, based on the research focusing on the pre-festival experience, the importance and value of experiential attributes include:

- the content, timeliness and frequency of information;
- personal research, planning and organisation;
- the booking process;
- co-creation and engagement with the festival and other festival-goers

To further understand the importance and value of the festival-goers' experience, respondents were also asked in the interviews to identify what they value during the festival itself.

5.3.2.2 Peri-festival experience

This section critically analyses what festival-goers value during the festival, known as the peri-festival phase. Investigating what festival-goers value during the festival primarily centred upon four major areas: atmosphere, music, social aspects, and enjoyment. These were supported by other minor experiential attributes. The following analysis is, therefore, divided into five parts: atmosphere, music, socialisation, enjoyment and supporting experience attributes.

Atmosphere

From the interviews, the most popular feature of the festival experience that respondents identified was the festival atmosphere. It was most commonly referred to as a motivating attribute for attendance, and the most important aspect of the experience. In order understand more fully the notion of festival atmosphere, the respondents were also asked to define what they considered the atmosphere was, and why it was most important. Not surprisingly, perhaps, they referred to the atmosphere by identifying a number of features that encompassed a combination of experiential elements. In other words, the festival atmosphere was perceived to be the over-arching term that was used to explain multiple and inter-related festival experience attributes:

DL14.5: It's just everything about the festival

Three main aspects were used to identify the festival: music, social and enjoyment. The festival-goers interviewed also identified each element of the festival atmosphere as individually important attributes of the festival experience. Within each area, more specific elements were discussed, which are examined further. To provide a deeper understanding, each aspect of the festival atmosphere will be discussed.

Music

When exploring what is important to festival-goers during a festival, music, unsurprisingly, was referred to frequently. The respondents valued music as an important aspect of the overall festival experience and of the festival atmosphere, as well as identifying it as a primary motivational attribute. In further discussion of the value and significance of music, the following sub-themes emerged: quality of music, quality of the performance, music as a way to escape, variety of music, discovery and exploration of music, sharing music experiences, involvement and engagement with music, and physical and sensory responses to music. To capture all of these music-related aspects of the festival atmosphere, this research will refer to them as the musixscape.

Music was referred to in relation to physically experiencing the festival. This included the quality of the performance, the sound, stage presence, feeling the music and engagement and involvement with the artist:

> DL12.2: Really, what you don't get anywhere else is that the music really comes through the ground and up through you and it's so exhilarating.
>
> DL12.1: Some of the bands really get everyone involved and that really makes a difference and that's important - the show that they put on.
>
> DL9.2: Good music where the sound engineers have done their job. We have been to festivals before where the bands have sounded rubbish and you know perfectly well they are an astounding band, so you want good quality sound.
>
> DL13.2 I was never a big fan of Slipknot, it was always a bit too much for me but after seeing them and their stage presence... when you put the album on it's just you and them, but when they are alive you've got the atmosphere, everything and everyone there doing the show and it just makes it so much better.

As the core activity at the festival, its importance in the festival-goers experience is supported in literature (Childress & Crompton, 1997; Lee, Lee & Choi, 2011). Music has a positive impact on the festival-goers' senses and also on their involvement with the festival. Those respondents interviewed at Download and HRH United also identified the importance of the variety and discovery of new music; this was not, however, mentioned by Leeds participants:

> DL12.2: The variety and having the different stages is obviously important.
>
> DL9.1: You could come to a festival and not really know many bands, but then you are like 'well fuck it, I will just go, and you find some new ones!' it's great.
>
> DL13.1: We have seen some acts which we probably wouldn't have seen just because maybe the weather was a bit bad, so we decided to see one of the bands that are in a tent because of that. And it's good for us, we are quite open-minded,

and we will come in here early and we will see bands that we don't know just because. We don't know, they could change your life, they could be the next best thing!

HRH1.1: At the same time, they [rock and metal festivals] bring bands that don't necessarily fit, but people might like, so Prodigy headlined Download. They're not necessarily a metal band, but there quite socially acceptable by metal…so you discover new things.

HRH1.2: And I suppose with festivals as well there's also the thing of 'yeah I like that band, but I wouldn't pay to go see them' … but if they're at the festival and they are playing then I go and see them.

Whilst the Leeds festival participants did not mention exploration or discovery of new music, it should be acknowledged that Leeds incorporates a variety of genres at the festival. Perhaps, therefore, these festival-goers did not feel that variety was an important aspect of their experience as it is already provided. However, it was unclear whether these festival-goers explore the different genres of music whilst at the festival or only watched the artists that they prefer. It should not, therefore, be assumed that the lack of identification of this aspect of the experience is not important or valued by these festival-goers, as more research is required to determine this. What can be deduced, however, is that those who prefer rock and metal music do seek to explore and discover new music.

In addition to the abovementioned aspects of music, the respondents at all three festivals also identified the importance of enjoyment and sharing the music experience with other people:

DL12.2: It's great … seeing other people enjoying it. That's as much entertainment, seeing other people enjoy the bands.

Sharing experiences at the festival is key to the co-creation and engagement of festival-goers. This supports the findings in current literature (Crompton, 2003; Morgan, 2008; Rihova et al., 2013; Son & Lee, 2011). Generally, festival-goers acknowledged that music was the primary motivation for attending UK music festivals: For example, 'Obviously the music is key because you wouldn't go if you didn't like the music' (DL12.1). However, such comments were typically followed up with reference being made to a number of other experiential attributes that contributed to their attendance; it was clearly recognised that whilst music may be the main motivation to attend the festival, it was usually not the only reason. That is, respondents revealed that they had multiple motivations for attendance and music was not the only deciding factor; they typically mentioned other motivational reasons that they believed would positively influence their experience at the festival. It is understood, therefore, that many festival-goers rely on

trust and faith in the festival delivering a good overall experience.

> DL2.2: It's all about the experience really, 'cos the music only plays a small part.

> HRH6.1: Fire Fest has my complete trust, and this one is pretty much the same way, so you have to trust what is going on.

In terms of festival improvement and managing the festival experience, therefore, the outcomes of this research suggest that festival organisers should acknowledge the multiple reasons for attendance on the part of festival-goers, and that meeting those expectations, regardless of importance, may have a significant impact on their customers' experience and, indeed, future attendance (Ziakas & Boukas, 2014). For example, whilst festival-goers may attend specifically because of one of the headline bands, they nevertheless expect a number of other experiential attributes to enhance their experience. So, attracting festival-goers through headline acts alone may not be sufficient. At the same time, however, it is evident that many of the other experiential attributes that the respondents referred to in the interviews identified are not always under the control of festival organisers, such as sharing the experience with others and the social aspect of festivals. Therefore, opportunities to market or promote such attributes may be limited, or more challenging to advertise, although the intangible aspects of the festival may be captured through other means, such as videos of festival goers enjoying activities together and having fun.

Overall, then, music is an important aspect of the festival experience and was most commonly identified as the main motivation for attendance, whether to see a particular band or artist, to discover new music, or simply to spend leisure time listening to a favourite music genre. At the same time however, all the respondents also indicated that music was only a part of the experience.

> HRH8.1: I go to a lot of gigs …but a festival, it's totally different. You are going for the experience. People go for the music because the music is the main part because that's what makes the festival, but I don't believe it's as important.

> DL9.4: Because you say, 'oh look they are playing - let's go and see them; are you coming?' And it starts like that, but once you get here, the bands aren't as important.

> LF8.1: I guess you pick different festivals for different experiences. Like Glastonbury, Secret Garden there are going to be more like experiential like the atmosphere as well as the line-up. Here, I think Leeds, Reading, it's more about the line-up and which music is playing.

This concurs with research conducted by Anderton (2007), Morgan (2008) and Patterson

and Pegg (2010) and also reflects the findings at Phase I of this study in that festival-goers have multiple and varied motivations to attend that influence their overall experience. Indeed, of equal importance to the festival experience as musixscape, and also identified as part of the festival atmosphere, is the social dimension of the festival experience.

Social

The respondents frequently discussed the importance of the social aspect of festivals. In defining the festival atmosphere, friendliness, cameraderie, community and shared interests were identified, whilst other social elements were also discussed as important to the overall festival experience. These included: spending time with friends and family; meeting new people; a sense of community and belonging; trust and safety; learning new things from other people; shared mindsets; experiences; and, being 'like-minded'. These aspects of the experience are defined in this research as the 'socialscape' of the festival.

Spending quality time with friends or family, whether people travelled to the festival together or met up during the festival, was identified as an important aspect of the experience by all festival-goers:

> LF13.2: It's more about the people you go with, I would say
>
> DL3.1: Most important is camaraderie, and the people you go with.
>
> HRH1.3: I like the social aspect with live music involved.
>
> HRH2.2: I think the actual core of it is definitely more your mates.

In fact, many respondents revealed that they believed this to be more important than the music.

> DL9.2: A lot of it is to do with who you go with … the bands are second priority. I think who you are with is the first priority because everyone likes the same kind of music that's why you're at this particular festival.
>
> HRH10.1: I am not that fussed about what bands are on, there may be ten bands I want to see over the weekend. But as long as I have got mates there it's always a good laugh.

However, they also identified the importance of meeting new people and making new friends at the festival:

HRH2.2: You have to have the security of the friends that you are with, but then you have the added bonus of the ability to meet new people. I don't think you take any of them for granted.

LF11.4: You don't normally talk to random people, but you do here.

DL9.1: You make a lot of friends. I met him at the festival! I met some a few years ago and then came again and camped with them, so it is really friendly, you make some really good friends.

HRH8.3: I like coming here to meet people that can tell me something I don't know, I like learning new things.

HRH9.3: Well, I just like the music, and 99% of my friends are people that I have met at music festivals.

It was, thus, acknowledged that music festivals provide an opportunity to make new friends. This was identified by festival-goers as being a result of shared mindsets, interests, values and hobbies that were typically with other festival-goers who share preferences for and interest in similar music genres.

LF8.2: Most people come in a group, so if you didn't you probably would want to feel that you have something in common so that you could make new friends. You always go back to your tent at, like 1 a.m., smashed with a bunch of new friends, so it is important.

DL2.2: It's all about the experience really, 'cos the music only plays a small part. Its meeting new people where everyone is so like-minded as well, they all like the same things so it's good to be surrounded by people like that.

DL8.2: I have seen about 50 Deadpool T-shirts and I like Deadpool, so I'm in good company because they like what I like. See you find people into the same music as you but there are also into the same other things as you.

DL8.1: I think it's partly the music, it is also the fact that they are not trendy chavs which is partly [because of] music but it's also other parts and types of your lifestyle, it's like your pastimes, your clothes

This reflects the comments made by festival organisers at Phase I, and concurs with previous research by Anderton (2011), Brennan and Webster (2010) and Gelder and Robinson (2009) where reference was made to the importance of 'similar mindsets' and 'likeminded' nature of the collective festival-goer community, particularly at rock and metal festivals.

Although respondents at Download and HRH United highlighted the importance of meeting new people, it became apparent that Leeds participants focused more upon the importance of spending time with the people they had travelled with and their immediate friends, although some did acknowledge meeting new people at the festival. Those at

Download and HRH United had a more balanced view on the importance of existing relationships and developing new friendships. Sharing commonalities with other festival-goers was also identified as contributing to the sense of community and belonging at music festivals:

> DL12.1: Festivals are always very friendly, there is always a community atmosphere which is really nice. You often come with friends which we do, but then you make friends with new people around you.
>
> DL11.2: There is quite a big community here, everybody is friendly, and anybody will talk to anybody.
>
> LF8.1: I guess it's like a collective community to come together and enjoy something with other people and share an experience with a large community rather than just headphones listening.
>
> HRH1.3: There is a collective mindset.

Many respondents at Download and HRH United reflected on the fact that the shared interests, like-mindedness and a sense of community amongst festival-goers developed through their similar backgrounds. More specifically, they felt as though they had shared similar previous experiences, such as being bullied or feeling marginalised, and that that they were somehow different to 'the norm' in society. Indeed, many expressed that they felt accepted within the festival community, and that they did not feel like the 'odd one out':

> DL2.1: But I like download festival because I want to be surrounded by people like me.
>
> HRH2.3: There's an underdog type of element that goes on…we are all fucking misfits aren't we…I want to say persecution but not persecution… just like everyone knows where everyone else has come from so everyone has the same understanding, there is no real discrimination like everybody gets on regardless of what happens.
>
> DL15.1: Fantastic people that are like us that don't look at us because we like metal and have tattoos and piercings. Everybody is friendly, and people will help you no matter what.

This reflects the research conducted by Gorman-Murray (2009) and Stone (2009) in bringing people together and promoting a sense of communitas (Finkel, 2010). It should be noted that whilst many respondents at Download and HRH United claimed that they held deeper connections and engaged more with others in the festival community because of shared interests, this was not discussed by any participants at Leeds Festival. This finding supports the perceptions of festival organisers at Phase I who

identified a clear difference between festival-goers that attend rock and metal festivals and those attending mainstream or pop festivals.

Participants also referred to other festival-goers at their festivals as being more caring and friendly. Various stories were told of how people had helped each other out at the festival, including putting tents up, offering toilet rolls, finding lost wallets and rescuing those in distress:

> DL9.3: We are more tolerant and understanding of the world. If you speak to people that come to these festivals, they don't have a clue who Kim Kardashian is, and they don't give a shit, because they love the music. They are passionate about lots of things, and people's well-being is one of them. We all want to go out, we want to have fun and enjoy ourselves and we want to help those who can't.

> LF8.1: Everything is a bit more relaxed at festivals isn't it, so it's a bit more welcoming to other people. I think if you were at a gig it would be slightly different, but I think people are a bit more open about people's attitudes at festivals I think there is that sharing, it's not as pretentious.

> DL3.2: Everybody is here for the same thing and you might get the one or two knob heads that are just there to cause a riot, but there is that many people here who are here to chill out and have a few drinks and play some good music that it counteracts that. Because they will just get told off by everybody else here - 'behave!'. Because we look after each other don't we?

> DL13.2: What you tend to find, us festival-goers are definitely more open-minded as people, we are not really racist or prejudiced in any way shape or form, and we are kind of a bit more civil. It's just people that like different genres of music.

> LF11.4: Just everyone, it's such a friendly place, everyone is so happy.

> LF17.1: Everyone is really friendly, it feels like everyone knows each other.

This cameraderie was a consistent finding at all three festivals, including Leeds and confirms literature by Stone (2009) and Turner (1969;1982). The friendliness and caring attitude of other festival-goers appears to be key to establishing trust and feeling safe at the festival. Furthermore, it was clear that shared interests and mindsets at the festival enabled festival-goers to feel safe and secure:

> DL13.2: You develop trust with your fellow camp mates around you.

> DL15.2: … you get along with everyone, there is no bother, you don't have to worry about anyone trying to pick a fight with you or any shit like that.

> DL7.3: I feel safer here than I do back home.
> DL7.1: Everybody looks after everybody else.

> DL7.5: And we actually come from a nice area as well, we don't come from like the heart of London with a low crime rate, but we feel secure here. Last year I

seen some guy drop his wallet and another guy picked up and went running to give it back. That pretty much sums up the community here.

DL7.1: I think if we saw someone sitting there upset, nobody would walk past, I think everybody would stop.

DL7.5: You are never alone here. When I was waiting for you guys earlier the amount of people that came up and spoke to me…

DL7.4: I got lost for two hours last year and I never felt alone, I made loads of friends.

Whilst festival organisers believed that festival-goers were not necessarily aware of the need to feel safe, these findings confirm Esu and Array's (2009) research and demonstrate that this is a conscious valued attribute of the experience, as most participants referred to the importance of this. Sharing things in common with other festival-goers, and the feeling of safety and security that was associated with the festival experience, was important to the overall experience.

Another finding in this phase of the research was how important festival-goers felt it was to share the experience with others, whether that be their friends, family, strangers or the festival community as a whole:

DL12.2: Seeing other people enjoying it, that's as much entertainment, seeing other people enjoy the bands.

HRH2.1: The key thing with sharing an experience with friends and meeting new people and having a good time together, there is something to be said. It's the kind of the social experience that is done on the fact that if people are put into stressful situations together they bond over the fact there is a stressful situation. Now, I wouldn't like to consider a music festival stressful, but there is a certain element of we all need to find our way to the venues, we all need to not get lost on the way back to the chalet or whatever, so there is that element to it.

LF8.1: People let their guard down, you do become this massive, similar people sharing the same things.

HRH6.1: All of our friends will go to the same festival, so it is a way of meeting up with them once a year, obviously you can talk on Facebook and that sort of thing, but it's actually about being in the same crowd, enjoying the same experience, watching the same bands, yes, great, fantastic.

Consistent with previous studies by Larson (2009), Rihova (2013), Rihova et al. (2013; 2015) and Van Winkle and Bueddefeld (2016), these results demonstrate the importance of shared experiences and co-creation in the festival experience. However, whilst participants agreed that this was an important part of their experience at each individual festival, Download and HRH United festival-goers frequently said that their experience was different in comparison to other more mainstream festivals:

DL11.2: it's different [to other festivals], people are more laid-back here.
DL11.1: Reading, because it's in the school holidays, you get a lot of kids and 16-year-olds and they are all being twats when they are drunk, whereas here you get the more mature crowd that I can have a conversation with.

DL12.2: I just get the impression that the people at Download are more family orientated, they are more down-to-earth type, there are less druggies… It's just being here with people who are happy to share what they know and get you involved I think there is an openness there that everybody here has. It's not an exclusive 'I know about heavy metal and you don't'.
DL12.1: There is no kind of snobbery around, it's not like you don't belong here or whatever everyone is just really welcoming and embracing… and I don't know if you necessarily get that in other festivals.

DL13.3: I think it's because rock is so varied it is one of the most varied genres and even with the bands, the bands aren't afraid to do a gig with a full orchestra [or] to sit and do some …acoustic songs from Metal bands, they've just gone out and gone 'fuck it let's go and do an acoustic album'.
DL13.1: Late this morning we saw someone going out for a run all kitted up and no one blinked an eye if that person had gone to V Festival they would be getting looked at and stared down at, it's just at this one, no one cares everyone is here for the same reason.

DL7.5: I think you tend to find it is more family orientated as in rockers are a family, I suppose, we are not tourists.
DL7.3: I think rockers get a stereotype that they are nasty mean and antisocial and they are not, I think everyone is in the same boat here.
DL7.1: They are the complete opposite.
DL7.5: They look the worst, but they are the nicest people.
DL7.3: And I think a lot of people stick together in the way that they are, we are not the stereotypes, we're here to have a good time and I think it's why we have such a good time here.
DL7.5: Nobody gives you a funny look because of what you are wearing.

DL8.1: I agree because I've been to Leeds Festival and I quite like it is good, but I didn't feel quite the same because there was a bigger mix of different people that weren't like me. I just didn't have anything in common with them, I guess. It was a bit more isolated, particularly in the arena watching the bands. It wasn't like I was enjoying it with everybody else, I just felt like I was on my own, I just didn't feel like I connected with other people.

DL1.1: I think that's the thing like it's not their mentality, but they are always after an argument or a fight with somebody. Like here, if you knocked into somebody with a drink it's sort of forgiven, but if you, did that at Leeds it could turn into a massive argument over nothing. At Leeds tents were spray-painted with racist comments and things, even though we got on with the people beside us they are just a little bit more arsehole-y. We get on with everyone at Download though, there is more of a community feel.
Interviewer: Why do think that is?
DL1.4: I think it's more of the culture of the music that we listen to.
Interviewer: What is the culture?
DL1.4: I don't know everyone is just more friendly, it's like when you're on the outside and people are into rock [people react] a bit more 'oooh' you know but, on the inside, everyone is just really friendly everyone is really chilled

These results reflect the initial differentiation, expressed by the festival organisers at Phase I, between what festival-goers want and value at different types of music festivals, and provides further evidence to suggest that rock and metal festival-goers engage more and develop deeper relationships with other 'like-minded' festival-goers at these types of UK music festivals. However, participants at all three festivals demonstrated that the social aspect of festivals has a significant influence on their overall experience. That is, the research revealed that it is important for festival-goers to spend time with their friends and family, to meet new people and make friends, to feel part of the festival community through shared interests and to bond with others at the festival. Much of this, however, cannot be managed or controlled by festival organisers; it is co-created between festival-goers. Thus, festival organisers are able to only support and assist in facilitating these opportunities within the festival environment. This might be achieved through the creation of social areas with seating and shelter, although socialisation is a natural occurrence and perhaps the festival itself is already enough to support socialisation and a sense of community. In any case, the socialscape of the festival experience is highly valued by festival-goers and contributes to the defined festival atmosphere. The third element of the festival atmosphere, and also identified as important to the overall festival experience was enjoyment.

Enjoyment

Besides the music and social elements of the festival experience, the respondents discussed the importance of enjoyment and fun at the festival. They referred to 'good times', the 'buzz', 'being happy', 'relaxed' and 'chilled' when describing the festival atmosphere and, again, these were also identified as critical components of the overall experience. The sense of happiness and enjoyment at the festival was associated by festival-goers with the sense of freedom that the festival provided:

> DL4. 2: It's an element of freedom, if you know what I mean, where you are just enclosed, but also surrounded by like-minded people. I think it's the whole thing that the rules are a bit more relaxed at the festival as well isn't it.

> DL7.3: I feel like it is a circus as well where you can be yourself and be happy and chilled.

> LF2.1: Relaxed, a bit more natural, I think even the people are more laid back. It's not rules, rules, rules, it's just more relaxed so you can have fun and enjoy yourself.

The freedom associated with the festival environment and atmosphere enabled festival-goers to feel as though they could invert their behaviour compared to the everyday. This confirms previous research regarding the liminality of festival spaces (Anderton; 2011;

Griffin et al., 2016; Pielichaty, 2015). Festival-goers went on to explain how they behaved differently at festivals.

> HRH2.1: I think less so at this festival because it is holiday camp type of environment where you respect the venue a bit more, whereas when you're camping a festival is a real let go of all the baggage, you just throw litter around the tent. There is a real freedom about it that you can only get in that type of environment that is key to having a relax and having a good time.

> HRH2.2: I think there is a standard mentality when you look at music festivals where you wouldn't act the way you act at a festival if you are just down the pub with your mates because the repercussions of it. You have less repercussions when you are a festival where as if you do something at a gig or at the pub with your mates the repercussions come into effect quicker and you have to deal with them. Whereas when you are a festival, like for me for instance, I get completely off the rails and I know I shouldn't act that way in normal society, where a festival seems to give you a bit more leeway than normal but you are aware of it, you are aware that you have a bit more of a social give than when you're at the pub. There is only a certain amount you can go, and you are aware of it, but it is more when you're at a festival.

Whilst respondents admitted that they behaved differently at the festival, they also associated this with being 'more themselves', as though everyday life limited their authentic self, whilst the festival enabled them to enjoy themselves more. Therefore, it is suggested, in line with Kim and Jamal (2007) and Szmigin et al.'s (2017) research, that music festivals provide a liminal space wherein festival-goers feel free and can express their identity in a safe place that reflects their interests.

> HRH8.3: Everyone here is relaxed and promotes a relaxed and comfortable atmosphere you're comfortable to be yourselves and speak your mind

The fun and enjoyment felt at the festival was also discussed with reference to stories about previous experiences that were compared to circuses, pantomimes and surreal acts of the unexpected:

> DL9.4: For some reason at the UK festivals, it is about how stupid you are. There is always some idiot a hundred yards away that's done something dumber, and then you go another hundred yards and [it's worse].

> DL9.2: Mankini knees was my favourite last year! There was this guy in massive biker boots with massive great big hair wearing a Mankini.

> DL9.1: We saw someone walking around yesterday with no shoes on, he was fucking wankered in the mud and the rain with all of his stuff off, and it was like ten in the morning.

Witnessing unusual behaviour at the festival is, therefore, another form of entertainment that provides feelings of fun and enjoyment. When respondents discussed the

importance of enjoyment and freedom at the festival, it was always associated with the music or social elements. In other words, it is the combination of music and people that creates enjoyment and fun at the festival.

> HRH1.2: Mine is the atmosphere of, like, you know that everybody is enjoying themselves and having a good time, yeah, you can be with your little bubble and you're enjoying it, and you know other people are in a little bubble of their own and enjoying it, then you do get the crossover of people talking to each other like they overheard someone say something and they just join in the conversation without anybody getting angry…

> HRH5.2: Personally, to me probably not because I like the smaller festivals, I like the atmosphere at them, it's more of a party environment rather than everyone just in a big field getting trashed, it's more of people getting together and enjoying music together, there is more of a community feel.

Therefore, this research suggests that co-creation involves immersing in and engaging with the festival atmosphere through music, socialisation and enjoyment. What festival-goers value during the festival experience can therefore be summarised as in Figure 5.7 below. This visual representation demonstrates the overlapping values and the relationship between the experiential attributes that occur or are felt during the festival. At the same time, the three main components that are valued by festival-goers are also what creates the festival atmosphere. Therefore, from this research, it is evident that most important to the festival-goer is the festival atmosphere, which comprises musixscape (music related experiential aspects of the festival), socialscape (social related experiential aspects of the festival) and enjoyment.

Figure 5.7: The Festival Atmosphere
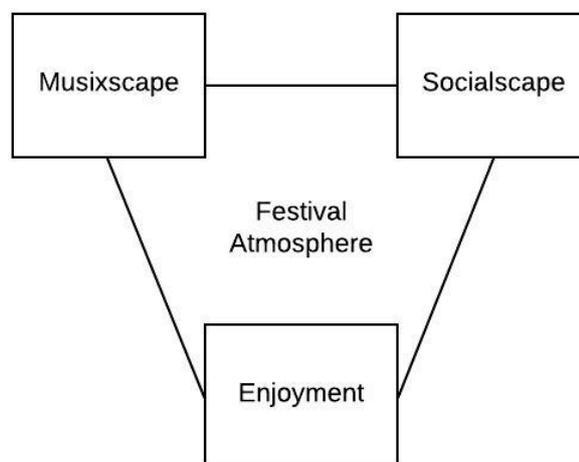
Yet, whilst these three components were regarded by respondents to be the most important aspects of the festival experience, they also commented on other less significant experiential attributes that nonetheless supported the overall experience.

Supporting experiential attributes

In addition to the festival atmosphere, other elements (listed in Table 5.19), such as facilities, support services and ethics, were also discussed by respondents. However, these were rarely raised by respondents, typically only when prompted to do so by the researcher. These supporting elements can be considered, therefore, to be of less perceived value within the festival experience. However, they are not to be disregarded as they still play a significant role in festival-goers' experiences and, as suggested both by the festival organisers at Phase I and by Crompton (2003), if poor these can have a negative influence on the festival experience. Therefore, a fourth dimension is added to the festival experience model, presented in Table 5.19 below.

Table 5.19: Supporting experiential attributes

Weather
Comfort Amenities
Facilities
Food & Beverage
Accommodation
Alcohol and/or drugs
Traffic Control
Crowd Control
VIP and Upgrades
Information services
Programme and scheduling
Variety of other entertainment
Cleanliness
Layout and design

Based upon the findings surrounding the importance of experience attributes during the festival, the value of the peri-festival experience can be conceptualised as in Figure 5.8 below.

Figure 5.8: Value of peri-festival experience
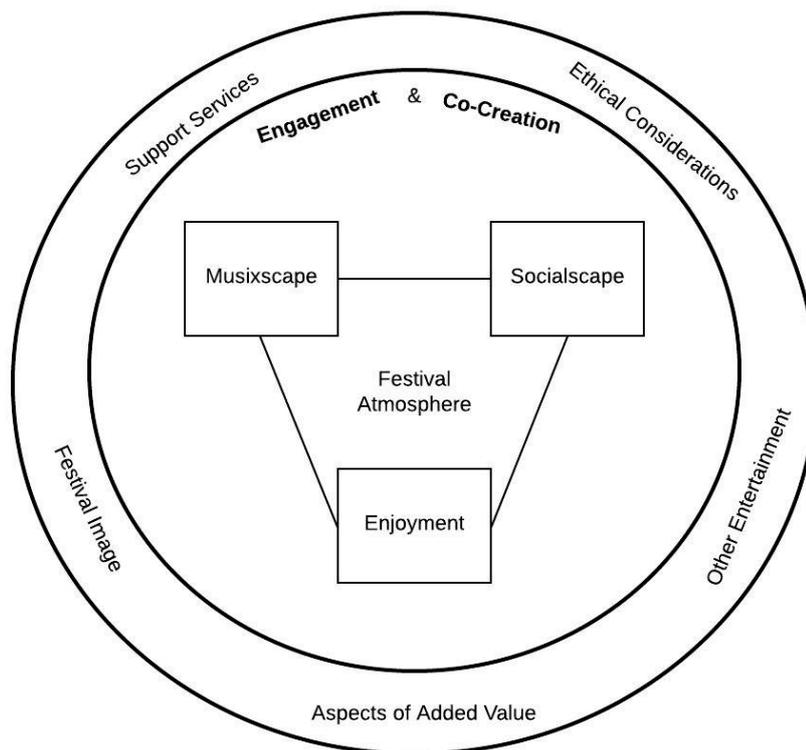
What festival-goers value in their festival experience, however, is not limited to the constraints of the actual festival time and space. Hence, during the interviews, attention was also paid to the experiential attributes within the post-festival experience.

5.3.2.3 Post-Festival Experience

Communication and engagement

The discussions of what festival-goers value during the post-festival experience elicited similar findings to the pre-festival phase, particularly the importance of information. In particular, finding out more details about the next festival, such as upcoming dates for line-up announcements or ticket prices, were important to festival-goers:

> DL13.1: Emails leading up to the next festival to let you know about the line-up announcements. Emails now are so much easier because you can just read them on your phone.
>
> HRH1.1: I want continual updates to say, look, this is what is happening, this is what is genuine. The integrity of the festival actually depends on the fact they do keep in contact for me…. it's about being there and actually communicating with your fans after and before the festival, it's not just them times of the year it's throughout. You have to keep them knowing that you are there.

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However, also similar to the pre-festival phase, some respondents disagreed with the importance of communication and engagement with the festival after they leave the site:

DL4.1: I don't want to hear anything for a year, just leave us till next year

HRH2.2: Just leave you with your own memories, don't pester you afterwards

Thus, as was found at the pre-festival stage, festival-goers choose their own level of engagement with the festival afterwards. However, it is important to acknowledge that, as Morey et al. (2016) suggest, social media engagement should still be available to festival-goers. Therefore, it is recommended that festival organisers provide the available platforms but allow festival-goers to manage their engagement themselves.

Rewards and loyalty

With regards to providing feedback about their experiences to the festival, most respondents did not mention this without prompts from the researcher. When asked about this, however, it became evident that there was a similar division of opinion; although most appreciated the opportunity to provide feedback, they acknowledged that it was unlikely that they would 'actually bother to fill in a survey'. Nevertheless, most agreed that requests for feedback from festival organisers led to a feeling that the festival cared about them.

LF13. 2: The last one we went to sent me an email afterwards saying, we realise we made mistakes with this and this, sorry about that, if there's anything else you can suggest, you have the chance to give feedback. I quite like that. Even if they don't listen to it, it's the valuing, it makes me feel like they care.

Almost all respondents believed that the festival should offer a reward for loyalty, although suggestions as to how this could be done varied from the provision of loyalty cards to discounts on tickets, discounts at the festival, limited edition merchandise, additional access, advanced access to information or packages or cash-back.

DL2.1: I also like if they reward festival-goers, so this year they will give you a discount if you pay for your ticket now for next year at this year's price rather than when they put it up like a loyalty scheme. Just having a loyalty bonus like Hard Rock Hell, or even if you keep your wristbands or something, so every five years that you come in a row they just did some sort of reward for you, whether you got money off your ticket or even if it was a case of beer or a tenner.

DL2.2: Yeah because it's £200 a ticket and then £150 expenses and if you do that for six years you've spent nearly £2,000 on that festival, so you'd think they could give you something back

DL3.1: I would like to be thanked for coming, thank you very much for coming VIP and your support for the festival and we will let you know in the near future

that you are top of the list that you are one of the people that will get told. Like a loyalty scheme

Other than the preference for loyalty rewards, festival-goers generally differed on the importance of communication from the festival in the post-festival phase. Nonetheless, it is still imperative and plays a significant role in festival-goers' post-festival experience. It is suggested, as by Voorhees et al. (2017), that further research is required.

Re-living and enhancing the experience

Whilst some respondents expressed the view that they not want any contact from the festival afterwards, most did discuss the importance of re-living their experience by reminiscing through videos, photos and telling stories with friends. Leeds festival participants actually complained about the lack of access to photos after the festival and wished to be able to see more of these. However, not all festival-goers re-lived their experience through all available platforms. Some preferred watching highlights on TV, whilst others preferred watching their own recorded videos. Many enjoyed looking at official photos released on the Festival website, whilst others liked to check the festival's hashtags on social media to look at other people's photos. Generally, festival-goers enjoyed listening to the songs that they heard at the festival, whether this was the original recording of the song or the festival recorded version. Overall, it was clear that the festival-goers valued their memories and continued to extend their festival experience by re-living the festival through other means.

> DL2.1: I like, especially on social media, the fact that… and I expect the festival to post videos and put pictures up so that you can relive it, because you do have a post-Festival hangover. I always get that, and I just wish I was back there and it's great looking back and seeing pictures and be able to watch my favourite bands

> LF2.2: Well, we will see some bands today and in a couple weeks we will bring out some songs and listen to what we heard today and say, 'oh you remember this song', wont we?

However, when asked directly about re-living their experience, some believed that this was unachievable.

> LF8.1: I don't think that you can though, it's never the same.

Instead, it was suggested by some respondents that engagement with photos, videos, social media and music after the festival was not 're-living' the experience but adding to it and enhancing the overall festival experience as an additional element. LF8.1 said, for example, that they enjoyed seeing 'behind the scenes' recordings and the interviews with

the artists that are shown on YouTube and TV following the festival, and that these were 'new' experiences as these were not accessed during the festival. Therefore, the post-festival experience should be recognised as an opportunity for festival-goers to continue their experience (Morey et al., 2016), adding more value.

Respondents also discussed the importance of socialising with other festival-goers after the festival, whether in reality or online:

> DL15.2: It's really the Facebook page, it's seriously handy before and after, like everybody is all over it, it's really funny you see some funny things actually… reading other people's stories is the best bit
>
> HRH7.1: It's good to go on Facebook and then see other people that you might not have met, but you like the photos and comments and then have things that you can talk about together.
>
> DL8.1: I like to see the highlights on social media and pictures and quotes from people that sort of stuff and how they have enjoyed it. I'm not bothered about anything else actually. Yesterday they were asking about feedback, but in my opinion, I don't care

Again, reflecting the results from the pre-festival phase it can be concluded that festival-goers continue to co-create their experience outside of the festival site. This research, therefore, reveals that festival-goers' experiences continues through the post-festival phase in which importance is placed on re-living and enhancing the festival experience. Whether this was achieved through other people, online platforms or engagement with the festival did not matter, as individually festival-goers managed their preferences themselves.

5.3.2.4 Summary of Phase III: Importance and Value of the Festival Experience

Following the research conducted through the Phase III on-site interviews, the festival experience value model is further developed and is presented in Figure 5.9 below.

Figure 5.9: Experience Value Model
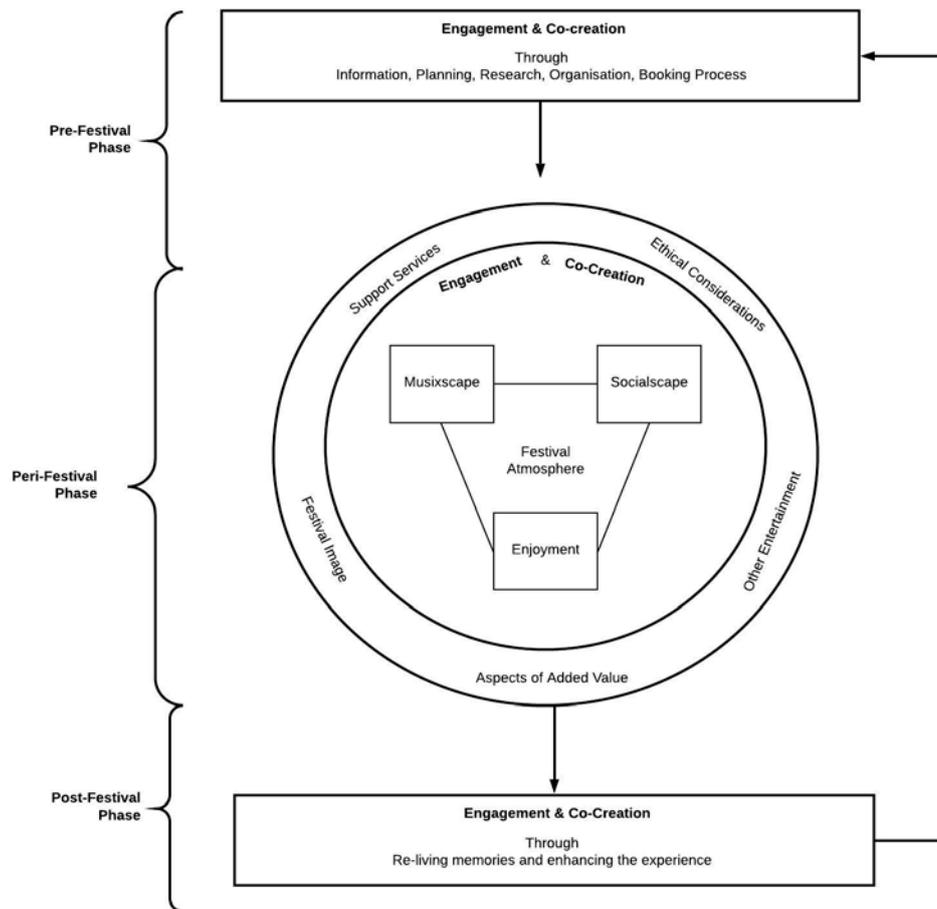
The findings presented and analysed here demonstrate that festival-goers value the importance of various experience attributes that are presented in the experience value model above (Figure 5.9). This model visually demonstrates the relationship between various interacting aspects of the festival experience and incorporates the importance of pre- and post- festival experiences. The pre- and post-festival phase is continual and overlaps; that is, the post-festival phase morphs into the subsequent pre-festival phase when planning commences for the next festival in a continual, circular process. This cyclical process is also discussed in tourism literature by Sharpley (2006) who describes how the experience and memory from one holiday feeds into and influences the anticipation and experience of the next one. Festival-goers merely dip in and out of the pre and post festival experience over time as they engage with the festival on their own terms. During the 'off-site' (pre- and post-) phase, festival-goers determine themselves how involved or engaged with the festival they wish to be, and through which processes, methods or platforms they wish to do so.

In considering the engagement and involvement of festival-goers throughout the festival experience, begins to highlight the influence of motivations and attendance frequency.

Akin to Pearce and Lee's (2005) travel career pattern (advancement of the previous travel career ladder) the level of engagement and involvement in the festival experience may be determined by their individual motivations to attend, and their accumulating (or lack of previous) travel experiences. Furthermore, the engagement of festival-goers can also be explained by Bryan's (1977) specialization notion. In this sense, festival-goers may be placed on a behavioural continuum exhibiting 'general interest' through to 'focused involvement' which is classified through previous experience, knowledge and investment. Those at the higher end of the continuum, identified as having a 'specialist interest' are more likely to engage and involve themselves more frequently, and at a deeper level during the 'offsite' phase than those with a more general interest. The findings from this research thus far highlight that participants at niche, or rock and metal festivals, who are typically more experienced festival-goers, appear to seek higher levels of engagement and can be identified as having 'specialist interest'. However, more research is required to understand the relationship between festival-goer and their experiences.

Regardless of festival-goers level of engagement, it is clear that they design, co-create and manage their own experience. Individually festival-goers value elements differently based on their own desires; collectively, however, they place highest importance and value on the co-creation of the experience with other festival-goers through a shared interest in music, so that they immerse into the festival atmosphere. The quality of other experience attributes such as services support the experience but are not the most valued attributes. Therefore, the model developed in Figure 5.9 illustrates the importance of specific areas of the festival experience, the most important of which, atmosphere, is at the centre. It shows the cyclical and continuous nature of festival experiences on and off-site, and considers both influential and personal realms (Cutler & Carmichael, 2010). That is, it addresses experiential aspects in both festival production and festival-goers' consumption.

5.3.3 Summary of Part Three

Thus far, this chapter has addressed the first two research objectives of this thesis, namely, identifying who the festival-goer is (that is, their socio-demographic and psychographic characteristics) and what they value in their UK music festival experience. However, it has not yet sufficiently examined the relationship between the two. Therefore, the following section will now focus on addressing the third objective of this thesis by discovering the extent to which festival-goers socio-demographic and psychographic characteristics determine the value of experience attributes.

PART 4: The Relationship between Festival-goer and their Experience

5.4 EXTENT TO WHICH FESTIVAL-GOERS' CHARACTERISTICS DETERMINE THE VALUE OF THE FESTIVAL EXPERIENCE

As previously noted, the third objective of this thesis is to establish the extent to which festival-goers' socio-demographic and psychographic characteristics determine the value of experience attributes in the UK music festival experience. In order to achieve this, the quantitative data from Phase II was statistically analysed by means of linear regression and structured equation modelling. However, to ensure the reliability and validity of the results, it was first necessary to analyse the data through the application of a number of other tests. First, the socio-demographic and psychographic characteristics of respondents were analysed against the experience attributes through cross tabulations which revealed the statistically significant relationships. Exploratory factor analysis was also conducted to group the 53 experience variables into empirical constructs. The revealing factors were then used in the development of the proposed structured equation model. Finally, linear regression was conducted to reveal the relationship between festival-goers' socio-demographic and psychographic characteristics against the value of the festival experience. This final part of this chapter is therefore structured into the following subsections:

- Cross-tabulations
- Exploratory Factor Analysis (EFA)
- Proposed Structured Equation Model's (SEM)
- Linear Regression
- Analysis and Discussion

5.4.1 Cross-tabulations

Cross-tabulations were conducted on SPSS against each variable in order to establish statistical significance between socio-demographic and psychographic characteristics against experience attributes. The significance of socio-demographic characteristics is examined first, with psychographic characteristics following afterwards.

5.4.1.1 Significance of socio-demographics against experience attributes

To first explore the relationship between sociodemographic characteristics and the UK music festival experience, cross tabulations were conducted. The results are presented in Table 5.20 on the following page. Overall, age had the most statistical significance

against 35 statements, followed by gender (23), level of education (20), marital status (19), income (15), employment status (9) and where the festival-goer grew up (8).

Looking more specifically at each festival experience grouping, the pre-festival experience statistical significances related mostly to age, followed by level of education and approximate annual income. As mentioned earlier in this chapter, respondents generally found the 'line up' to be the most important attribute (3.91), followed by 'trust in the festival' (3.80), 'faith' (3.67), the 'booking process' (3.63) and 'value for money' (3.59). 'Sponsorship' was regarded to be less important than other attributes (1.91), with the 'branding and image of the festival' slightly to moderately important (2.74).

Looking more specifically at the festival product, age again was of the most statistical significance, followed by marital status and gender. Generally, respondents rated the 'quality of music and performance', and 'sound and lighting' as most important (4.46 and 4.14). 'Souvenirs' and 'VIP and upgrades' were of least importance (2.00 and 1.87). The most statistical significance for service is age with all statements included. Gender, education and income had 3 of the 6 statements included. Generally, festival service was of moderate to very important, with 'friendliness' and 'professionalism of staff' as the most important attributes (3.68 and 3.7), and 'personalised experience' and 'environmentally friendly' as least important (3.06, 3.17). Within festival enhancers, age and gender were of equal statistical significance, followed by marital status. 'Atmosphere' was most important out of all experience attributes (4.47), whilst 'commercial' and 'grass-roots' experience were least important within festival enhancement (1.7, 2.93). Experiential and emotional elements of the festival were mostly statistically significant with age followed by education. Having a 'memorable experience' was most important (4.31) followed by 'feeling safe and secure' (4.13). The rest were moderate to very important with 'festival feeling familiar' and 'alcohol and drugs' as lowest out of this section (3.07, 3.12).

Post-festival experience was only statistically significant with age, where the festival-goer grew up and education. The 'festival cares about my repeat custom' was highest (3.44) followed by 'opportunity to feedback' (3.13) and 'social media communication' (2.83). Finally, the overall festival experience revealed statistical significance with gender, where the festival-goer grew up and employment status. These were all rated highly with very to extremely high satisfaction (4.45), quality of experience (4.39) and quality of festivals (4.07).

Table 5.20: Socio-demographic significance

Statement	Mean	Std. dev	G. Sig.[a]	A. Sig.[a]	MS. Sig.[a]	WGU. Sig.[a]	Ed. Sig.[a]	I. Sig.[a]	Em. Sig.[a]
Pre-Festival Experience									
(Pre-) Communication & engagement	3.36	.998	.812	.423	.995	**.031**	.499	.824	.617
(Pre-) Booking process	3.63	1.050	**.002**	.105	.294	**.003**	**.039**	.382	.492
(Pre-) Website	3.36	1.135	**.015**	**.047**	.377	.840	.059	.371	.576
(Pre-) Branding	2.74	1.131	.072	**.000**	.490	.316	.836	.250	**.004**
(Pre-) Location	3.28	1.138	.311	.288	.891	.187	.993	.608	.512
(Pre-) Trust	3.80	.919	**.010**	.191	.301	.845	.587	.161	.056
(Pre-) Faith	3.67	.927	.541	.795	.280	.444	**.036**	.552	.238
(Pre) Line up	3.91	1.009	.886	**.000**	**.002**	.151	.263	**.002**	**.043**
(Pre) Value	3.59	1.014	.052	**.000**	**.006**	.202	.255	**.000**	.182
(Pre-) Ethics	3.42	1.113	.305	.472	.454	.828	**.020**	**.002**	.404
(Pre-) Sponsorship	1.91	1.156	.557	**.000**	**.000**	**.049**	**.018**	**.001**	.783
Festival Product									
Access & availability of facilities & comfort amenities	3.77	.920	**.000**	**.002**	.606	.250	**.037**	.281	.111
Quality of facilities & comfort amenities	3.60	.960	**.001**	**.008**	**.024**	.272	.382	.701	**.003**
Variety of food and beverages	3.47	.954	.103	**.000**	**.009**	.414	.052	.119	.131
Quality of food and beverages	3.62	.932	.105	**.000**	**.016**	.141	.054	.336	.064
Variety of things to do	3.64	.996	**.003**	.149	.184	.069	.296	.241	.722
Quality of other entertainment & activities	3.44	1.071	**.032**	.250	.571	.211	.282	**.032**	.283
Quality of sound & lighting	4.14	.839	.519	**.000**	**.002**	.931	.082	.798	**.028**
Quality of music & performance	4.46	.645	.714	**.000**	**.020**	.083	**.000**	.231	**.031**
Souvenirs	2.00	1.060	.971	**.018**	**.025**	.796	**.010**	.081	**.033**
Cleanliness	3.35	1.054	**.000**	**.007**	**.048**	**.009**	.501	.254	**.007**
VIP & Upgrades	1.87	1.149	**.006**	**.041**	.511	**.002**	**.006**	.177	.315
Festival Service									
Friendliness of Staff	3.68	0.863	**.012**	**.003**	.128	.096	**.031**	**.004**	**.002**
Professionalism of Staff	3.70	.874	**.000**	**.043**	.146	.475	.272	.636	.353
Personalised Ex	3.06	1.128	.757	**.011**	.075	.175	.706	**.003**	.167
Festival Improvement	3.33	.989	.063	**.000**	**.016**	.521	**.004**	**.019**	.117
Communication & Engagement	3.31	.991	**.033**	**.041**	.725	.616	**.021**	.138	.264
Environmentally Friendly	3.17	1.156	.086	**.007**	.075	**.011**	.322	.186	.381
Festival Enhancers									
Visual appearance	3.48	.889	**.026**	**.022**	.075	.557	.535	.063	.396
Atmosphere	4.47	.616	.304	**.000**	**.005**	.057	.268	.406	.775
Site layout	3.83	.891	**.000**	**.000**	.105	.288	.208	**.008**	.696
Programming & schedule	3.88	.837	.196	**.000**	**.042**	.569	.160	.209	.791
Signage & information services	3.56	.927	**.000**	**.011**	.164	.322	.102	**.008**	.224
Grass Roots	2.93	1.130	**.041**	.079	.245	.177	**.037**	.067	.400
Commercial	1.70	.948	**.041**	**.000**	**.042**	.055	.087	**.006**	.133
Traffic control	3.32	1.097	**.000**	.217	**.003**	.275	**.038**	.435	.822
Crowd control	3.69	1.043	**.001**	**.000**	.205	.286	**.007**	.419	.185
Festival Experience and Emotions									
Sense of Community/Belonging	3.58	1.004	.609	.141	.889	.428	.201	**.036**	.928
Memorable experience	4.31	.716	.661	**.000**	**.005**	.773	**.001**	**.014**	.243
Unique experience	3.66	1.058	**.029**	**.000**	**.007**	.118	**.014**	.072	.609
Valued and respected by Festival	3.69	1.003	.154	**.040**	.783	.411	**.016**	**.023**	.836
Surprised	3.21	1.122	.313	**.028**	.105	.774	.827	.183	.445
Festival feels familiar	3.07	1.119	.052	**.042**	.845	.538	**.001**	.249	.365
Feel safe & secure	4.13	.868	**.002**	.163	.261	.597	**.000**	.168	.880
Socialising	3.98	.890	.699	**.000**	**.000**	.159	.216	.074	.865
Alcohol & Drugs	3.12	1.228	**.031**	**.013**	**.033**	.554	.099	.747	.271
Weather	3.26	1.120	.058	.220	.221	.326	.105	.731	.455
Post-Festival Experience									
(Post) Social Media communication	2.83	1.195	.130	.110	.115	.499	.056	.084	.642
(Post) Opportunity to Feedback	3.13	1.197	.205	**.032**	.134	**.004**	.051	.094	.613
(Post) Festival cares about my repeat custom	3.44	1.158	.454	.280	.350	.345	**.037**	.675	.699
Overall Experience									
Quality of your experience	4.39	.705	.299	.746	.858	**.041**	.548	.747	**.020**
How satisfied are you with your experience	4.45	.629	.887	.837	.870	.096	.614	.642	.220
Current level of quality at festivals	4.07	.825	**.008**	.594	.311	.071	.221	.753	.062

G. Sig. = gender significance; A. Sig. = age significance; MS. Sig. = marital status significance; WGU. Sig. = where grew up significance;

Ed. Sig. = level of education significance; I. Sig. = approximate annual income significance; Em. Sig. = employment significance.

[a] The values shown in bold indicate a statistical significance at the 0.05 level of confidence

5.4.1.2 Significance of Psychographics against Experience Attributes

To examine the relationship between psychographic characteristics and the importance of festival attributes, cross-tabulations revealed statistical significance which is presented in Table 5.21 on the following page. Overall preferred music genre had the most statistical significance with 20 statements, followed by frequency of attendance and last year attended (18), whilst festival companion (15), motivation (13) and importance of music (10) had the least.

Looking more specifically at each grouping of the festival experience, the statistical significance in the pre-festival experience is related mostly to frequency of attendance, followed by preferred music genre and last year attended. The festival product had most statistical significance with motivation, followed by preferred music genre and festival companion. Service was only statistically significant with the last year attended. Festival enhancers had most statistical significance with preferred music genre and least with importance of music. Festival experience and engagement had most statistical significance with festival companions and least with motivation. The post-festival experience had most statistical significance with preferred music genre and none with motivation or importance of music, whilst the overall experience had full statistical significance with last year attended, and none with importance of music or festival companion.

Table 5.21: Psychographic Significance

Statement	Mean	Std. dev	F. Sig.[a]	LYA. Sig.[a]	M. Sig.[a]	IoM. Sig.[a]	PMG. Sig.[a]	FC. Sig.[a]
Pre-Festival Experience								
(Pre-) Communication & engagement	3.36	.998	.629	**.008**	.572	**.214**	.089	.158
(Pre-) Booking process	3.63	1.050	**.000**	**.043**	.431	**.004**	.069	.338
(Pre-) Website	3.36	1.135	**.008**	.472	.655	.394	**.028**	.103
(Pre-) Branding	2.74	1.131	**.000**	**.019**	.722	.782	**.008**	.946
(Pre-) Location	3.28	1.138	.155	.334	.103	.076	.060	.327
(Pre-) Trust	3.80	.919	.067	**.026**	.681	.731	.502	.351
(Pre-) Faith	3.67	.927	.208	.593	.078	.805	.346	.967
(Pre) Line up	3.91	1.009	**.000**	.691	**.000**	**.000**	**.009**	**.006**
(Pre) Value	3.59	1.014	**.005**	.432	.166	**.000**	.707	**.003**
(Pre-) Ethics	3.42	1.113	**.025**	.280	.275	.793	.237	.374
(Pre-) Sponsorship	1.91	1.156	.100	.552	.731	.167	**.012**	**.010**
Festival Product								
Access & availability of facilities & comfort amenities	3.77	.920	**.005**	.350	**.006**	.805	.375	.509
Quality of facilities & comfort amenities	3.60	.960	.068	**.024**	**.012**	.884	.760	.362
Variety of food and beverages	3.47	.954	.178	.132	.335	.107	.630	**.003**
Quality of food and beverages	3.62	.932	.223	.185	.061	.725	.241	**.004**
Variety of things to do	3.64	.996	.850	.166	**.006**	.194	**.024**	**.049**
Quality of other entertainment & activities	3.44	1.071	.706	.166	**.000**	**.001**	**.004**	**.023**
Quality of sound & lighting	4.14	.839	.337	.753	**.024**	**.000**	.819	.124
Quality of music & performance	4.46	.645	.289	.996	**.014**	**.000**	.236	.645
Souvenirs	2.00	1.060	.148	.364	.919	.102	**.036**	**.045**
Cleanliness	3.35	1.054	**.044**	.112	.418	.689	**.025**	.059
VIP & Upgrades	1.87	1.149	**.000**	.072	.280	.624	**.047**	.767
Festival Service								
Friendliness of Staff	3.68	0.863	.467	**.004**	.578	.125	.051	.381
Professionalism of Staff	3.70	.874	.680	.088	.358	.428	.197	.324
Personalised Ex	3.06	1.128	.871	.362	.847	.053	.465	.980
Festival Improvement	3.33	.989	.776	.162	.260	.414	.836	.098
Communication & Engagement	3.31	.991	.695	**.022**	.140	.698	.809	.870
Environmentally Friendly	3.17	1.156	.294	.199	.479	.586	.218	.332
Festival Enhancers								
Visual appearance	3.48	.889	.161	.778	.461	.245	**.000**	.300
Atmosphere	4.47	.616	.490	**.003**	.229	.470	.712	**.004**
Site layout	3.83	.891	.257	.650	.284	.798	.153	.617
Programming & schedule	3.88	.837	.215	.262	**.013**	**.000**	**.001**	.572
Signage & information services	3.56	.927	**.008**	**.002**	.645	.487	.761	.430
Grass Roots	2.93	1.130	.606	.887	**.016**	.228	.286	.254
Commercial	1.70	.948	**.000**	**.002**	.897	.299	**.000**	**.035**
Traffic control	3.32	1.097	.336	.743	.124	.845	.070	.433
Crowd control	3.69	1.043	**.003**	.203	**.018**	.783	**.006**	.175
Festival Experience and Emotions								
Sense of Community/Belonging	3.58	1.004	.115	**.013**	**.000**	.192	.082	.349
Memorable experience	4.31	.716	**.031**	.280	.198	**.017**	.426	.236
Unique experience	3.66	1.058	.113	.388	.775	**.008**	.180	.315
Valued and respected by Festival	3.69	1.003	.174	**.034**	.097	.846	.159	.948
Surprised	3.21	1.122	.347	.962	.524	.277	**.001**	**.043**
Festival feels familiar	3.07	1.119	.275	.154	.293	.585	.693	.139
Feel safe & secure	4.13	.868	.068	.655	.109	.464	**.030**	.115
Socialising	3.98	.890	.186	**.038**	.092	.203	.932	**.000**
Alcohol & Drugs	3.12	1.228	**.035**	.115	**.001**	**.026**	.129	**.000**
Weather	3.26	1.120	**.007**	.312	.617	.894	**.008**	**.034**
Post-Festival Experience								
(Post) Social Media communication	2.83	1.195	.429	**.017**	.320	.355	**.000**	**.045**
(Post) Opportunity to Feedback	3.13	1.197	.640	**.035**	.353	.416	**.001**	.833
(Post) Festival cares about my repeat custom	3.44	1.158	**.028**	.058	.111	.689	**.006**	.473
Overall Experience								
Quality of your experience	4.39	.705	**.000**	**.000**	.262	.336	.294	.723
How satisfied are you with your experience	4.45	.629	**.001**	**.000**	**.017**	.633	**.000**	.945
Current level of quality at festivals	4.07	.825	.163	**.000**	.326	.849	.358	.090

F. Sig. = Frequency of attendance significance; LYA. Sig. = Last year attended significance; M. Sig. = Motivation significance; IoM. Sig. = importance of music significance; PMG. Sig. = Preferred music genre significance; FC. Sig. = Festival companion.

[a] The values shown in bold indicate a statistical significance at the 0.05 level of confidence

The results from cross-tabulations demonstrate the statistical significance between socio-demographic and psychographic characteristics and the importance of attributes of the UK music festival experience. However, this only shows where a relationship exists; it does not reveal the nature of that relationship between the festival-goer and their experience attributes. Moreover, it also points to the existence of individual relationships between each variable. Therefore, in order to investigate the relationships further, the following section reveals the results from performing exploratory factor analysis on the 53 experience attributes to group the variables into empirical constructs.

5.4.2 Exploratory Factor Analysis

Exploratory factor analysis was employed in order to strengthen the validity and reliability of this research. This statistical method tests the underlying relationship between variables so as to reveal the underlying structure of a large set of variables (Kline, 2014). This research used 53 experience attributes that were developed from secondary data and from the empirical results from Phase I; hence, employing exploratory factor analysis enabled these to be grouped into a smaller number of empirical constructs, or factors. At the same time, performing this analysis further reveals what festival-goers value in their experience by grouping related attributes together whilst statistically testing the internal reliability of the variables used in the research.

Therefore, to analyse further the variability amongst the correlated, observed variables and further define factors (unobserved variables) of experience attributes, exploratory factor analysis was undertaken (see Table 5.22.). Focusing on the important components of the research, absolute values of less than .4 were suppressed for higher coefficients. The correlation matrix revealed numbers larger than .4 over almost all statements and, as a consequence, only three items were eliminated owing to low factor loading (<.40). The Kaiser-Meyer-Olkin of sampling adequacy was 0.893, which is higher than the minimum 0.6 required for further analysis, whilst statistical significance also existed (.000), suggesting conversion validity (Anderson & Gerbing, 1988).

Table 5.22. Importance of experience attributes

Statement	Cronbach Alpha	Skewness	Kurtosis	Factor Loading
Music	0.753			
(pre) Line up		-.622	-.283	.664
(pre) Value		-.464	-.170	.564
Quality of sound & lighting		-.955	.988	.593
Quality of music & performance		-1.104	1.659	.670
Site layout		-.594	.263	.501
Programming & schedule		-.510	.068	.580
Other Entertainment	0.780			
Variety of things to do		-.608	.111	.571
Quality of other entertainment & activities		-.402	-.458	.562
Atmosphere		-1.034	1.795	.618
Memorable experience		-.918	1.168	.632
Unique experience		-.573	-.094	.658
Surprised		-.268	-.544	.595
Socialising		-.725	.377	.595
Alcohol & Drugs		-.266	-.799	.492
Services	0.874			
Access & availability of facilities & comfort amenities		-.435	-.120	.630
Quality of facilities & comfort amenities		-.296	-.272	.687
Variety of food and beverages		-.243	-.258	.736
Quality of food and beverages		-.385	-.116	.730
Cleanliness		-.185	-.509	.639
Signage & information services		-.298	-.164	.428
Traffic control		-.287	-.602	.545
Crowd control		-.556	-.190	.509
Engagement	0.876			
Friendliness of Staff		-.574	.306	.435
Professionalism of Staff		-.532	.225	.508
Festival Improvement		-.307	-.145	.450
Communication & Engagement		-.286	-.318	.604
Sense of Community/Belonging		-.579	.107	.427
Valued and respected by Festival		-.686	.154	.573
Festival feels familiar		-.176	-.598	.460
Feel safe & secure		-.847	.315	.518
(Post) Social Media communication		-.114	-.896	.653
(Post) Opportunity to Feedback		-.285	-.788	.733
(Post) Festival cares about my repeat custom		-.558	-.433	.693
Added Value	0.682			
Souvenirs		.834	-.106	.559
VIP & Upgrades		1.192	.461	.597
Personalised Ex		-.132	-.624	.408
Commercial		1.303	1.144	.710
Weather		-.187	-.457	.454
Ethics	0.741			
(Pre-) Ethics		-.405	-.519	.715
(Pre-) Sponsorship		1.154	.401	.686
Environmentally Friendly		-.170	-.716	.685
Grass Roots		-.122	-.699	.687
Festival Image	0.722			
(Pre-) Communication & engagement		-.403	-.144	.459
(Pre-) Booking process		-.613	-.126	.620
(Pre-) Website		-.476	-.442	.616
(Pre-) Branding		.060	-.716	.602
(Pre-) Faith		-.647	.368	.416
Overall Experience	0.782			
How would you rate the quality of your experience		-1.003	.932	.821
How satisfied are you with your experience		-1.207	2.814	.812
Current level of quality at festivals		-.736	.611	.728

With regards to the validity and reliability of variables, Cronbach's alpha values indicated satisfactory levels of internal consistency, revealing overall reliability as .928 and all variables were over 7 (minimum value 7; Nunnally, 1978). The Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy (0.893) was 'meritorious' (Kaiser, 1974) and the Bartlett's test of sphericity was statistically significant (P = 0.000). X2 was used for model fit which showed X2 = 14965.75. To establish validity in the variables, exploratory factor analysis was also performed with varimax rotation, of which most of the loadings were relatively high. Therefore, the emerging constructs from the exploratory factor analysis are reliable and valid.

Eight constructs emerged from the factor analysis, which were subsequently labelled according to the characteristics associated with the attributes. These comprised:

- **Overall experience** (satisfaction, quality of experience and quality of UK music festivals statements);
- **Music** (eighth and ninth pre-festival statements, seventh and eighth festival product statements and third and fourth festival enhancement statements);
- **Other entertainment** (fifth and sixth festival product statements, second festival enhancement statement, second, third, fifth, eighth and ninth festival experiential statements);
- **Services** (one through four, and tenth festival product statements and fifth, eighth and ninth enhancement statements);
- **Engagement** (first, second, fourth and fifth service statements, first, fourth, sixth and seventh experiential statements and all three post-festival statements);
- **Added value** (ninth and eleventh festival product statement, third festival service statement, seventh enhancement and tenth experiential statement);
- **Ethics** (tenth and eleventh pre-festival experience statements, sixth service and sixth enhancement statements);
- **Festival image** (first through fourth and seventh pre-festival statements).

From this point on where reference is made to one of the above constructs, this will be presented in italic type.

Three statements had low factor loadings and, hence, do not appear in the exploratory factor analysis: pre-festival location, pre-festival trust and visual appearance of the festival. Consequently, these statements were eliminated from further study. Exploratory factor analysis has revealed that the festival experience is made up of seven key areas: '*Music', 'Other entertainment', 'Services', 'Engagement', 'Added value', 'Ethics'* and

'Festival image'. The groupings that emerged from exploratory factor analysis also reflect the key themes that arose in the qualitative research with both festival organisers (Phase I) and festival-goers (Phase III) and are included in the experience value model (Figure 5.9). As these new constructs reflect the importance of particular experience attributes at Music Festivals, they also serve in response to the call for collective value dimensions for further investigation, discussed in Chapter Three (Edvardsson *et al.*, 2011; Pareigis *et al.*, 2012; Voima *et al.*, 2010). However, to address the research objectives for this thesis, the new constructs that emerged from EFA may be used to investigate if there are any linear relationships between socio-demographic and psychographic characteristics of festival-goers, which leads this research to the development of two proposed structured equation models.

5.4.3 Proposed Structured Equation Models

As the EFA revealed eight constructs, this led to the development of seven hypotheses to determine the relationship between the importance of each experience factor (*'Music', 'Other entertainment', 'Service', 'Engagement', 'Added value', 'Ethics', 'Festival image'*) and the overall festival experience. The hypotheses are as follows:

- H1: The importance of *music* attributes has a positive relationship to the *overall experience*
- H2: The importance of *entertainment* has a positive relationship to the *overall experience*
- H3: The importance of *service* attributes has a positive relationship to the *overall experience*
- H4: The importance of *engagement* has a positive relationship to the *overall experience*
- H5: The importance of *added value* has a positive relationship to the *overall experience*
- H6: The importance of the *festival image* has a positive relationship to the *overall experience*
- H7: The importance of *ethics* has a positive relationship to the *overall experience*

The analysis of the linear relationship between the socio-demographic and psychographic characteristics of festival-goers leads to two proposed models (see Figures 5.10 and 5.11 below).

Figure 5.10: Proposed model of socio-demographic characteristics and the festival experience
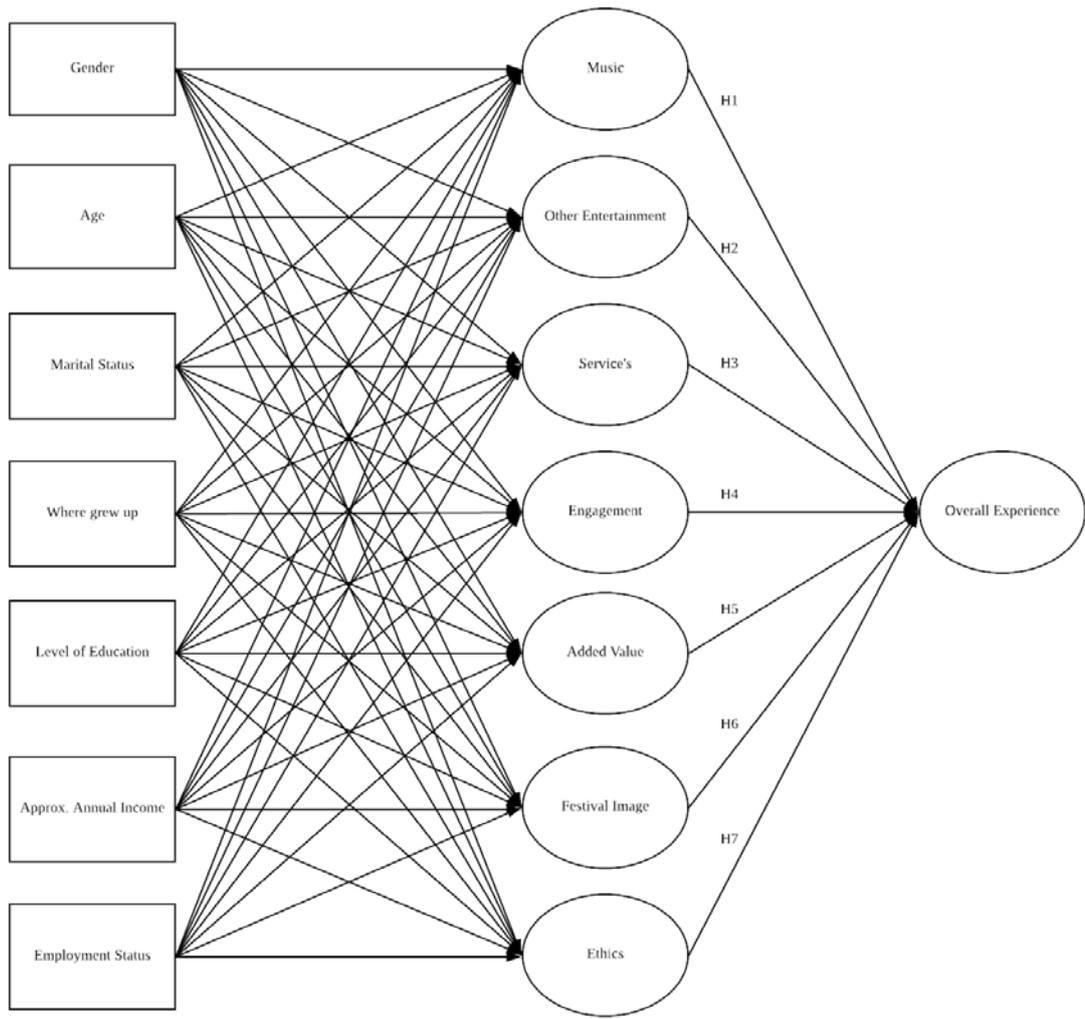
Figure 5.11: Proposed model of psychographic characteristics and the festival experience
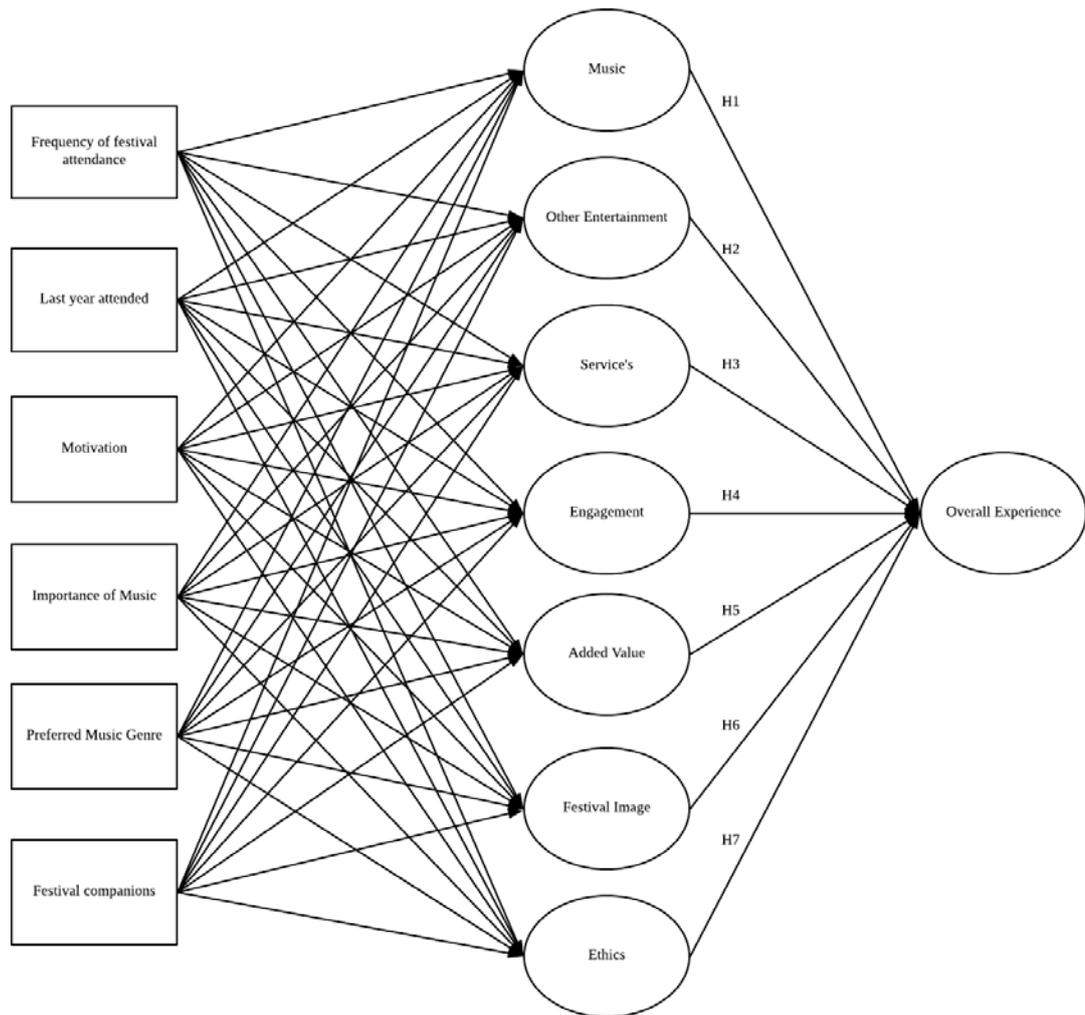
These proposed structured equation models demonstrate how the socio-demographic and psychographic characteristics are tested against each experience construct, and how each experience construct may also influence the overall experience. The following section presents and analyses the results from the linear regression.

5.4.4 SEM and Linear Regression Results

The results from the linear regression are discussed in three parts. First, the relationship between socio-demographic characteristics and experience factors is considered, then second, the relationship between psychographic characteristics and experience factors. Finally, the relationship between experience factors and the overall experience is discussed. The analysis and discussion of the results is presented in section 5.4.5.

5.4.4.1 Socio-demographics & Experience

Figure 5.12 below reveals the results of the linear regression. This model shows that socio-demographic characteristics do have an influence on what is of importance to festival-goers in their experience. The examination of the eight experience constructs shows a total R2= .388. This score reveals the importance of this research.

Figure 5.12: Structured Equation Model of the Relationship between Festival-goers Socio-demographic Characteristics and their Festival Experience.

*Coefficients are significant at the 0.05 level. **Coefficients are significant at the 0.01 level.

Regression analysis was statistically significant in accordance with ANOVA, producing the following results: '*Music*' (Sig. <.01), '*Other entertainment*' (Sig. <.01), '*Services*' (Sig.

>.05), *'Engagement'* (Sig.>.05), *'Added value'* (Sig. <.01), *'Ethics'* (Sig. >.05), *'Festival image'* (Sig. >.05) which reveals the importance of festival attributes to the overall experience. The standardised coefficients indicate that the primary factor influencing overall experience is other entertainment, followed by added value and music. The other factors do not have a significant relationship with the overall experience. As a result, only three of the seven hypotheses are confirmed. These results will be discussed in Section 5.4.5 below.

The independent variables (gender, age, marital status, where grew up, level of education, approximate annual income and employment status) are also revealed to influence the experience factors of analysis which can be seen in Figure 5.12. Age and gender are the most influential socio-demographic factors on the importance of experience attributes, with employment status only influencing the importance of added value.

More specifically, gender mainly influences the importance of *'Services'* (β = .224; p< .01), followed by *'Added value'* (β = .134; p< .01), *'Music'* (β = .127; p< .01), *'Festival image'* (β = .118; p< .01), *'Ethics'* (β = .113; p< .01) and finally *'Other entertainment'* (β = .091; p< .05). However, not all factors are influenced by the other socio-demographic variables. Age influences *'Other entertainment'* (β = -.310; p< .01), *'Festival image'* (β = -.270; p< .01), *'Music'* (β = -.261; p< .01*), 'Engagement'* (β = -.243; p< .01) and *'Added value'* (β = -.243; p< .01) and *'Ethics'* (β = .171; p< .01). Marital Status impacts on *'Other entertainment'* (β = .159; p< .01), *'Music'*, (β = .153; p< .01), *'Ethics'* (β = -.120; p< .01), **'***Festival image'* (β = -.114; p< .03) and *'Added value'* (β = .084; p< .05). Where the festival-goer grew up only influences *'Ethics'* (β = .113; p< .01) and *'Added valu'e* (β = -.105; p< .02). Level of education influences **'***Added value'* (β = -.201; p< .01) and *'Engagement'* (β = -.201; p< .01) followed by *'S*ervices' (β = -.083; p< .05) and *'Music'* (β = -.083; p< .05). Approximate annual income influences the importance of *'Music'* (β = -.227; p< .01), *'Engagement'* (β = -.108; p< .01), *'Added value'* (β = -.103; p< .02) and *'Other entertainment'* (β = -.098; p< .02). Finally, employment status only impacts on the importance of *'Added value'* (β = .103; p< .02). These results will be analysed in section 5.4.5.

5.4.4.2 Psychographics and Experience

Figure 5.13 reveals the psychographic results from the linear regression. This model shows that psychographic characteristics do have an influence on what is of importance to festival-goers in their experience.

Figure 5.13: Structured Equation Model of the Relationship between Festival-goers' Psychographic Characteristics and their Festival Experience.
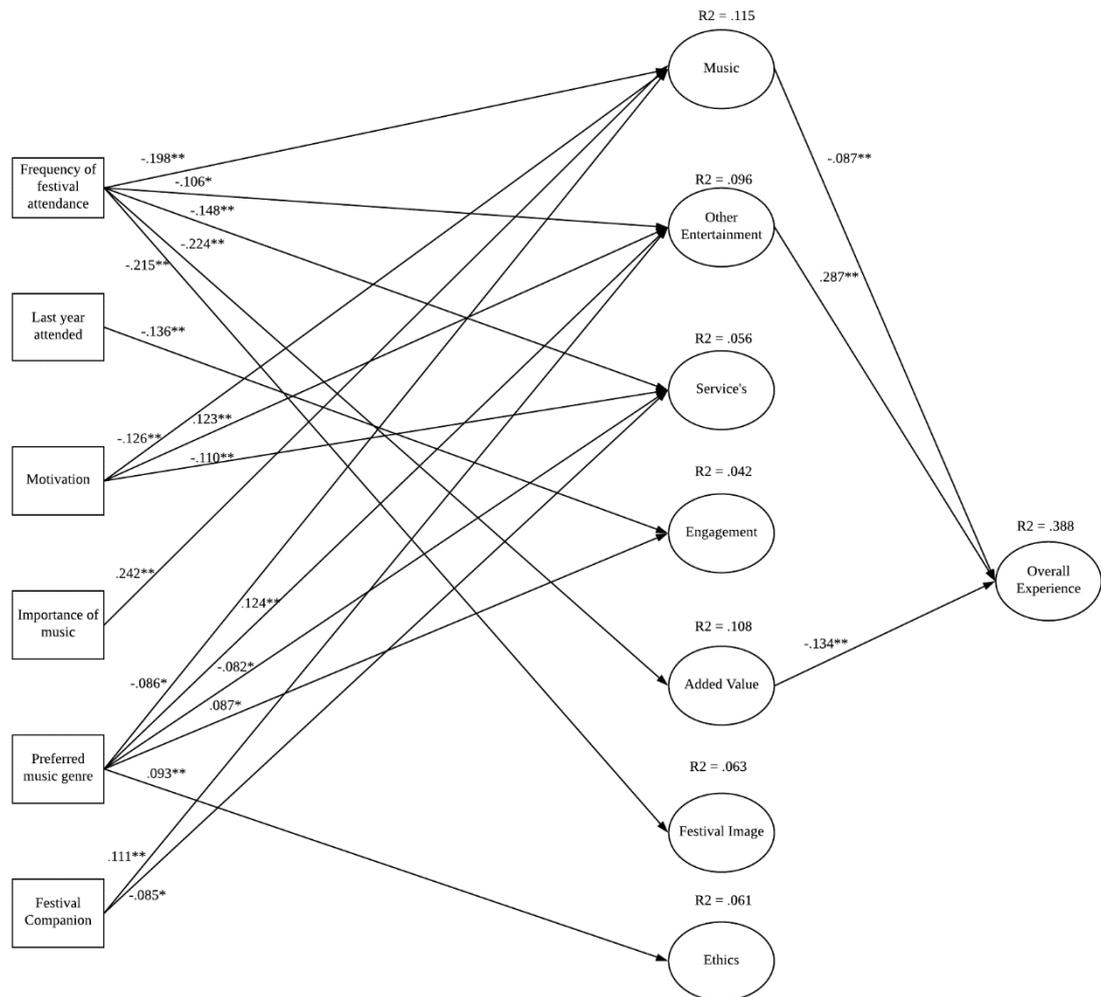
*Coefficients are significant at the 0.05 level. **Coefficients are significant at the 0.01 level.

As the experience factors (dependent variables) are identical to those used in the previous SEM (Figure 5.12), the linear regression results between experience factors and the overall experience are the same. However, this model presented in Figure 5.13 also shows the relationship between psychographic characteristics (independent variables) and experience constructs.

The independent variables of psychographic characteristics (frequency of attendance, last year attended, motivation, importance of music, preferred music genre and festival companion) also influence the experience factors of analysis which can be seen in Figure 5.13. More specifically, frequency of attendance and preferred music genre mainly influence the importance of experience attributes, with last year attended only influencing engagement and importance of music only influencing music. However, not all factors are influenced by each psychographic variable.

Frequency of attendance mainly influences the importance of '*Added value*' (β = -.224; p< .01) followed by '*Festival image*' (β = -.215; p< .01), '*Music*' (β = -.198; p< .01), '*Services*' (β = -.148; p< .01), and finally '*Other entertainment*' (β = -.106; p< .05). Preferred music genre influences '*Other entertainment*' (β = .124; p< .01), '*Ethics*' (β = .093; p< .01), '*Engagement*' (β = .087; p< .05), '*Music*' (β = -.086; p< .05) and '*Services*' (β = -.082; p< .05). Motivation only impacts on '*Music*' (β = -.126; p< .01), '*Other entertainment*' (β = .123; p< .01) and '*Services*' (β = -.110; p< .01). Festival companion influences '*Other entertainment*' (β = .111; p< .01) and '*Services*' (β = -.085; p< .05). Importance of music only influences '*Music*' (β = .242; p< .01), whilst last year of attendance only influences '*Engagement*' (β = -.136; p< .01). These results are analysed further in section 5.4.5

5.4.5: Analysis and Discussion

The structured equation models reveal the results of the linear regression which confirms that 'who' the festival-goer is does indeed have an influence on what they value in their experience. However, different socio-demographic and psychographic characteristics influence different components of the festival experience. At the same time, these results also demonstrate that only some of the festival experience factors ('*Other entertainment*', '*Added value*' and '*Music*')* influence the festival-goer's overall experience. In considering these findings further, this section is sub-divided into three parts: the influence of experiential constructs on the overall experience; the influence of socio-demographic characteristics on the festival experience; and, the influence of psychographic characteristics on the festival experience.

5.4.5.1: The influence of experiential constructs on the overall experience

As shown in both structured equation models (Figures 5.12 and 5.13), only three of the seven hypotheses have been confirmed, namely: the relationship between '*Other entertainment*', '*Added value*' and '*Music*' to the '*Overall experience*'. More specifically, the importance of '*Other entertainment*' has a positive impact on '*Overall experience*' (H2: β = .287; p < .01). Conversely the importance of *Added value* (H5: β = -.134; p< .01) and the importance of '*Music*' (H1: β = -.087; p < .01) has a negative influence on the '*Overall experience*'. Four hypotheses were not confirmed. The importance of '*Services*' (H3: β = -.041; p> .05), '*Engagement*' (H4: β = .112; p> .05), '*Ethics*' (H6: β = -.056; p> .05) and '*Festival image*' (H7: β = -.022; p> .05) did not have a significant influence on the '*Overall experience*'.

The results from this research reveal a direct relationship between the importance of music experience-related attributes to the overall experience at UK music festivals. Therefore, the heightened importance of music may have a stronger influence on the overall experience than other festival experience attributes. Specifically, the results show that the more important music attributes are to the festival-goer, the lower rated the overall experience is. In other words, the festival-goers overall experience (that is their satisfaction and perceived quality of their experience) was worse amongst those who placed higher importance on music experience attributes. These results were consistent across all festival-goers, regardless of the different socio-demographic or psychographic characteristics. This finding concurs with the outcomes of studies by Andersson, Armbrecht and Lundberg (2012), Papadimitroui (2013) and Thrane (2002), which found that music has a strong influence on the festival-goer's experience at music festivals and is of high importance and value.

The importance of added value attributes has also been revealed to have a similar, direct relationship with the overall experience. The research shows that the more important added value is to the festival-goer, the lower the experience is rated. That is the festival-goers overall experience was worse amongst those who placed higher importance on added value attributes of the festival experience. Again, this was a consistent finding amongst all festival-goers, regardless of their socio-demographic or psychographic characteristics. These results concur with studies by Lee et al. (2009), Ozdemir and Culha (2009) and Yoon et al. (2010), in that experiential attributes that add value, such as souvenirs, VIP upgrades and personalised experiences, are important to the festival-goer and their experience. However, the results of this research go further by showing that the importance of added value negatively influences the overall festival experience.

Another finding from this research demonstrates that the importance of entertainment has a direct relationship with the overall experience, reflecting studies by Baker and Crompton (2000), Cole and Chancellor (2009) and Wu and Ai (2016) which found that entertainment positively influences festival-goers' perceptions of their experience. Specifically, this outcome indicates that entertainment is pivotal to influencing attendees' experiences, inducing responses of laughter and joy (Pine & Gilmore, 1999), and providing fun, enjoyment and enriching experiences (Cole & Chancellor, 2009). The importance of other factors (services, ethics, engagement, festival image) of the festival experience was not found to have a direct impact on the overall experience.

Overall festival experience through the importance of festival attributes

The research findings also demonstrate the hierarchy of festival attributes in influencing the overall festival experience. The most important variable is other entertainment, followed by added value and music. The significance of the findings is also revealed by the direct influence of those factors (other entertainment, added value and music) on the overall festival experience. Figure 5.14 displays the influence of the importance of other entertainment, added value and music to the overall festival experience. The findings confirm that the more important other entertainment is to the festival-goer, the higher rated the overall festival experience is. This correlates with other studies such as Chen, Lee and Lin (2012), Cole and Chancellor (2009) and Tkaczynski and Stokes (2010) amongst others. Conversely, the more important music and added value is to the festival-goer, the lower rated the overall festival experience is. The findings suggest that as the importance of music and added value factors increase, the overall perceived experience decreases. This may be explained by the importance of these attributes to individual festival-goers, in that as the importance increases it has a more significant effect on the festival-goer and, therefore, they may be more at risk of being disappointed if their expectations are not met (Lee, Lee & Choi, 2011; Smith & Costello, 2009). The socio-demographic and psychographic characteristics of festival-goers can influence the importance of factors of the festival experience; however, the overall rationale remains the same. Therefore, the visual representation in Figure 5.14 offers significant value for festival organisers to better understand the contribution of the examined factors to the overall festival experience.

Figure 5.14. Model of relationship between importance of experience attributes and festival-goers overall experience
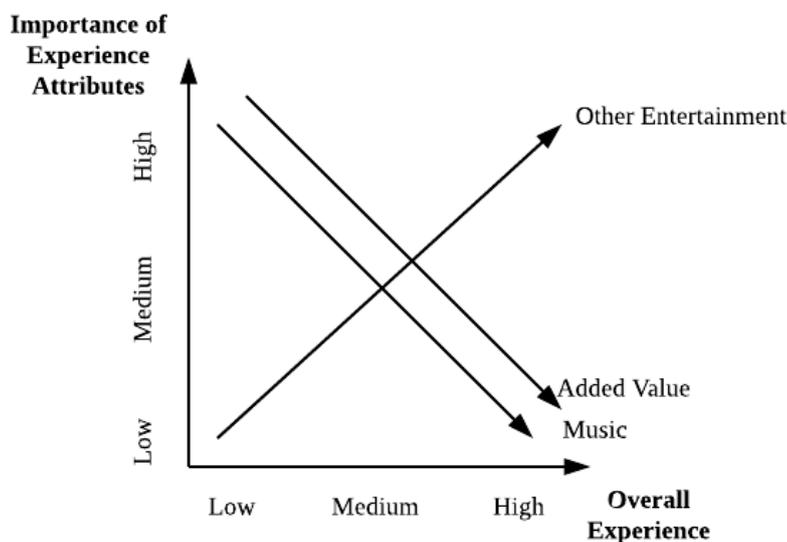
Other factors of service, ethics, image and engagement do not impact on the overall experience; however, that is not to say that they should be disregarded. Leenders (2010), for example, found that festival image plays an important role in loyalty and consumers' behavioural intentions whilst, as Cole and Chancellor (2009) found in their research, services and amenities are provided for visitors, but may not be as enjoyable and engaging as other elements of the festival experience. Therefore, they may not have as much impact on the overall experience. Furthermore, it is evident that festival-goers do value most of these attributes of the festival experience, as shown in the descriptive statistics and the qualitative research presented in Part Three of this chapter. Thus, although the quantitative research has not successfully revealed that these factors influence the overall experience, they are nevertheless still valued by the festival-goer. It is recommended, therefore, that further research is conducted in this area, using additional research methods to gain a more critical understanding of the role of these experiential factors in the festival experience.

5.4.5.2 Relationship between socio-demographic characteristics and Importance of Experience Attributes

The results from the linear regression reveal the relationship between socio-demographic characteristics and the importance of experience factors. Although Figure 5.12 shows the statistically significant patterns that emerged, further analysis is nevertheless required to understand the nature of the relationship. Therefore, the means for each socio-demographic group were compared to show the nature of the relationship and to explain the coefficients from the linear regression. Each socio-demographic variable is discussed below. It should be noted that whilst discussion focuses primarily upon the statistically significant relationships, a number of other themes arose from a comparison of the mean averages for each group. Therefore, although not statistically significant, some brief reference will be made to any other notable patterns that emerged.

Gender

According to the linear regression, gender influences the importance of '*Services'* most (β = .224; p < .01), followed by '*Added value'* (β = .134; p < .01), '*Music'* (β = .127; p < .01), '*Festival image'* (β = .118; p < .01) '*Ethics'* (β = .113; p < .01) and finally '*Other entertainment'* (β = .091; p < .05). There is no significant relationship between gender and '*Engagement'*. To examine the relationship between gender and the importance of festival experience attributes in more detail, the means for males and females were compared and evaluated in relation to each festival experience grouping. The results reveal that, generally, festival experience attributes are more important to females than males. This is consistent in *Service, Added value, Ethics, Music* and *Festival image*

attributes. *Other entertainment* is also more important to females than males, except for one attribute, namely, 'alcohol and drugs' (female mean = 2.93; male mean = 3.27). Whilst there is no significant relationship between gender and *Engagement*, comparing the means also shows that these attributes are mostly more important to females, except for two of the post-festival experience attributes: the 'opportunity to provide feedback' and the 'festival cares about my repeat custom'.

These findings support previous related studies on gender differences in tourism. Pillemer, Wink, DiDonato and Sanborn (2003), for example, found that women assigned higher importance to their experiences than men, which was also revealed in Baker and Draper's (2013) study of a cultural festival. Similarly, Meng and Uysal (2008) found that women rated the importance of destination attributes higher than men. However, their study also revealed that men seek more excitement, action and adventure (Mceczkowski, 1990; Uysal et al.,1996) than women, who place a higher importance on rest and relaxation. This may explain the difference found in this research in the importance of drugs and alcohol to men over women. Related to this, Franke et al. (1997) and Patino (2014) and also found females to have stricter ethical views than males.

The means for males and females were also compared for the *Overall experience*. Whilst there was no notable difference in satisfaction between genders, but the quality of experience was higher for males. This could be interpreted that females have higher standards or expectations when evaluating the quality of their festival experience. However, as males' importance ratings were lower, these results further demonstrate that the more important the experience attributes are, the lower the overall experience. In other words, it is harder to achieve higher perceived quality of experience when the importance of attributes is higher. This could either mean that festivals are not delivering the optimal experiences for females, or that females are stricter in their perceived ratings. Either way, festival organisers may wish to focus some of their management efforts on improving the relevant or important areas of the festival for their female audience.

Age

As presented in Figure 5.12, the strongest significant relationship between age and the importance of experience attributes is with '*Other entertainment*' (β = -.310; p < .01), followed by '*Festival image*' (β = -.270; p < .01), '*Music*' (β = -.261; p < .01), '*Added value*' (β = -.243; p < .01), '*Ethics*' (β = .171; p < .01) and finally '*Engagement*' (β = -.149; p < .01). There is no significant relationship between age and the importance of '*Services*'. These results show that as age increases, the importance of *Music, Other entertainment, Engagement, Added value* and *Festival image* decrease. Conversely, as age increases,

so too does the importance of *Ethics*. Therefore, it can be said that most attributes of the festival experience are more important to younger festival-goers, except for festival ethics which is typically more important to older festival goers.

Comparing the means between each age group provides a more detailed analysis of the relationship between age and the festival experience. *Music, Other entertainment, Engagement, Added value* and *Festival image* generally show that as age increases, their importance decreases. However, there were some minor differences in specific attributes. Within the *Music* experience factor, for example, 'sound and lighting' increased in importance for 20-29-year olds, and then continued to decrease through each age band. Examining *Engagement* showed that 'festival cares about my repeat custom' as relatively consistent across all age bands. Furthermore, within *Added value*, the importance of personalised experiences increased for those over the age of 50.

Whilst the significance of age has been studied in relation to tourism perceptions (Waller & Lea, 1999), expenditure (Leeworthy et al., 2001) and tourist needs and wants (Collins & Tisdell, 2002; Gibson & Yiannakis, 2002), there exist few studies on the relationship between age and the importance of festival experience attributes. However, examining the items used in this research, there are some studies from other bodies of literature that can be referred to. For example, Beerli and Martin (2004) and Kim and Morrison (2005) found age to be a significant differentiator in relation to destination image. Backman et al. (1995) found statistical differences between age and excitement, external and relaxation motivation factors, which showed that older festival-goers rate entertainment and excitement to be less important. Furthermore, Uysal, Gahan and Martin (1993) found that older people tended to place more importance on event novelty than younger age groups. In contrast, Zyl and Botha (2004) found event novelty to be more important to younger visitors. More specifically, in their study they found younger visitors rated socialisation, escape, satisfying curiosity and entertainment items to be more important than did older tourists. Similarly, Raybould (1998) confirmed that younger tourists have a stronger desire to seek new experiences and entertainment through event novelty and escape from their day-to-day life. Generally, then, the results in this thesis confirm existing research which demonstrates that as tourists age, the strength of their preferences reduce and are less important (Gibson & Yiannakis, 2002).

However, the findings in this research reveal that whilst '*Ethics*' is not necessarily an important factor to festival-goers' experiences, it is more important to older festival-goers. Although there have been numerous studies on the relationship between age and ethics, this has not been examined in the context of music festivals. Generally, studies have

shown that older people tend to have more conservative ethical views (Arlow, 1991) in comparison to younger populations who have a more liberal view of potentially unethical situations (Grant & Broom, 1988). Sikula and Costa (1994) proposed that as age increases, subjects have stricter ethical tendencies. Therefore, this research supports the findings in the existing literature, revealing that festival ethics is more important to older festival-goers.

Although there is no significant relationship between age and the importance of *Services*, the means were compared owing to the findings in Phase I of this study. Generally, the importance of services is relatively consistent across age groups, although 'cleanliness' and the 'variety of food and beverages' was found to be least important to 18-20-year olds. The 'access and availability of facilities and comfort amenities' was more important to 20-29-year olds. These results are somewhat surprising and contradict the Phase I and Phase III outcomes. That is, festival organisers stated that their older visitors were more demanding and held higher importance and value on festival services and facilities, whilst older festival-goers who participated in the on-site interviews also emphasised the importance of festival services. Similarly, previous studies have also shown that older people want more comfort amenities and facilities (Zyl & Botha, 2004). These inconsistent results might, perhaps, be explained by how older festival-goers manage their experience. That is, older festival-goers may purchase VIP camping tickets, bring their own caravan or campervan, stay in a hotel nearby or perhaps only visit the festival for the day. If this is the case, they would not need to rely on the festival services as much as those staying for longer and in less comfortable surroundings. Therefore, festival services would not be as important as they are not utilised to the same degree. However, in order to confirm this, further research would be required to analyse the type of accommodation and tickets used by older festival-goers.

Overall, then, it can be suggested that older festival-goers rate most festival attributes to be less important. This may be a result of their experience. That is, as they have experienced more in their life, they may be less concerned with what are perceived to more trivial things, such as the entertainment provided by, or image of a music festival. Nevertheless, these findings reveal that younger festival-goers rate experience attributes to be more important, which should be acknowledged by festival organisers in the design and strategic management of their festivals.

Marital Status
The relationship between marital status and the importance of experience attributes is revealed in Figure 5.12. This shows that marital status influences the importance of

'*Other entertainment*' most (β = .159; p < .01), followed by '*Music*' (β = .153; p < .01), '*Ethics*' (β = -.120; p < .01), '*Festival image*' (β = -.114; p < .05) and finally '*Added value*' (β = .084; p < .05). There is no significant relationship between marital status and '*Services*' or '*Engagement*'. The results reveal that single festival-goers rate '*Music*', '*Other entertainment*' and '*Added value*' to be more important than those in a relationship. This reflects Backman et al.'s (1995) research which also found that married festival-goers value entertainment and excitement to be less important than single festival-goers. Uysal, Gahan & Martin (1993) and Yuan et al. (2005) found that married couples valued spending time with family more than engaging with other entertainment. The logical inference is that single festival-goers rate these festival attributes to be more important as they do not have a partner to share their experience with and, hence, not only value the pleasurable activities at the festival that provide more fun and enjoyment, but also value finding like-minded people with similar interests to share the experience with.

The *Festival image* and *Ethics* is least important to single festival-goers. No previous significant research has analysed the relationship between marital status and image or ethics at a festival and, therefore, this fills a gap in literature. It could be suggested that festival-goers who are in a relationship are with someone who shares similar values and interests and, therefore, this might explain the higher rated importance to those in a relationship. However, Serwinek (1992) found that marital status was an unreliable predictor of concern for ethics. Again, further research is required to explore this relationship.

Whilst no significant relationship between marital status and the importance of festival *Services* was identified, generally comparing means shows that services are less important to single festival-goers and most important to those cohabiting, although the differences are slight. A possibly contentious inference might be that those cohabiting want to ensure they are clean and attractive to their partner as they may still be in the early phases of their relationship, whilst single and married festival-goers perhaps care less, or are more comfortable with their appearance. However, again more research would be required to determine this.

Although there is no significant relationship between marital status and *Engagement,* comparing means shows that there is a slight difference in the importance of engagement. The results show that generally engagement is least important to married festival-goers in most attributes. More specifically, the results show that the importance of a sense of community is higher for single festival-goers. Perhaps those who are in a

relationship may not feel that they need to engage as much with the festival or other festival-goers as their social needs are met in the relationship with their partner, whilst single festival-goers might value the social interaction more. Again, however more research is required to investigate this further.

Overall marital status has a significant influence on the importance of music, entertainment, added value, ethics and image. Depending on the targeted or typical audience at a music festival, the festival organisers must consider the value of these experience attributes and manage these accordingly.

Where grew up

Where festival-goers grew up is only statistically significant to *Ethics* (β = .113; $p < .01$) and *Added value* (β = -.105; $p < .05$). The results show that those growing up in the south of England or abroad rate ethics to be more important than those living north in the UK. Meanwhile those who grew up in the North of England and internationally rate '*added value*' to be more important, whilst this is least important for those in the south of England.

Various studies have explored the significant influence of tourists' geographic origin on behaviour, most of which are discussed in the context of festival motivations (Formica & Uysal,1996; Lee, 2000; Lee et al., 2004; Mallette, George & Blum, 2018; Schofield & Thompson, 2007). Specifically, Hunt and Vitell (1986: 10) proposed that 'cultural norms affect perceived ethical situations'; however, there has been no empirical research into the relationship between where festival-goers have grown up and the importance of experience attributes.

Whilst there is no statistical significance to the other experience factors, these have still been examined in comparing means. The results generally show that experience attributes are more important to those who grew up outside the UK, except for the importance of 'price/value of the festival' and 'alcohol and drugs'. There are only marginal differences between those who grew up in different areas of the UK. Overall, this research has shown that where the festival-goer grew up influences the importance of festival *Ethics* and *Added value*. The explanation for this, however, requires further research. It is also recommended that future research includes the festival-goer's place of residence to examine if this may influence the importance of experience attributes.

Level of education

The relationship between level of education and the importance of experience attributes is revealed mostly in '*Added value*' (β = -.192; p < .01), followed by '*Engagement*' (β = -.114; p < .01) and finally '*Music*' (β = -.083; p < .05) and '*Services*' (β = -.083; p < .05). This shows that as the level of education increases, the importance of these factors decreases. There is no significant relationship between level of education and '*Other entertainment*', 'Festival image' and '*Ethics*'. Whilst studies have shown significant relationships between education level and event motivations (Yolal, Cetinel & Uysal, 2009; Yuan et al., 2005), there are no studies to support this in the context of the importance of experience attributes at music festivals.

A comparison of the means shows, unexpectedly, that those with a PhD appear to attach less importance on festival experience attributes generally. At the same time, however, whilst no statistically significant relationship was identified between education level and *Ethics*, it is interesting to note that some ethical attributes, such as 'sponsorship', are more important to those with a PhD compared to other education levels. This probably reflects the fact that those who have completed a PhD are likely to adopt a more critical or academic perspective. More specifically, as they are required to take ethical considerations into account during their research, they are perhaps more accustomed and familiar with this than those with other qualifications. Therefore, it could be argued that completing that level of qualification encourages festival-goers to be less concerned about what they might consider less important aspects in life. For example, engaging with the festival or enhancing their experience with souvenirs may be less meaningful for them. Intriguing assumptions could be made but further research would be necessary.

Another interesting finding is that the importance of 'social media' is more important to those with lower levels of education, though this is likely to be related to the age of the festival-goer and generational differences. As social media have increased in popularity over the years, younger festival-goers have engaged with this more (Thackeray, Neiger & Hanson, 2008), those being born around 2000 often being referred to as 'digital natives' and 'screenagers' (Kaplan & Haenlein, 2010). Whilst these results specifically demonstrate that social media and engagement is more important to those with lower education levels, this is, however, inconsistent with existing literature. Perrin (2015), for example, found that those with higher levels of education use social media more. Perhaps, therefore, it reflects the importance to festival-goers with lower education levels to have the ability to engage with the festival, using social media, whilst those with higher levels of education do not feel the need to engage with the festival. Either way, these

results show where festival organisers may wish to focus their management efforts, whilst also identifying areas for further research.

Overall, this research demonstrates that festival-goers' level of education has a significant influence on the importance of *Added value, Engagement, Music* and *Services*. More specifically, it reveals that those with a doctoral degree place less importance on most experience attributes. Other education levels place a relatively similar level of importance on the festival experience. It is suggested that further research is undertaken to explain this relationship further and investigate the importance and value of the festival experience specifically to those with a PhD.

Approximate annual income

The relationship between income and the importance of experience attributes is revealed strongest with '*Music*' (β = -.227; p < .01), followed by '*Engagement*' (β = -.108; p < .01) '*Added value*' (β = -.103; p < .05) and finally '*Other entertainment*' (β = -.098; p < .05). This shows that as income increases, the importance of these factors decreases. There is no significant relationship in evidence between income and '*Services*', '*Ethics*' or '*Festival image*'. To explore this further, the means for each income group were examined. The results demonstrate that those with the highest and lowest incomes rate experience attributes to be more important than other income bands. Typically, the experience attributes are most important to the lowest income band, which is closely followed by the highest income band. However, 'alcohol and drugs' are more important to moderate income levels and of least importance to those with the lowest (< £15,000) and highest (> £60,000) annual income. These results contradict Baker and Draper's (2013) findings which showed that the second lowest income group ($20,000-$39,000) placed significantly more importance on each component of the festival. However, it does reflect Backman et al.'s (1995) research which found that those with a lower income are less likely to immerse themselves in high-risk activities. Considering these findings, it could be suggested that those with lowest incomes are more careful and value what they spend their money on and, therefore, place more importance on these attributes. At the same time, those with highest incomes have more financial ability to choose where and what they spend their money on.

Whilst income was not statistically significant against *Ethics*, comparing the means revealed that it was more important to those earning more than £60,000 a year whilst maintaining a relatively similar level of importance to other income levels. Chattananon et al. (2008), Patino et al. (2014), Tian et al. (2011) all found that those with lower and moderate incomes behave more favourably to companies with strong ethical values; this,

however, was not reflected in these results. Instead, this research supports Yeoman's (2013) contention that more affluent consumers are influenced by ethics in relation to their purchase decisions. He claims that 'wealthier [and higher educated] consumers desire more than mere functionality from their consumption' and that their affluence enables them to make 'purchase decisions based on values other than price' (Yeoman, 2013: 256). As festival-goers interviewed during Phase III discussed the importance of ethical considerations yet were hesitant to find out for themselves just how 'ethical' the festival was, this perhaps reflects that they adopt some level of avoidance as they may not be financially able to allow ethical considerations to prevent their attendance at UK music festivals, nor might they want to miss out on the festival experience. However, as these results only demonstrate where festival-goers' characteristics influence the festival experience, more research is required to investigate the nature of these relationships further.

Overall these findings demonstrate that festival-goers' annual income influences the importance placed on *Music, Engagement, Added value* and *Entertainment*. More specifically, it shows that these attributes of the festival experience are more important to those earning less than £15,000 a year and more than £60,000 a year.

Employment Status

The analysis of the relationship between employment status and the festival experience reveals just one statistically significant relationship, which is with '*Added value*' (β = .287; $p < .01$). Comparing the means reveals that unemployed festival-goers rate added value as more important. Assuming that those who are unemployed are likely to fall into the lowest income band, this perhaps demonstrates that they place more importance on adding value to their experience as they have invested their money into attending a festival which is relatively expensive and, therefore, they may place more value in ensuring that they gain more from their experience. Alternatively, it could also be suggested that those who are unemployed perhaps have fewer leisure experiences and, therefore, the festival is more important to them. No previous research has examined the relationship between employment status and the importance of experiences and, hence, this fills a gap in literature.

5.4.5.3 Relationship between psychographic characteristics and importance of experience attributes

Frequency of festival attendance

From the analysis, as shown in Figure 5.13, the relationship between frequency of attendance and the importance of experience attributes is most strongly revealed with '*Added value*' (β = -.224; p < .01) followed by '*Festival image*' (β = -.215; p < .01), '*Music*' (β = -.198; p < .01), '*Services*' (β = -.148; p < .01) and finally '*Other entertainment*' (β = -.106; p < .05). There is no statistical significance between frequency of attendance and '*Engagement*' or '*Ethics*'. The results show that those who attend most frequently (10+) regard all experience attributes as least important. For *Entertainment* and *Added value*, the importance decreases after first time attendance. The only exceptions to this are 'alcohol and drugs' and 'atmosphere'. 'Atmosphere' remains consistently important regardless of attendance frequency whilst 'alcohol and drugs' increase in importance for more frequent attendees. *Music, Services,* and *Festival image* also increase in importance up to 2-9 visits before then decreasing for most frequent festival-goers.

The change in the importance of experience attributes could be explained by the increase of experience. Once individuals have already attended a festival they are more familiar with what to expect, and what their individual needs are. Whilst Crompton and Love (1995) attempted to identify differences between first-time and repeat festival-goers, their research did not reveal any significant gap. In a similar vein, Scott (1996) found just one motivational factor, curiosity, that differed between first time and repeat visitors. However, more recent studies that have suggested that a difference does exist (Anwar & Sohail, 2004; Lee, Lee & Yoon, 2009; Mohr et al., 1993). However, the differing importance of experience attributes between first-time and repeat festival-goers may be explained by the theory of hygiene and motivators (Herzberg, Mausner & Snyderman, 1959). Crompton (2003) regarded support services at festivals to be 'maintenance' attributes. He suggests that these maintenance attributes ('hygiene' factor in Herzberg's research), such as the physical environment, information services and comfort amenities, are perceived to meet a minimum threshold level of quality before festival-goers can be satisfied through motivator attributes or further socio-psychological benefits of an event. Therefore, although services may not be identified as an important determinant of satisfaction, if deficient they may undermine the whole festival experience (Crompton, 2003). According to Lee, Lee and Yoon's (2009) research, first time visitors value hygiene factors whilst repeat visitors seek motivators; however, in their research they regard program and comfort facilities as motivators and souvenirs and food as hygiene factors. This does not reflect the findings in this study which reveal that comfort

facilities (*Services*) to be less important to the most frequent attendees, thus reflecting Crompton's (2003) identification of support services to be hygiene factors. It should be noted that Lee, Lee and Yoon's (2009) study does not distinguish the rate of repeat visitation and, therefore, cannot be compared with the results here. However, their study is based on a Ginseng rather than music festival and this could account for the difference in what is important to the festival-goer. Rather, the findings presented here concur with Lee and Beeler's (2007) research which found that first-time attendees' experience was determined more by service quality than repeat attendees whose satisfaction relied more on other experiential factors.

Overall, there is a clear influence of frequency of attendance upon the perceived importance of experience attributes. Generally, the most frequent festival-goers (10+) attach less importance to most attributes. For *Festival image, Services* and *Music* there is a general increase in perceived value after first-time attendance. It could be argued that first-time festival-goers may have lower expectations, unsure of what they will or won't enjoy, whilst repeat visitors (2-9) may have more established recognition of their wants, needs and desires for the experience. It should also be acknowledged that this research revealed that 62% of festival-goers expect festivals to improve each year, which may inadvertently influence the importance they place on experience attributes. That is, as their expectations increase, so does the perceived importance of attributes (Martilla & James, 1977). However, further investigation outside the scope of this thesis, would be required to determine this.

Last year attended

The relationship between last year attended and the importance of experience attributes is only statistically significant with '*Engagement*' (β = -.136; p < .01). As more time passes from the last festival attendance, the importance of *Engagement* decreases. This finding suggests that festival-goers engage less with the festival over time when they are not actively attending, an unsurprising finding especially if the festival-goer does not intend to attend again in the near future. Whilst specifically analysing the influence of the most recent festival attendance and the importance of festival experience attributes has not been examined in literature previously, this fills a gap in the literature.

Whilst there is no statistical significance between the last year attended and other festival attributes, comparing the means still provides some narrative. As the festival-goers' hiatus from music festivals increases, it would seem that the importance of *Music* generally also increases up until three years, at which point it decreases. This might suggest that the music is more important to attract these festival-goers to attend again

in the future. Perhaps they may be unsure as to whether they will re-attend and, therefore, the line-up would have to be attractive or promising enough to motivate their attendance. It would be interesting to discover the motivations and future behavioural intentions of these festival-goers to see if this might be the case. As before, however, further research would be required. Other experience attributes are also most important to those with a three-year hiatus. A possible explanation may be that festival-goers are simply less critical following more recent festival attendance as the experience is novel and festival-goers may feel positive emotions and that their needs were met. Hence, the importance of these attributes will be perceived as less, owing to the recent attendance. However, this would contradict Fazio's (1989) attitude theory which proposes that values increase when memories are more accessible. Alternatively, it should also be considered that 3 years previous, music festivals were less advanced and whilst not a particularly long hiatus, various developments in technology and the delivery of other services may influence festival-goers' perceptions and judgements. Overall, however, there exists a clear emerging pattern in this research that experience attributes decrease in importance to festival-goers, up until a hiatus of 3 or more years has passed.

Motivation

The relationship between motivations and the importance of experience attributes is revealed most with '*Music*' (β = -.126; p < .01), followed by '*Other entertainment*' (β = .123; p < .01) and '*Services*' (β = -.110; p < .01). There is no significant relationship between motivations and '*Engagement*', '*Added value*', '*Ethics*' and '*Festival image*'. Unsurprisingly, the importance of *Music* is most important to those who attend primarily for the music. This is followed closely by opportunity, then enjoyment, and is least important to those who attend to socialise. Conversely, *Other entertainment* is least important for those who attend for the music. Rather, entertainment is of greater importance to those who attend for enjoyment and social reasons. However, 'alcohol and drugs' are most important for those who attend for opportunity. Finally, *Services* are more important to those who attend for the music and to socialise and is least important to those who attend for opportunity and enjoyment.

Whilst there is no statistically significant relationship between motivation and the other experience factors, notable patterns did emerge when comparing means. Whilst there is no visible pattern between motivations and *Engagement*, unsurprisingly there is a clear correlation between the importance of having a 'sense of community' at the festival and those who attend to socialise. The sense of community is least important to those who attend for the music. Meanwhile, 'feeling safe and secure' is more important to those who attend for the music, and least important to those who attend to socialise. Those

who attend to socialise may feel safer in their environment owing to the people they socialise with and, therefore, feel less at risk.

As previously discussed in earlier chapters, there has been a wealth of research surrounding event and festival motivation. However, specific research has yet to be undertaken into the relationship between motivational factors, and the importance or perceived value of the festival experience. Whilst Smith and Costello (2009) identified the core product of the festival to be most important to festival-goers, this research acknowledges that primary motivational factors will demonstrate a clear higher value of importance of associated attributes within the festival experience. For example, those attending specifically for the music will value this element of the experience more than other attributes of the festival experience.

Overall, this research demonstrates that festival-goer motivations influence the importance of *Music, Other entertainment* and *Services* in the festival experience. More specifically, it reveals that *Music* is more important to those who attend for the music, and least important to those who attend to socialise. The opposite is true in the case of the importance of *Other entertainment*. Finally, *Services* are more important to both music and social motivated festival-goers and least important to those who attend for enjoyment and opportunity.

Importance of music

The relationship between the importance of music and the importance of experience attributes is only revealed with *'Music'* (β = .242; p < .01). Naturally, the results show that as the importance of music increases, so too does the importance of *Music* experience attributes. Comparing the means between the importance of music to the individual and other festival experience attributes generally shows that the less important music is, the less important *Other entertainment, Services, Engagement, Added value* and *Festival image* are to the festival-goer. Conversely, the importance of *Ethics* decreases as the importance of music increases. This importance of *Ethics* reflects the same results as with festival motivations, whereby those who attend for the music rate ethics as least important. It is suggested that as music is the core product and primary form of entertainment at UK music festivals, then those who value music most are likely to focus more on these aspects of the experience. That is, other experiential elements are not as important. However, these results should be interpreted with caution as only 11 respondents (1.8%) did not regard music to be important to them. Owing to the focal role of music at music festivals, it is clear that those who choose to attend will have some

vested interest in music; conversely, it is unlikely that people who do not like music would attend.

Preferred music genre

The relationship between preferred music genre and the importance of experience attributes is revealed to be strongest with '*Other entertainment*' (β = .124; p < .01), followed by '*Ethics*' (β = .093; p < .05), '*Engagement*' (β = .087; p < .05), '*Music*' (β = -.086; p < .05) and finally '*Services*' (β = -.082; p < .05). There is no statistically significant relationship between music genre and *Added value* or *Festival image*. Comparing the means shows that the importance of music is relatively similar across all music genres, although there is slightly less importance for non-genre specific festival-goers. In other words, festival-goers who prefer pop, dance and rock value music experience attributes more than any other music genre. *Other entertainment* is also of more importance to those who prefer pop and dance music, but is less important to rock and other genres. This suggests that festival organisers at pop or dance music events may need to offer more alternative entertainment in addition to the music. Similarly, *Services* are more important to those who prefer pop than any other music genre.

Generally, *Engagement* is more important to those who prefer pop music, except 'sense of community' which is least important to pop. The importance for post-festival attributes is also more important to those who prefer rock music. This reflects the Phase I and Phase III results which demonstrated the importance of community to those at rock festivals in comparison to pop or mainstream festivals. It also reflects Wilks' (2009) research which revealed that being a member of the festival music genre cognoscenti was important to the overall festival experience. Festival *Ethics* is also least important to those who prefer rock or dance and is most important to 'non-genre specific'. Whilst the relationship between preferred music genre and *Festival image* is not statistically significant, comparing means reveals that festival image is most important to those who prefer pop or rock music, and least important to other music genres.

Rentfrow and Gosling (2003) examined music genre preferences against personality types, yet there has been little examination of the relationship between preferred music genres and the importance of experience attributes. The most relevant studies include Yolal et al. (2012) who conducted a comparative study of the motivations, socio-economic impacts and satisfaction of 'festival products', which included four genres of music (symphony, rock, dance, world). Their findings revealed that those interested in rock music placed less importance on family togetherness and relatively lower mean scores on other motivation factors. This is not reflected in the findings presented here,

however, which demonstrate that those who prefer rock music value the *Festival image, Engagement* and *Music* experience attributes more than other genres. Lim et al.'s (2008) findings are also comparable to this study, in that those who prefer pop or dance music are more likely to use drugs.

Overall, these findings reveal that festival-goers' preferred music genre does indeed influence what they value in the festival experience. More specifically, it shows that most experience factors are more important to those who prefer pop music. For those who prefer dance, *Music* and *Other entertainment* is important. Meanwhile, those who prefer rock value *Music, Engagement* and the *Festival image* in their festival experience. Finally, non-genre specific value *Ethics* more than other genres. These results enable festival organisers to focus their management efforts in relation to the areas of the festival experience that is most important to the music genre that their festival associates most with for their audience.

Festival companion

The relationship between festival companion and the importance of experience attributes is only revealed with '*Other entertainment'* (β = .111; p < .01), and '*Services*' (β = -.085; p < .05). There is no statistically significant relationship with '*Music', 'Engagement', 'Added value', 'Ethics*' or '*Festival image'*. Surprisingly, comparing means reveal that those who attend alone, with their partner or children rate *Other entertainment* as least important. Whilst it might be assumed that families with children would require more entertainment, perhaps the festival experience overall is already entertaining and engaging enough for the family. Alternatively, it could be that families prepare in advance and bring entertaining games and activities with them to occupy their children. Another explanation may simply be that those who attend with their partner or children are already sufficiently entertained or more focused on spending time with each other, rather than seeking additional entertainment or activities.

The importance of *Services* is relatively similar regardless of festival companions. However, there is slightly more importance to those who attend with their partner, and slightly less importance for those who attend with children. It could be assumed that those who travel with their partner are more likely to be older, which may explain the importance of services in this regard. Alternatively, it may simply be that these festival-goers prefer to be more comfortable and take more care of their appearance during the festival. It is surprising to find that those who travel with their children place least importance on services. Perhaps as mentioned earlier, families are more prepared when travelling with their children, and they may bring with them much of what they need.

Similarly, they may only visit for the day or use alternative accommodation options, such as hotels or caravans and campervans, which would mean that they did not need to rely so much on the services.

Although there is no significant relationship between festival companions and other experience attributes, comparing means did reveal that for most attributes, these are least important to those who travel to music festivals with children. The exceptions to this are 'sense of community', 'friendliness' and 'professionalism of staff', 'respect' and 'ethics'. One consideration may be that those who attend with their children are much more focused on them, and the importance of other aspects of the experience are subsequently lesser. For those who travel alone, 'ethics' and 'souvenirs' are most important. *Festival image* was also least important to those who attend with their children or alone.

A number of studies have examined the influence of friends and family on decision making in the travel and tourism literature. Hudson (2000) explores consumer behaviour in travel and tourism and demonstrates a relationship between travel decision-making and social influence through motivations, expectations and desires or needs that are shared by peers (Schmoll, 1997). Mayo and Jarvis (1981) also illustrate how travel decisions are affected by external forces, such as other people, which has continued to be examined in the travel and tourism literature (Currie, Wesley & Sutherland, 2008; Gitelson & Kerstetter, 1995). However, there is no empirical research that explores the influence of travel companions on the perceived importance of experience attributes in general, or in the context of music festivals in particular. Again, therefore, this research fills a gap in literature.

Rihova et al. (2015) posit that value is socially constructed and, as discussed earlier in this thesis, research has found that shared, co-created experience increases the value and satisfaction at events and festivals (Rihova et al., 2015). Campo-Martinez et al. (2010) examined the relationship between travelling groups to a beach holiday destination and found that those who travel alone or with a partner had higher satisfaction levels than those who travelled with families or friends. Choo and Petrick (2016) also confirmed in their study that revisit intention is influenced by social factors, such as subjective norms, groups norms and social identity. They suggest that a festival-goers' values are consistent with other members of the visiting party, which increases the likelihood of future attendance. Therefore, it could be explained that, in keeping with group norms and social identity. festival-goers perceived importance of experience attributes may also be influenced by their travel partner or group. However, Gardiner,

King and Grace (2012) found that consumers did not make value decisions to meet the expectations of others, although they did suggest that this did not negate the importance of social value in consumer decision making, but that consumers pursue unique experiences that differentiate them from others. It is recommended that further research is undertaken to explore the relationship.

Overall, this research reveals that festival companions influence the importance of *Other entertainment* and *Services*. More specifically, families who travel to music festivals with their children generally regard festival experience attributes to be less important, whilst those who travel with their partner value service's most.

5.4.6 Part 4 summary: Who festival-goers are and how this influences their festival experience

This section of the chapter has determined the extent to which festival-goers' socio-demographic and psychographic characteristics influence their experience. Using the quantitative data collected from Phase II, statistical testing has confirmed that festival-goer characteristics do indeed influence what they value in their UK music festival experience. Moreover, it has detailed the nature of how each characteristic influences the value of '*Music', 'Entertainment', 'Services', 'Engagement', 'Added value', 'Ethics'* and '*Festival image'* to the overall experience. Furthermore, this research has also demonstrated the relationship between experience attributes to the overall experience, in that the importance of '*Entertainment'* has a positive impact on the overall experience, whilst '*Music'* and '*Added value'* affect the overall experience negatively. It is acknowledged that the research conducted here is ecologically valid for rock, and metal music genre festivals, and tentatively so for other music genres. As this section has addressed the third research objective of this thesis, the following section provides a final discussion and conclusion to this chapter.

PART 5: Discussion and Conclusions

5.5: DISCUSSION AND CONCLUSIONS

This detailed chapter has provided an exploratory analysis of the festival-goer and their experience at UK music festivals. More specifically, it has identified who the festival-goer is, that is their socio-demographic and psychographic characteristics, and what festival-goers value in their UK music festival experience. Employing a mixed-method approach which collected data from both festival organisers and festival-goers to strengthen the validity and reliability of this research, this has contributed to filling a significant gap in literature, not only through the identification and analysis of festival-goers and their experience, but also through determining how festival-goers' characteristics influence the value of particular experience attributes. In doing so, this thesis has confirmed that festival-goer characteristics do indeed influence what they want at UK music festivals, and has subsequently provided a comprehensive analysis of each characteristic and each factor of the experience. Furthermore, this research has demonstrated that particular experience factors have a direct influence on the overall experience and offered a model to depict this relationship (Figure 5.14). In examining the festival-goers experience, this thesis has also contributed to theory by developing an experience value model to provide a visual representation of what festival-goers value in their UK music festival experience (Figure 5.9).

As the findings presented here demonstrate that festival-goers' socio-demographic and psychographic characteristics influence their overall experience, this leads to the development of a final model (Figure 5.15) shown on the following page. This model further develops the previous experience value model, by including the festival-goers' socio-demographic and psychographic characteristics that influence the value of their experience. Therefore, this model presents a final overview of the findings in this thesis.

Figure 5.15: Festival-goer Characteristics and the Influence on the Value of Music Festival Experience.
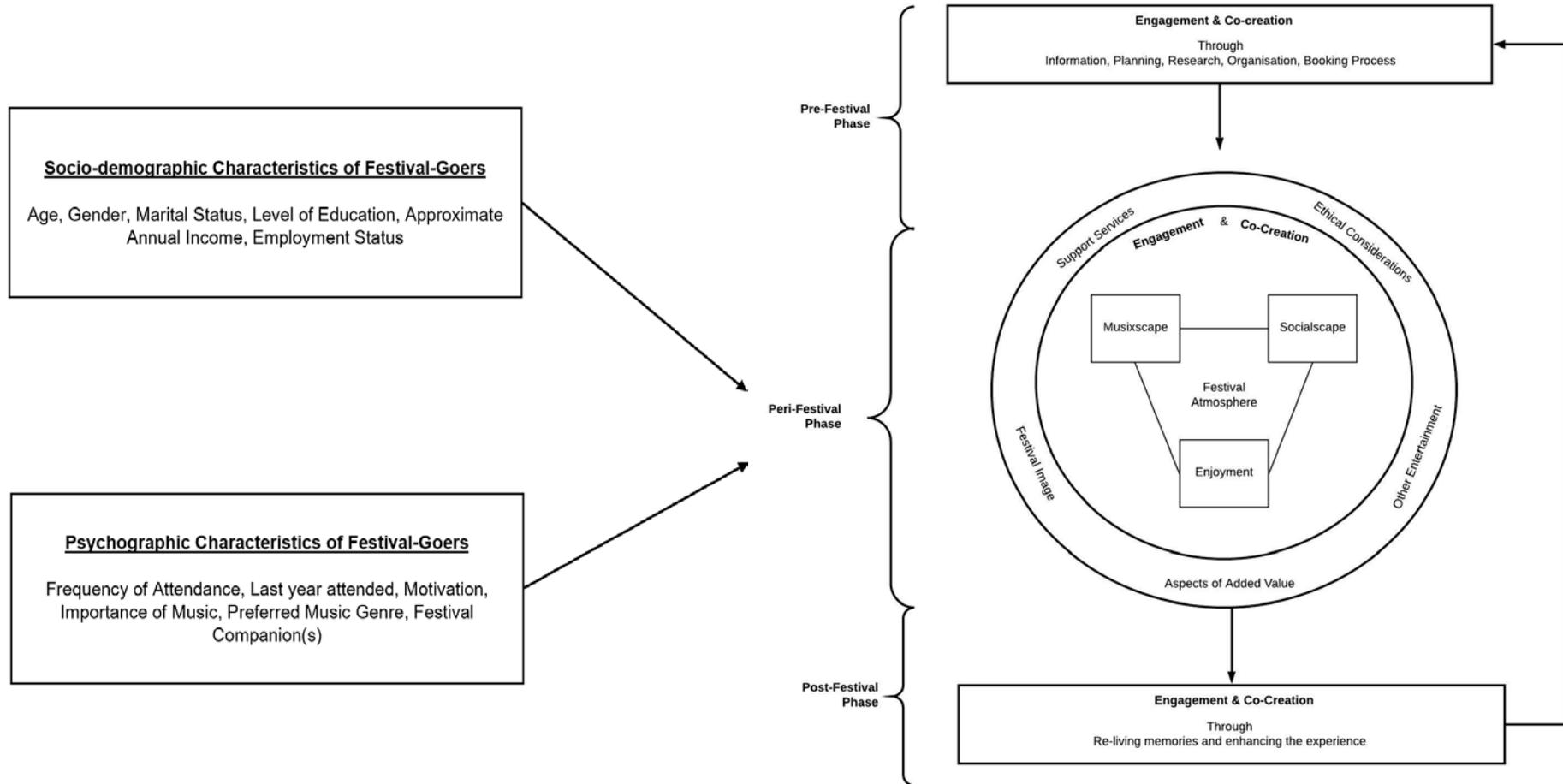
This study provides both theoretical and practical contributions. From a theoretical perspective, it confirms previous research regarding the importance of core festival activities such as music and entertainment, as well as revealing the importance of added value to the overall festival experience. It also determines the relationship between the importance of festival attributes and the overall festival experience. More specifically, it focuses on providing conceptual evidence through the examination of a model depicting the importance of festival attributes to the festival-goer in determining their overall experience. Moreover, it fills a gap in the literature by examining the influence of the importance of festival attributes to determining overall experience, whilst also revealing the impact of socio-demographic and psychographic characteristics to the importance of festival attributes.

On a practical level, the research provides information to festival organisers that may influence the strategic management and design of the festival. Based on the findings, festival organisers may direct their efforts more efficiently towards the specific areas of the festival experience that are regarded as most important to their targeted or typical festival-goer whilst also acknowledging the impact of these factors to the overall festival experience. Festival organisers may also promote and advertise festivals more efficiently, attract specific market segments and better understand their festival-goers needs and desires.

This final section has summarised how the research aims, and objectives have been met in this chapter, and offered practical and theoretical implications and recommendations for festival organisers. Therefore, the thesis can now turn to its concluding chapter.

Chapter 6

Conclusion

6.0 INTRODUCTION

The purpose of this thesis has been to undertake an exploratory analysis of the festival-goer and their experience at UK Music Festivals. That is, as observed in Chapter One, little if any attention has been paid in the literature to determining the significance or value that attendees at festivals in general, and music festivals in particular, attach to different aspects, both tangible and intangible, of the overall festival experience as a basis for informing the more effective management of such festivals. This thesis has sought to address this gap in the literature and, hence, the purpose of this chapter is, therefore, to conclude this thesis and to consider the extent to which this aim has been met. It commences with a brief overview of the thesis as a whole before going on to summarise the research findings in more detail. This provides a framework revisiting the research aims and objectives as set out in the introduction to the thesis. There then follows a discussion of the key research findings and the conclusions that can be drawn from them, whilst the limitations of the research are also acknowledged. The original contribution of the research is then highlighted, future research needs in the area of study are identified, and then the thesis draws to a close with some final concluding remarks.

6.1 THESIS SUMMARY

As introduced in the introduction, this thesis has sought to explore the festival-goer and their experience at UK Music Festivals. The first chapter, therefore, explained and justified the purpose of this research by considering the significant growth and current popularity of the UK music festival market. However, although one of the most popular and best performing areas of the overall leisure industry (Oliver, 2015), the future of UK music festivals is at potential risk owing to a highly competitive landscape, the unreliable British weather and rising costs. Therefore, the role of quality in determining customer satisfaction and behavioural intention was introduced as a means by which competitive advantage could be maintained and enhanced, whilst also providing the justification for seeking to develop knowledge and understanding of the festival-goer's experiences. However, as a relatively under-researched area, this chapter identified the complex nature of festivals and events and the limited frameworks for analysis that currently form the basis of event and festival quality literature, highlighting the gap in knowledge and the evident need to better understand festival-goers and their experience at UK music

festivals. It was argued, therefore, that deeper knowledge and understanding of festival-goers and their experiences could provide festival organisers with the opportunity to tailor their management tools, techniques and strategies more specifically towards their targeted or typical festival-goers. However, in order to understand festival-goers' experiences, one must first understand the music festival.

Therefore, to provide a more extensive contextual analysis of the festival experience, Chapter Two explored the purpose and practice of UK music festivals. Commencing with an exploration of the evolution of music festivals in the UK and their role in society, this chapter critically reviewed and comprehensively analysed current and previous festival literature. The role and position of music festivals in society has changed over the years, but they have continued to provide meaningful experiences to festival-goers through concepts of celebration and festivity, culture, identity and communitas. The practical and socio-cultural nature of festivals offers a liminal, temporal space in which people can explore themselves and express their identities, feel a sense of belonging and meaning in the world (Picard & Robinson, 2009: 3). However, it inevitably remains the festival organisers' responsibility to enhance the festival-goer experience, creating valuable and memorable experiences that result in optimal future behaviour.

Chapter Three then led the discussion into a conceptual analysis of experience and service quality at festivals and events. This chapter defined consumer experiences, acknowledging process, content, personal responses and the value and meaning of experiential features within festival and event literature. From here, the role of service quality in consumer experiences was evaluated, specifically in relation to psychological evaluations, satisfaction and motivational theories. Examining the importance of co-creation and engagement, the review of literature within this thesis demonstrated the importance and role of quality and other experiential attributes in the evaluation of festival experiences and consumer behaviour, highlighting the importance of this research.

To justify and explain the research methodology, Chapter Four discussed the approach, methods and analytical techniques that were employed in this study. Adopting a pragmatic philosophical approach, this research focused not on a subjective or objective epistemology, but on answering the research question and not limiting itself to one or the other where both can be utilised to generate a deeper understanding. Therefore, to allow for a broad, yet in depth analysis of festival-goers and the quality of their experience, a mixed-method design was utilised, incorporating both qualitative and quantitative research through three phases that addressed multiple perspectives. Phase I comprised five semi-structured interviews conducted with seven festival organisers, the purpose

being to set the scene and begin to understand (from the perspective of the organisers) who festival-goers are, what they seek in their experiences and how this is currently managed. The interviews were manually coded and analysed. At Phase II, quantitative data were generated from 589 festival-goers by means of an online survey. These data were statistically analysed using SPSS and subjected to descriptive and analytical testing including means, cross tabulations, factor analysis and linear regression. The third and final phase of research took the form of 43 on-site semi-structured interviews with 124 participants at three UK music festivals: HRH United, Download and Leeds Festival. The qualitative data generated from these interviews were coded and analysed using NVivo.

The results and analysis of this research were presented in Chapter Five. This chapter was divided into five parts to incorporate the three phases of research against each research objective. Part one presented the festival-organisers' perspective, detailing how they identified their festival-goers, that is, there socio-demographic and psychographic characteristics, whilst also revealing what festival organisers believed their festival-goers want and expect in their festival experience. Part two then identified the socio-demographic and psychographic characteristics of festival-goers using the qualitative and quantitative data collected from both Phase II and Phase III. Part three of the chapter revealed the importance of festival experience attributes to festival-goers, again incorporating both qualitative and quantitative results from Phases II and III, which led to the creation of an experience value model. Part four drew on the quantitative data from Phase II to analyse the relationship between festival-goer characteristics and the importance of experience attributes and the overall experience through structured equation modelling and linear regression. Finally, part five of this chapter concluded with an overall analysis of the research findings, which led to the development of a model showcasing the festival-goer's characteristics that influence the overall experience.

Whilst this summary provides a brief overview of this thesis, the results of the study require a more detailed explanation in order to assess the extent to which the research aim and objectives have been met. Thus, the following section provides a more comprehensive insight into the overall results.

6.2 REVIEW OF THE FINDINGS

The aim of this research was to provide an exploratory analysis of the festival-goer and their experience at UK Music Festivals. This was achieved through four objectives:

- To identify the socio-demographic and psychographic characteristics of UK music festival-goers.
- To determine what festival-goers' value in their UK music festival experience.
- To discover the extent to which festival-goers' socio-demographic and psychographic characteristics determine the value of experience attributes.
- To develop an experience value model that identifies the value of experience attributes in relation to festival-goers' socio-demographic and psychographic characteristics.

In order to review these, each objective is addressed below in accordance with the relevant literature and the empirical research carried out in this thesis.

6.2.1 Festival-goer socio-demographic and psychographic characteristics

In the interviews at Phase I, the Festival organisers identified that the socio-demographic and psychographic characteristics of festival-goers differed depending on festival genre, size and location. Generally, festival-goers are passionate about music, referred to as fans, although the organisers of smaller-scale, local festivals drew attention to the potential influx of 'bandwagoners' who may be attending not so much for the music, but for other social reasons and to escape into a place perceived to be free of rules, restrictions and typical day-to-day responsibilities. Younger festival-goers are more common at pop and mainstream music festivals, whilst niche, family friendly or rock and metal festivals attract a broader age range. Those at rock and metal or niche festivals also tend to develop stronger bonds and engage more with the festival and other festival-goers, are more frequent repeat attenders, and may have travelled further to attend.

The research at Phase II and III confirmed the preliminary findings from Phase I with regards to identifying the festival-goer. With a relatively even split of male and female festival-goers, rock and metal festivals were found to attract a wider age-range of typically older festival-goers, the age of attendees likely related to the genre of music at the festival. Whilst more than half of festival-goers were married or cohabiting with their partner, most attended with their friends. Generally, festival-goers are frequent attendees; however, there are more first-time attendees at pop or mainstream festivals. Music, atmosphere and social aspects are the primary motivations for attendance, whilst rock is the preferred music genre. A clear distinction between festival-goers at pop or mainstream festivals in comparison to rock, metal or niche festivals was identified at all three phases of the research, which further developed in response to the second research objective.

6.2.2 What festival-goers value in their experience

The previous festival and event literature has provided only a limited contribution to research that considers the quality of festival-goers' experiences, primarily adapting service quality concepts and frameworks which, while useful, limits the range of analysis and understanding owing to the complex, unique and indirect nature of festivals. Whilst the evaluation here of the perceived quality and satisfaction of their experiences amongst attendees at three specific music festivals limits the ability to include a wider analysis of UK music festivals more generally, and has only considered the previous experiences of respondents, this research nevertheless focused on what festival-goers want and value in their festival experience as a basis for contributing to future improvements and strategic management to enhance the quality of festival experiences.

This research identified seven main areas of the festival experience which were developed through thematic analysis of the qualitative research at Phase I and III, and also confirmed these through exploratory factor analysis of the quantitative research outcomes at Phase II. The seven areas, namely, music, other entertainment, services, engagement, added value, ethics and festival image, were then assessed for their value and importance to the festival-goer. Quantitative analysis revealed atmosphere, music quality and feeling safe and secure as the most important attributes, whilst qualitative themes supported these and were combined to develop an experience value model (see Figure 5.9 in Chapter Five). The model depicts the continuous nature of the festival experience, whereby festival-goers may 'dip in and out' throughout the pre- and post-phase, engaging and co-creating their experiences through planning, research, information, organisation and the booking process before the festival, and enhancing and reliving their experiences after the festival. During the on-site festival experience, the most important attribute is the festival atmosphere. As a primary motivational factor, the atmosphere consists of musixscape, socialscape and enjoyment where festival-goers engage and co-create their experiences with each other, developing a sense of communitas which contributes to generating feelings of safety and security and creating memorable experiences. Other experience attributes, specifically services, ethics, image, added value and other entertainment, supported the overall experience.

6.2.3 The extent to which festival-goers' characteristics determine the value of experience attributes.

Through structured equation modelling, comparing means and linear regression, the quantitative data from Phase II revealed which festival-goer characteristics influenced the value of experiential factors. In relation to socio-demographic characteristics, age and gender had the most influence, with most experiential factors being of higher

importance to younger, female festival-goers. Marital status, education and income had a significant influence, whilst employment status and where the festival-goer grew up only influenced ethics and added value. An examination of the psychographic characteristics revealed that attendance frequency and preferred music genre had the most influence, with most attributes being more important to first-time attendees and varying influences from different preferred music genres. Specifically, this research revealed that those who prefer rock music most value the music, engagement and image of the festival, whilst those attending festivals offering pop and other music genres place importance on services and other entertainment. Motivations influence the importance of music, other entertainment and services, whilst festival companions influence the latter two. Meanwhile, the last year of attendance only influences the importance of engagement whereas the importance of music only influences music.

The findings from the linear regression also revealed the influence of the importance of these experiential factors on the overall experience. Other entertainment has a positive influence on the overall experience; however, the importance of music and added value has a negative influence on the overall experience. That is, the more important music and added value are to the festival-goer, the lower the overall experience is rated (see Figure 5.14). Therefore, festival organisers may wish to focus more on improving these areas of the experience to better enhance the overall festival experience for festival-goers. Interestingly, services, engagement, ethics and image did not appear to influence the overall experience. However, it is important to note that the research revealed that many of the festival attributes are of at least moderate importance to the festival-goer, and therefore these areas of the experience should not be ignored.

6.2.4 Development of experience value model

The final objective of this thesis was to develop an experience value model that identifies the value of experience attributes in relation to festival-goers' socio-demographic and psychographic characteristics. Figure 5.15 demonstrates the value of experience attributes that are important to festival-goers, as revealed in Part Three and illustrated in the earlier Figure 5.9 (also summarised above in section 6.2.2), whilst also including the socio-demographic and psychographic characteristics that influence experience attributes as revealed in the statistical analysis in Part Four and illustrated in Figure 5.12 and 5.13 (also summarised above in section 6.2.3). Figure 5.15 is copied below.

Figure 5.15: Festival-goer Characteristics and the Influence on the Value of Music Festival Experience.
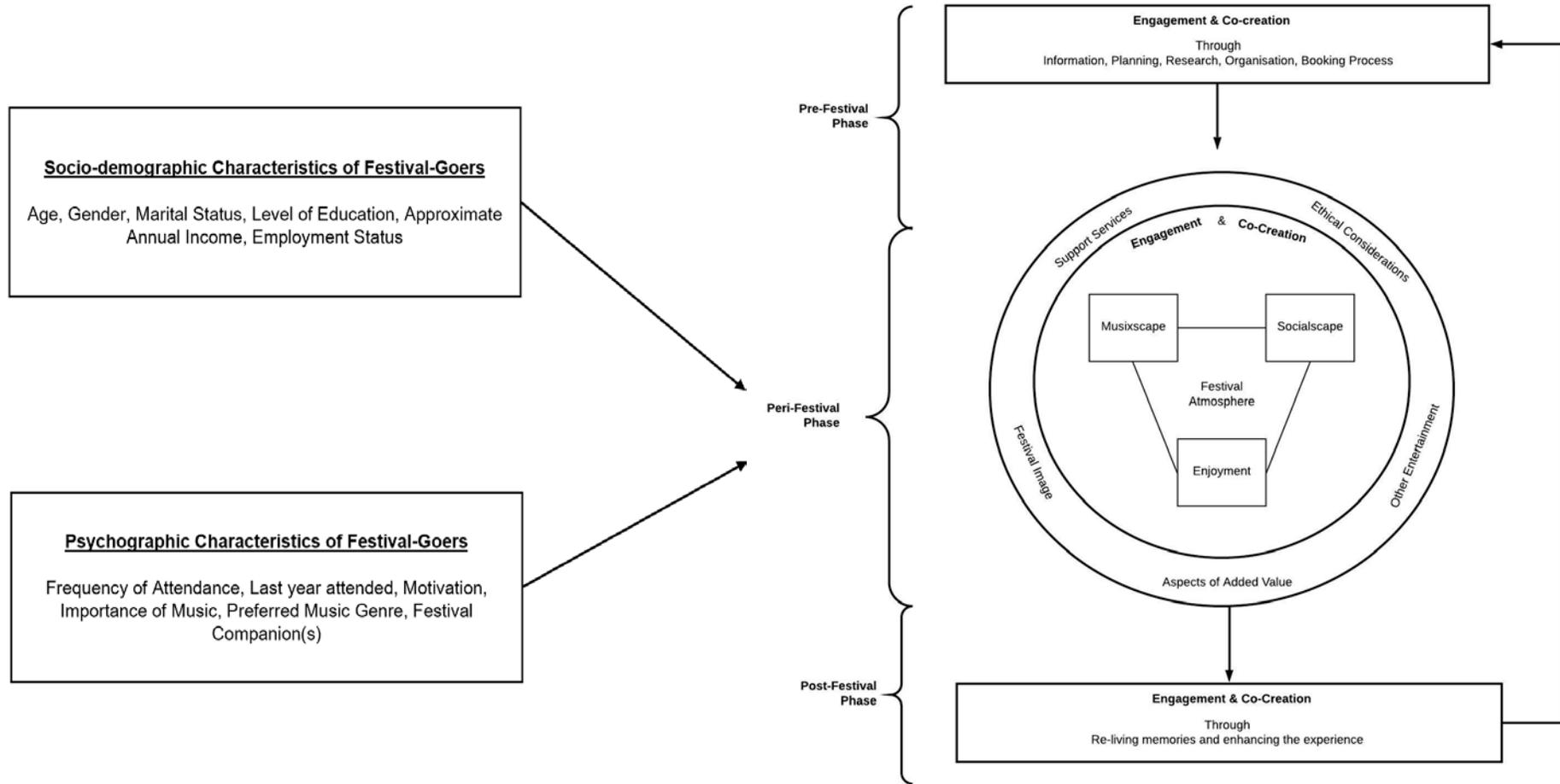
In summary, this thesis has extended the limited research on the festival-goer and their experience at UK music festivals, and introduces the importance of experience attributes, whilst also revealing the relationship between festival-goer characteristics and their overall experience. The only constant music genre through the three phases of this study are rock and (to a lesser extent) metal. This means the findings are ecologically valid in the rock genre, potentially so in metal, and tentatively in the others. Whilst this research contributes to understanding the festival-goer and their experience, it is also important to acknowledge how this may influence the management of festivals.

6.3 CONCLUSIONS: MANAGING QUALITY FESTIVAL EXPERIENCES

Whilst this thesis has revealed key findings in who festival-goers are and what they value in their UK music festival experiences, it is also important to discuss how this research is of use to the industry and explore the ways in which it can inform festival management. It should be acknowledged, however, that the purpose of this research was not to develop a set of specific guidelines but, rather, to suggest broad areas that festival organisers could focus on to enhance quality and thus improve organisational success and competitiveness.

As discussed in Chapter Three, consumer experiences influence consumer behaviour through the creation of value and meaning (Andersson, 2007; Andersson & Armbrecht, 2014; Morgan, 2007; Poulsson & Kale, 2004; Ziakas & Boukas, 2014). Thus, it is of great importance for festival organisers to understand who their festival-goers are and what they value in their experience (Newbold et al., 2015) in order to deliver optimal experiences for their consumers. Thus, the experience value model that has been developed in this thesis demonstrates the important areas of the festival experience, whilst the linear regression and means comparison reveal more specifically which festival-goer characteristics influence what is important or valued by festival-goers, and in what way. Festival organisers may use this information to manage more strategically customer experiences, tailoring their services and facilities to enhance the festival and engage and delight their targeted or typical audience.

It is evident from the research conducted at Phase I that festival organisers do have a good understanding of their customers. However, this thesis has enhanced and built upon this understanding, developing clear links between festival-goers' characteristics and their experiential wants and needs at UK music festivals. The important and valued

attributes of the festival experience are identified and visually represented in the form of an experience value model, which also reveals the cyclical nature of the experience, emphasising the role of engagement and co-creation throughout the festival-goers journey. Furthermore, this research demonstrates which socio-demographic and psychographic characteristics influences what is valued by the festival-goer.

These findings have already been shared informally with one of the festival organisers who participated in the research and will continue to be communicated to industry professionals using existing social networks, and also through more formal channels including research presentations at relevant and appropriate conferences, symposiums and publishing articles in research and industry focused media outlets, including online communication platforms. The future intention is also to develop collaborative commercial projects in order to further develop this research within the industry. In doing so, this model can be further enhanced by generating an interactive, digital program which can highlight the most valued areas of the festival experience when inputting key information about the targeted or typical festival-goer. This would enable an effective and more efficient way to communicate to festival organisers the relevant information pertaining to their audience. That is, they will be able to see which areas of the festival experience are most important to their festival-goers.

Whilst this research can influence festival organisers and how they manage the quality of festival experiences, this study is not however without limitations. Therefore, the following section discusses how the contribution of this study should be considered within the constarints of those limitations.

6.4 NATURE AND LIMITATIONS OF STUDY

The findings revealed in this study should also be understood in the context of the limitations and nature of the research. In this context, the primary issues to be considered in this thesis relate to the research design, sampling and methods employed, all of which were first introduced in Chapter Four. However, key perspectives and the findings of the research also demand consideration.

The data collection methods suffer a number of general limitations. For example, interviews may be intrinsically biased owing to personal motivations, social norms and clarity in articulating and interpreting individual meanings, whilst online surveys are

standardised, lack personalisation and limit the sample to the internet population who 'self-select'. However, by adopting a mixed-method approach, this research has attempted to minimise these limitations by using alternative data collection methods that enable the collection of both personalised and standardised data, both online and face-to-face. The population sample in this research also has a number of potential limitations. The festival organisers who participated in the Phase I research also assisted in both disseminating the online survey at Phase II and supporting the data collection at Phase III. Therefore, the composition of the sample may have influenced the preferred music genre and which festivals were attended by respondents; alternatively stated the composition of the sample may have been biased by specific nature of the events operated by the festival organisers. At the same time, as the survey was shared on the researcher's social media platforms, the participation of her own social circle influenced the geographic composition of the sample. Equally, the shared music interest amongst these social circles may have also contributed to the higher percentage of rock and metal as the preferred music genre although it is also acknowledged that, given the size of the sample, this cannot be confirmed. The data collected at Phase III were also limited to three music festivals, all of which are associated with rock and metal music, further limiting the potential to cross-analyse data across different types of music festivals. Whilst the festival-goers interviewed at this stage of the research may have attended other festivals, many tended to visit festivals of a similar music genre.

The analysis of the data generated in this research also suffers possible limitations. As with any research, the potential exists for researcher bias; however, in this thesis the breadth and depth of research includes multiple and mixed methods from different perspectives which, arguably, strengthens reliability and validity. At the same time, asking festival-goers to reflect on their experiences may influence their own subjective perceptions by, for example, considering aspects that they had not consciously evaluated before. This could positively or negatively influence their overall evaluations and awareness. The timing of data collection could also be perceived as a limitation, as an individual's memories and perceptions may change over time. However, as this thesis aimed to capture the value and quality of the experience with consideration towards consumer behaviour and future attendance, any changes or developments in respondents' opinions would still contribute towards future attendance. Various external factors may similarly have influenced festival-goers' thoughts, feelings and behaviour;

however, the research design and approach could not avoid this entirely and, as such, took this into account through ethical procedures and data analysis.

Whilst this research conceptualises the festival experience to gain a deeper understanding of what is and is not valuable to festival-goers, it should also be acknowledged that attendees may not perceive or report on more mundane, routine social practices and behaviours that could nevertheless be valuable. As previously discussed in other research, and as FO6 succinctly put it, 'sometimes they don't know what they want…until it is not there'. Hence, asking festival-goers to evaluate the importance of attributes encourages them to focus on evaluating specific aspects rather than to attempt to conceptualise their experiences themselves, thereby enabling the researcher to analyse the relationships between attributes.

Despite these limitations of the research, the findings have nevertheless expanded understanding and knowledge within the festival experience body of knowledge. The triangulation and multiple data collection methods employed has further increased reliability and validity, leading to new and creative insights. Indeed, this thesis has observed the development of new theories and models, contributing to both knowledge and practice. The following section therefore, details more specifically the original contributions to the industry and academia.

6.5 CONTRIBUTIONS TO KNOWLEDGE AND PRACTICE

This thesis has studied the festival-goer and their experience at UK music festivals. It therefore makes an overall contribution by extending the knowledge of the value of the music festival experience. Specifically, this thesis demonstrates the importance and value of experiential attributes, the central focus of which is the festival atmosphere. Moreover, it reveals the relationship between festival-goer characteristics and their experience. Therefore, this thesis supports the argument that festival organisers can achieve competitive advantage by strategically managing their festivals towards who their festival-goers are and what experiences they seek.

This thesis provides an original contribution to both knowledge and practice. In relation to theory, the research focuses on music festivals within the UK, and is not limited to one festival in particular. By focusing the study on one country, researching the experience

at multiple festivals not only strengthens the reliability and validity of the outcomes but also offers critical insight for festival organisers in the industry. That is, it contributes also to practice by enabling festival organisers to use the research to tailor and strategically manage their festivals more directly to their targeted or typical festival-goers, expanding the potential impact of the research to the wider industry. Furthermore, whilst most studies focus more on the concept of experiences and how these are interpreted, this research further analyses' the festival-goer, examining how their characteristics influence their festival experiences.

The unique, complex and indirect nature of events requires specific research to investigate experiences and, as such, the focus of this research on UK music festivals limits audience preferences and variability to one context. However, as this research suggests, there do exist patterns between different genres of music and different types of music festivals, suggesting that a more focused study on specific types of music festivals may generate further insight.

The research design adopted for this thesis also provides an original contribution to knowledge. The combination of qualitative and quantitative research using multiple perspectives not only strengthens the research but also, by not limiting the research to the festival-goers' perceptions and incorporating the views of industry experts, it further enhances the understanding of festival-goers and their experiences. Moreover, incorporating both management and consumer perspectives of the experience allows for a more holistic view of the experience that focuses not only on what festival organisers provide in relation to services and facilities as a means to improving quality of the festival, but also considers the wider experiential concepts such as co-creation, engagement and shared experiences that may not be considered by festival organisers. The research, therefore, contributes to practice by promoting the importance of the engaging social and co-created experiential attributes of the festival as areas in which festival organisers may be able to develop strategies, tools and techniques to enhance the festival experience, or at the very least consider these aspects in the development and management of their festivals.

Whilst many studies typically focus on the 'live' experience, evaluating the quality and satisfaction of the festival or event that has occurred, this thesis, in contrast, considers the future of music festivals and examines the entire festival experience. In other words,

given the unique, intangible and perishable nature of music festivals, an evaluation of the quality of a festival that has already finished may be of limited value to festival organisers other than pointing out areas for improvement. However, this thesis has instead examined what festival-goers want and expect in their experiences, thereby potentially providing more practical and useful information to festival organisers. Moreover, with the initial intention of incorporating both pre- and post- festival experiences in the research design, the findings reveal that the festival experience is continual; from the festival-goer's perspective, the pre- and post-phases fuse together, enabling them to engage at any point, time, level or depth that they desire. This further demonstrates the importance of this research to industry professionals and the future of music festivals.

Thus, the findings provide an original contribution to theory and practice through six areas. Firstly, this research reveals who the festival-goers are and their typical characteristics and shows trends to different genres of music. Second, it demonstrates the importance of different experiential attributes and the value of these to festival-goers. Third, it reveals the influence of experience factors on the overall experience. Fourth, it illustrates the influence of festival-goer characteristics on the festival experience. Fifth, it develops the understanding of the potential of different types of festival-goers based on their music preferences such as the difference between niche and mainstream festival-goers. Finally, it contributes to knowledge by developing an experience value model which depicts the importance and value of festival attributes on the festival experience and the influential festival-goer characteristics. However, this thesis also contributes to future study and research directions, with a number of recommendations to further expand the knowledge and practice of festivals and events.

6.6 FUTURE RESEARCH DIRECTIONS

The findings in this thesis raise further questions with regards to the festival-goer and their experience. Hence, a number of recommendations can be made to extend the scope of this research. First, the application of different research methods and designs may extend or test the validity and reliability of the research, whilst contributing further to the understanding of festival-goers and their experiences. This may include the adoption of different research approaches and methodological designs, such as ethnography, observations or more recent social media content analysis. Second, the research design can be applied in various different contexts. For example, more specific

genres of music festivals, or different types of festivals such as film, art and other cultural events, could benefit from similar research; equally, it could be applied in other countries to enable international socio-cultural comparisons. Similarly, a comparative study regarding experiences at festivals of different sizes and at different locations would further contribute to the body of knowledge, whilst a longitudinal focus may analyse the long-term impacts, effects and the journey of the festival-goers experience.

Third, the festival atmosphere in particular could be examined further with a more in-depth analysis of its impact on festival-goers and their experiences. As the most important aspect of the festival experience, more research is required. This could include further analysis on what the festival atmosphere is and how it is experienced by festival-goer's (and indeed other groups such as performers, vendors and volunteers), the relationship between atmosphere and consumer behaviour, and how it can be designed and strategically managed by festival organisers. This research also confirms that people's background and identity influence what they want and desire in their experience; therefore, festival experience research could continue to examine other geographical, cultural and wider psychographic traits and preferences for other emerging patterns. At the same time, understanding why people do not attend music festivals might also provide the opportunity for festival organisers to increase attendance amongst new festival-goers through strategic marketing and management designs. Moreover, this would also enable a comparison of the importance of experiential attributes between festival-goers and non-festival-goers. In addition, whilst the findings focus on what influences the festival-goer's experience, a focus on the influence of the experience on future festival expectations and desires would also contribute further to festival experience research. The relationship revealed between experience factors and the overall experience could also be further examined, incorporating consumer behaviour and preferences to understand economic implications and contribute further to market research. Finally, examining the influence of specific management tools and methods used at music festivals would generate further insight into the festival-goers experience, and offer potential improvements and strategies for future development.

This thesis has contributed to both knowledge and practice, offering directions for future research and industry developments. This chapter has reviewed and demonstrated how this thesis has accomplished the aims and objectives set, considering research

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limitations and implications. The following, final section offers some concluding remarks, addressing the researcher' personal journey through this research.

6.7 CONCLUDING REMARKS

I have always been organised and loved to plan from a very young age, alphabetising and colour co-ordinating my Beatrix Potter book collection whilst my siblings played with Barbies and Action Men. My teacher's through infant, junior and high school identified my 'bossy', 'confident' and 'love-to-learn' nature as an indication of a 'future teacher'. By the time I was in Sixth Form, I had organised various music events, combining my interests in music and the performing arts with organisation. After a failed interview for a retail management apprenticeship, my tutor 'BOK' encouraged me to look into Events Management at University. In 2007, I started my undergraduate BA (Hons) in Event Management at the University of Central Lancashire. Here I was inspired by my lecturers and peers, and was able to also study service quality and customer care, another passion of mine. When the opportunity arose to live and work at Universal Studios, Orlando, I spent my placement year providing excellent service to holiday makers, whilst still able to take part in events. In my final year I knew I wanted to research quality and music events, but it was my partner's passion in music festivals that inspired me. Whilst I loved music, events and service quality, I was baffled as to why anyone would want to camp in the mud for a weekend with minimal 'service'. And so, my independent study project enabled me to combine all of my interests. After graduating with a 1st class honours, supported by a Gilbertson scholarship and following my desire to be an academic, my PhD journey began.

During this time, I have continued to be inspired and have been lucky enough to work in the areas that I have the most passion for. This journey has enabled me to visit music festivals, creating my own memories, engaging and co-creating my own experiences. I have met and interviewed international festival managers and directors and presented my research at various conferences and symposiums including THE INC in Derby and 'Experience EuroCHRIE' in Manchester where I had the honour of meeting Joe Pine II. This has been an incredible journey that has developed me personally and professionally in many areas, teaching, research, presentations, publishing, writing and networking. I have honed my time management, problem solving and organisation skills further but have maintained my passions, perseverance, dedication and determination to achieve my own aspirations. Now, coming towards the end of this journey, whilst this has been

such a significant part of my development and career, I can reflect on this as only the beginning of my research journey and I look forward to my future.

The research undertaken for this thesis appreciates the complexity and individuality of festivals. As a single type of event, it demonstrates that a 'one-size-fits-all' approach limits the ability to advance understanding and research in this area. The findings revealed here show a clear difference in the value of the festival experience to different 'types' of festival-goers, and poses further questions as to the value and influence of festival experience's. Overall, the title of this thesis asked, 'Is it just the music?'. The answer? …quite apparently not.

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Appendix 1

Phase I Interview Guide

<u>Proposed Interview Schedule:</u>

<u>Demographics</u>

- Tell me about the festivals you organise
    - o Size, Population, Music Genre, Location, Frequency, Length, Venue, Price
    - o Facilities: Accommodation, Toilets, Catering, Stalls, Showers, Other Provisions.
    - o Who provides these? Contractors, yourself?

<u>Customers</u>

- Who are your target audience?
    - o How do you market to them?
- How do you monitor and/or record customer satisfaction
    - o Communication, Complaints, Feedback methods
    - o Before, During and After
- What do you think your customers want from your festivals?
    - o Most important elements
- What do you think your customers expect from your festivals?

<u>Festival</u>

- How do you monitor your service delivery amongst your festivals/contractors?
- What do you believe you deliver in comparison to what you think your customers want and expect?
- Do you think your customers are satisfied?
- What is most important to you to deliver to your customers?
- How do you improve what you deliver and provide?

Appendix 2

Phase I: Potential Festival Participants

Festival	Date of contact
Download/ Live Nation	21/10/2013
Kendal Calling	13/09/2013
Solfest	21/10/2013
Isle of Wight	21/10/2013
Bloodstock Open Air	21/10/2013
Festival Republic	21/10/2013
Bestival	21/10/2013
Rockness	21/10/2013
V Festival	21/10/2013
Chic Festivals	02/10/2013
Mighty Boosh	03/05/2013
Glastonbury	28/10/2013
DF Concerts (T in the Park, V Festival)	30/12/2013
AEG LIVE	30/12/2013
Kilimanjaro Live	06/03/2014
Wickerman Festival	06/04/2014
Green Man Festival	31/03/2014

Appendix 3

Phase I: Coded Interview Sample

Festival Republic

24th Jan 2014 3pm.

Code:

Blue – Festival Management (including background information, management tools and strategies etc.)

Yellow – Socio-demographic characteristics of festival-goers

Fuscia – Psychographic characteristics of festival-goers

AB: Hi, so my name is Alyssa, I've come here to talk to you a little bit about the service quality at your music festivals; first of all can you just clarify the music festivals that you are involved in?

FO6: Here in the UK, Leeds, Reading and Latitude

AB: Who would you say for your festivals are your target audience?

FO6: music fans and young people who want a weekend away with not just their friends but with lots of other like-minded people

AB: So somewhere to escape?

FO6: Escape may be too strong a word but certainly somewhere to party

AB: Yeah. Do you have a different audience for your different festivals?

FO6: Yeah of course, you know in some ways Reading and Leeds are the same audience, the same audience target, the same audience profile, not entirely, the Leeds audience tends to be much more northern based and Reading tends to be more national and that's really just the historic nature of the two festivals really it's been going for such a long time. At least (we've got our down two now) but that's just the historic nature of it and you know the music policies are clearly directed at a younger person. Latitude is a more mixed age range, more families, more children and older people. And the music policy reflects that but the whole arts policy reflects that too.

AB: How do you market your festivals to these?

FO6: Well I mean inevitably we try to market into the channels of the people would be open to and listening to and reading and watching kind of stuff really so certainly I mean with Reading and Leeds it's primarily digitally. Some newspaper, some billboards, some flyposting, that's type of stuff, but it is primarily digital now and in fairness Latitude a little bit you know quite a lot too

not the same level certainly regular publications are much more important to the Latitude audience, and when I say publications I mean things like the Independent, the guardian, the Times, Q Magazine, you know the quality broadsheets, the quality music publications, but also very much the theatre and arts pages are equally important in terms of Latitude, so it's about you know obviously it's about identifying what your audience, who your audience are and what they're listening to really.

AB: How would you, at your festivals, how do you monitor and record customer satisfaction?

FO6: Well I guess it's a dynamic and interactive activity in a way, I mean in its crudest form it's about seeing how many letters of complaint we get in a way, and that is in its crudest form, and that's in itself a fairly outdated mode of doing it. We have elements or market research. Well market research, if that's what… we have the customer survey, that's the customer survey on the festivals themselves, during the festivals and post festivals. So we do that, and of course we monitor and respond to the digital message boards. The online message boards in whatever form that is.

AB: So social media?

FO6: Social media….

AB: ok so how often, you said these surveys happen at the festivals, where does most of that monitoring occur is it before, during or after the festivals.

FO6: A little before in the sense of it, the monitoring before largely is in a way ticket sales are almost a demonstration of this, but you know during its about constantly wandering and talking and looking and inspecting yourself and you know moving around the crowd, and you know, I still do a very significant amount of that. If I'm not in the crowd two or three times a day then it's been a poor day for me, I like to be, I like to spend as much time out front as I can. And so for instance I still, all of my food, or pretty much all of my food during the festival I buy in the public areas. I don't necessarily always eat in the backstage restaurant and areas and things like that so I deliberately purposely use the public toilets, I always try to do that in the same way the general public do.

AB: would you say you are using yourself almost as a mystery customer?

FO6: In some respects a mystery shopper I suppose but in fairness I'm not much of a mystery shopper at my festivals as they are mainly for people a lot younger than me, so I don't necessarily, I can't disguise myself particularly. So it isn't quite a mystery shopper, but I am somebody that in truth I wouldn't ask people to use a toilet I wasn't willing to use, I wouldn't ask people to buy from a food stall I wasn't willing to buy from. I don't do that mysteriously, I do it proactively, visibly.

AB: So almost like using your own experience in there to see…

FO6: yeah, but it's never quite the same, because I'm doing it in a voluntary manner as opposed to OBSENTS choice, but it's the same food stall, it's the same bar, it's the same pint of beer. So yeah

AB: Ok, so what do you think your customers want from your festivals?

FO6: Well again they want different things; people want different things, even at the same festival people want different things. Some people just want total insanity, some people want a

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good time with a great band, some people want a very sober time that could all be in the same festival. So I don't think it's ever fair to say there is a singular thing, a singular want, other than to have a memorable experience. That is the singular want of everybody, to have a memorable experience, and that memorable experience you know can come in many forms. It can come in an awful lot of forms, it could be an unhappy memorable experience, that isn't the want necessarily but it does happen at times of course. It maybe that it's you know, coming across people you don't know and hanging out with them and finding you've got great friendship and great affinity with them. It may be that a band that was at the top of your list delivered on all of your hopers. It may be a band that you had no idea existed delivered on hopes you didn't know where there. So it isn't, there isn't a singular thing and are not offering a Tesco experience, a Sainsbury experience where you know people want speed of efficiency, they want cleanliness of this or cleanliness…, or where it's a very box ticking offering. A festival is an ambiguous activity. Nobody quite knows what is going to happen. But everybody hopes that it will be memorable.

AB: From that, I think you've sort of answered my next question but I was going to ask what you think the most important elements are, out of what they want, but you've sort of just summarised it all as memorable

FO6: I mean yeah of course great bands, great entertainment, great theatre if it's at latitude, or great comedy, but they are in the main people want a little more than that but they can't, and I can't adequately explain what that little bit more really is. But essentially I would try to explain it by saying it's a sense of collective experience, it's a sense of being there at that time, which only it can't be reproduced, it's an instant in time that can't be used, it can't be recorded, the feeling I'd call it.

AB: do you think that changed, if your saying that, for what is broadcasted, what is recorded, the customers if you like, that watch those o the TV or listen to it live on the radio that aren't actually at the festival, if they are your customers as well, what do you think they want out of watching or listening by not actual being there.

FO6: to be there ,ha-ha, I think they spend their time wishing actually, certainly when I watch the stuff back on CD or DVD or whatever, I always just want to be back there really, it's a, yeah I just want to be back there.

AB: so there wants are just to be there

FO6: yeah I think, of course they want to watch their favourite band or back stage the next day and all that stuff but I think ultimately when they are watching they are wishing they were there too.

AB: Okay, I was asking you what you think your customers want from your festivals, I'm going to change that slightly, what do you think they expect?

FO6: It's interesting, I don't know, I mean we're, you're actually, sat here listening to the radio on in the background and genesis are singing rain rain coming down, and I'm not sure that's entirely what people want at their festivals but it is actually what is being sang as we speak. Ummm, what do they expect? I think they, I think what they hope for is a weekend with as few visible rules as is possible, I think they hope for a weekend of being able to let themselves go without being unpleasant or abusive to others without expecting to be abused by others in a way, and in the main that's what they get. You know they want, of course they want polite security, and you know many of them don't know necessarily want a safe environment, but of

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course they want a safe environment. They want great sound, they want great lights, they want great bands, in terms of an expectation, I think they want to, they expect to be delivered what they have been promised. That may be things as basic as, they expect to be, you know for the bands to start and finish on time, for the toilets to work, for the lighting in the campsites to work, you know for there to be campsite chaperones to be on site, you know they expect a lot of things but they don't necessarily, realise are being expected, they would realise they weren't there if there weren't there.

AB: but they don't realise they're there when they are there.

FO6: yeah in a way.

AB: ok so those questions were the customers point of view, if you like, going back to the festivals point of view, you deliver, I mean you've got all your food and drinks delivered on site, you've got your accommodation and your toilets, you've got your security a lot of which might be bought in or owned by yourselves, but how do you make sure they are all delivering the same level of service, that you want to be representing your festival.

FO6: well you know in fairness I would doubt that we've ever, that any festival, or my festivals or any festival are actually successfully delivered to the value, to the level we want. You are setting up a town, for a very short period of time, so systems, process, management structures, staffing structures, briefing of staff etc etc is all happening primarily, within a short 36-48 hour period. That's tough to bring all of that together but ultimately you have to invest in your own staff, more permanent, more regular, more frequent staff to have any hope in delivering that. And the less you invest in your own staff, the less likelihood there is of being able to deliver what you hope to deliver.

AB: ok so your saying about briefings is there any other particular methods you use, to make sure that that service is you know, as goo….

FO6: yeah yeah, I mean the customer, sorry the staff briefings are very significant and they are significant on all sorts of levels, you know there significant about staff coming on and helping to construct the facility, you know getting the health and safety briefings, tis about security get in customers services briefings, it's about capping the customer service briefings that are different to the customers services briefings for security, its, and most of this, if not all of this is fairly adequately written down and we expect people to have to read, the briefings packs as well as listen to them verbally, but there a very significant part of it.

AB: ok, I was I asked you what you thought customers wanted and expected from your festival, what do you think you deliver in comparison to that.

FO6: if I'm you know if I'm complacent or arrogant it's just not in my dictionary, but I do believe I mainly deliver on expectations. I think the growth of my festivals has probably been a testament to that and continues to be in that there continued position in the festival market so yeah I feel I do deliver on the expectations.

AB: how?

FO6: I guess I feel I deliver on them, how and obviously one could go through the detail on the method of delivery but in many ways that can be a mechanical process or an administrative process. I think I did it FORLY by not forgetting what it's like to be in the field, I think that's how I do it more than anything.

AB: do you think in that case that your customers are satisfied?

FO6: most of them yeah.

AB: why not all? Whats the, how would you define most, or what are the minority that aren't?

FO6: I mean it's a very small minority that aren't but it may be because they have different expectations of what they feel a festival should be, maybe the artist they came to look at didn't perform to the standard that they hoped, it may be for any other personal or social reason I suppose. I would say the main reasons why people don't is because they are unfamiliar or not made to be within that particular environment.

AB: if it ever is based on music, or if you ever do get complaints from someone who is not satisfied with the band they came to see, has that ever, have you ever felt like that is something you could have done something about before-hand, or is there any way you can change?

FO6: no, if it was a band that were performing fantastically well and their sound fell out and that was my fault of course, but that is very much something that I would feel guilty about or feel bad about but in terms of the bands performance I can't feel good or bad about in terms of their delivery, that's entirely up to them.

AB: Do you have any form of, I mean you brief your staff, but do you say or is there anything you talk to the musicians or the bands about in terms of them representing you as a festival or?

FO6: No they come to the event to represent themselves on my festival not to represent my festival so in that sense no but I clearly chat to some of the bands where the likelihood of crowd crushing in particular could occur in order that them and I, we are on the same page of being responsible for the safety of the festival goers. And usually you can predict which bands are likely to face those crushes or the crowd surges or the crowd surfing or that kind of stuff, so normally you can predict that. And at that point you do engage with the band or bands management.

AB: Ok, what is most important to you to deliver to your customers?

FO6: Ha-ha. Erm, I guess in a way to deliver what I told them I would deliver. Again it isn't a single thing, but it's to deliver a festival, to deliver a space and a time that they will love, and I guess yeah quite a difficult one to expand on really. I don't know.

AB: How do you improve on what you deliver and provide?

FO6: Oh ahm, debrief really, I think really the level of debriefing we undertake and analysis of what worked, what didn't work is quite significant, quite significant. So I would take reports from the people that are wading the traffic off the highway, and they would say well we could have done this better and I'd take the reports from the stage manager that could have said well we could have done that, reports from the different security team, reports of the festival goers themselves, the customers themselves and I would feed all of that in to become a document that says actually, people saying we should have done that and I would take a judgement on whether or not we should respond positively to it, and say actually no I'm okay with that, that's fine so, but that level of debriefing is very significant, you know, feedback it's the central tenant of improving I think, is that feedback.

AB: Do you think that your target markets at your different festivals, or the musical preference of those people that come to your festivals acquire a certain expectation when it comes to service

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quality, do you think maybe that people who prefer the bands that are on the Saturday night actually want the toilets cleaner than the people that prefer the bands on the Friday night?

FO6: No I don't' think, it would certainly be the case say the Latitude audience would demand a certain level of space that a reading or Leeds audience would be best bothered about, and that partly because they are much older, and when I say much older quite often very much older, and they like that feeling of space and not being camped on top of each other, and be able to, and not be squeezed in when they are watching the bands, and that kind of thing, but there are differences between different festivals but it would be pretty unusual that audiences on different days of the same festival would be wanting different things.

AB: Okay, I've only got two more, I've finished my list, and these have just come up from what you've told me. What kind of service recovery methods to you adopt?

FO6: Explain what you mean by service recovery?

AB: If something has gone wrong, if there is a complaint or, something hasn't gone to plan, how do you go about rectifying or communicating with whoever's made the complaint?

FO6: Well there are two lines to that. There's of course the during event timeline and post event timeline. During the event, the, we have as a team, we would sit down at least 3times a day at preset scheduled times, in order to bring up and respond and deal with things that have been reported back in as not working properly or not, so during the event that's very much how that is. Then post event, it of course a slightly more complicated discovery, we do work very hard to go through those processes. So sometimes it may take people you know 6 months, 9 months for us to get to the bottom of something, where a customer is asserting or suggesting happened or anything like that, but it's very unusual we don't get to the bottom of it, it's very unusual we don't get to the bottom of it and its, things as silly as knowing what ticket numbers came through the gate at a certain time, there's all sorts of things. We've learnt to identify information that we keep and store that somehow helps any complaint that we receive.

AB: okay. My last one, did you say that you do surveys?

FO6: Yeah,

AB: are they after or during?

FO6: they're during and after actually, afterwards they all tend to be online, you know from the database we have, but you know during they tend to be verbal surveys from a sort of specialist survey company.

AB: Okay, what kind of information do you try to get?

FO6: oooh, we try to get everything we can in a way, I mean, where they hear about the festival, what they're expectations are, who their favourite bands were, who they'd like to see play next year, you know, what their favourite pint of beer was, what their favourite type of food is, what there, you know, where they live, what music stations they listen to, what TV stations they watch, you know, what's their favourite album, you know we, sort of try to build up a picture of, a sorry more scientific picture of, a researched picture of them, than a subjective one of saying yes I can see that person whose crossed the road, I know that's going to be one of my customers. You want something that has more STRATEGY.

AB: Is that all mixed or is that tick boxes or numbered or qualitative.

FO6: it varies you know on what newspaper you read, or what's your favourite online source of information, that type of stuff, so some of it has to, needs a verbal response, and some of it has ticky boxes.

AB: Is that all run by festival republic or do you use.

FO6: We outsource that

AB: that's all I need to know. That's all my questions. Do you have any about the research I'm doing?…

AB: Universal Studios in America, I guess there the leaders in customer service

FO6: but in a totally different environment, alcohol free, teenage free I could say, course there are some teenagers there, but not the definition of teenagers that we receive in a festival format, so they have certain service levels but people go to the universal studios for a different reason they go to a festival. I would be, I'd turn in my grave if I thought festivals were going down the route of universal studios.

AB: 5 star hotel abroad same price as muddy festival….

FO6: it's that collective experience, its individual at a festival, its, the two things don't combine.

Appendix 4

Phase 2: Justification of Survey Questions

Q No.	Survey Question	Source/Justification	Pilot Feedback
1	Have you ever attended a UK music festival	Survey direction	
2	Frequency of festival attendance	Armbrecht and Lundberg (2005), Carman (1990), Cole and Illum (2006), Crompton and Love (1995), Day (1977), Lee and Beeler (2007), Lee, Lee and Yoon (2009), Whipple and Thach (1988), Woodruff, Cadotte, and Jenkins (1983).	
3	Last year attended	Fazio (1989).	✓
4	Which music festivals in the UK attended	To assist in segmenting music genre.	✓
5	Motivation	Bowen and Daniels (2005), Crompton (2003), Lee and Beeler (2009), Nicholson and Pearce (2001), Otto and Ritchie (1996); Smith and Costello (2009).	✓
6	Future attendance	Lee (2014), Lee, Petrick and Crompton (2007), Papadimitriou (2013), Yoon and Lee (2010).	
7	Why or why not?	Justification.	
8	Importance of music	Cole and Illum (2006), Thrane (2002).	✓
9	Preferred genre of music	Rentfrow and Gosling (2003), Yolal et al. (2012)	✓

Q No.	Importance of pre-festival experience attributes	Source	Pilot Feedback
10.1	Communication/ engagement with festival	Otto and Ritchie (1996), Tcakzynski and Stokes (2005).	

10.2	Ease of Booking process	Carlsen et al. (2010), Drummond and Anderson (2004).	✓
10.3	How the website works	Morgan (2006).	✓
10.4	Festival Image and Branding (Marketing/Advertisement)	Esu and Arrey (2009).	
10.5	Location of festival	Morgan (2008), Prentice and Anderson (2003).	✓
10.6	Trust in festival (based on previous experience)	Olson and Severt (2012), Parasuraman, Zeithaml and Berry (1988), Tcakzynski and Stokes (2005).	✓
10.7	Faith in festival (based on blogs/reviews/word of mouth etc)	Parasuraman, Zeithaml and Berry (1988).	✓
10.8	The line up	Bowen and Daniels (2005).	
10.9	Cost/Value for money	Burr and Scott (2004), Morgan (2008).	
10.10	Festival ethics and values	Flinn and Frew (2014), Morgan (2008).	
10.11	Whether the festival is sponsored and/or who the sponsors are	Rowley and Williams (2008).	

Q No.	Importance of experience attributes during the festival	Source	Pilot Feedback
11.1	Access and availability of facilities and comfort amenities	Chen et al. (2012), Childress and Crompton (1997), Olson and Severt (2012).	
11.2	Quality of facilities and comfort amenities	Baker and Crompton (2000), Chen et al. (2012), Childress and Crompton (1997), Cole and Chancellor (2008), Crompton and Love (1995), Morgan (2008), Olson and Severt (2012), Parasuraman et al. (1988), Tcakzynski and Stokes (2005).	
11.3	Variety of food and drink available	Chen et al. (2012), Lee et al. (2008), Olson and Severt (2012).	
11.4	Quality of food and drink	Lee et al. (2008), Olson and Severt (2012).	
11.5	Variety of things to see/do/experience	Chen et al. (2012), Cole and Illum (2006), Olson and Severt (2012).	
11.6	Quality of other entertainment/activities	Childress and Crompton (1997), Cole and Chancellor (2009), Olson and Severt (2012), Tkaczynski and Stokes (2010).	

11.7	Sound and/or lighting quality	Olson and Severt (2012), Tcakzynski and Stokes (2005).	
11.8	Music and performance quality	Childress and Crompton (1997), Olson and Severt (2012), Tcakzynski and Stokes (2005).	
11.9	Souvenirs	Cole and Chancellor (2008), Lee et al. (2008), Morgan (2008), Ozdemir and Culha (2009), Tcakzynski and Stokes (2010).	
11.10	Cleanliness	Chen et al. (2012), Parasuraman et al. (1988), Tcakzynski and Stokes (2005).	
11.11	Have access to VIP packages and/or upgrades		✓
12.1	Friendliness of staff/vendors	Chen et al. (2012), Crompton and Love (1995), Olson and Severt (2012).	
12.2	Professionalism of staff/vendors	Crompton and Love (1995).	
12.3	Personalised experience	Van Limburg (2008).	
12.4	Festival has improved each year		✓
12.5	Communication/engagement with the festival	Otto and Ritchie (1996).	
12.6	Environmentally friendly festival	Song et al. (2012).	✓
13.1	Visual appearance of the festival	Chen et al. (2012), Cole and Chancellor (2008), Olson and Severt (2012).	
13.2	Atmosphere	Crompton and Love (1995), Schofield and Thompson (2007).	
13.3	Layout of site (distance between stages, camping, toilets, etc.)	Chen et al. (2012).	
13.4	Programming/schedule	Chen et al. (2012), Cole and Chancellor (2008); Lee, Lee and Choi (2010), Olson and Severt (2012).	
13.5	Signage/direction/information services	Baker and Crompton (2000), Chen et al. (2012), Childress and Crompton (1997), Cole and Chancellor (2008), Crompton and Love (1995), Olson and Severt (2012).	✓
13.6	Grass roots, authentic festival experience	Kim and Jamal (2007), Morgan (2008).	✓
13.7	Commercial festival experience	Morgan (2008).	
13.8	Traffic control (upon arrival and departure)	Olson and Severt (2012).	✓
13.9	Crowd Control	Taylor and Shanka (2007).	✓
14.1	Sense of community/belonging	Dregner, Jahn and Gaus (2012), Morgan (2008), Schau et al. (2009).	
14.2	That I will have a memorable experience	Mouffakir and Pernecky, (2014), Otto and Ritchie (1996).	
14.3	That I will have a unique experience	Baker and Crompton (2000), Devesa et al. (2010), Kim et al. (2008), Otto and Ritchie (1996).	

Q No.		Source	Pilot Feedback
14.4	I feel valued/respected by the festival		✓
14.5	I will be surprised	Arnold et al. (2005), Oliver et al. (1997), Rust and Oliver (2000).	
14.6	Festival feels familiar		✓
14.7	Feeling safe and secure	Esu and Arey (2009), Parasuraman et al. (1988), Olson and Severt (2012), Otto and Ritchie (1996).	
14.8	Socialising	Morgan (2008), Otto and Ritchie (1996), Son and Lee (2011).	
14.9	Drinking alcohol and/or taking drugs	Otto and Ritchie (1996), Rowley and Williams (2008).	
14.10	Weather	Papadimitriou (2013).	✓

Q No.	Importance of experience attributes post-festival	Source	Pilot Feedback
15.1	Communication via social media with or about the festival and your experience	Hudson and Hudson (2013).	
15.2	The opportunity to feedback via any other means about your positive or negative festival experience	Kumar et al. (2010), Lei and Zhao (2012).	✓
15.3	The festival cares about my repeat custom	Yoon, Lee and Lee (2010)	

Q No.	Overall Experience Survey Questions	Source	Pilot Feedback
16	Quality of experience	Hong (2003), Papadimitriou (2013).	
17	Satisfaction	Baker and Thrane (2000), Hong (2003).	
18	Current level of quality at UK Music Festivals in general		✓
19	Recommendation to others	Lee (2014), Papadimitriou (2013).	

Q No.	Socio-demographic Survey Questions	Source
20	Gender	Baker and Draper (2013), Decrop (1999), Pillemer et al. (2003).
21	Age	Backman et al. (1995), Collins and Tisdell (2002), Gibson and Yiannakis (2002), Waller and Lea (1999).
22	Relationship Status	Backman et al. (1995), Uysal, Gahan and Martin (1993), Yuan et al. (2005).
23	Who usually attend UK Music Festivals with	Campo-Martine et al. (2010); Mayo and Jarvis (1981).

24	Where grew up	Decrop (1999), Formica and Uysal (1996), Lee (2000), Lee et al. (2004), Mallette, George and Blum (2018), Schofield and Thompson (2007).
25	Occupation status	Decrop (1999).
26	Level of Education	Decrop (1999), Yolal, Cetinel and Uysal (2009), Yuan et al. (2005).
27	Approximate Annual Income	Backman et al. (1995), Baker and Draper (2013), Decrop (1999).

Appendix 5

Phase 2: First draft of Survey

Introduction:

1. Have you ever attended a music festival in the UK?

If yes, continue. If no, Thank you for your interest.

2. How many times have you attended a music festival in the UK?

1   2-4   5-9   10+

3. Which music festivals in the UK have you visited/attended?

T in the Park	V Festival	Wireless	Creamfields	Calling
Download	Sonisphere	Hard Rock Hell	Hammerfest	Leeds
Reading	Latitude	Solfest	Kendal Calling	Glastonbury
T4 on the Beach	Rockness	Radio 1's Big Weekend		Bestival
Wickerman Festival	Bloodstock	Damnation	Ozzfest	Party in the Park
Camden Rocks	Isle of Wight	Camp Bestival	British Summer Time	Greenbelt
Green Man	Wakestock	Lovebox	Global Gathering	Y-Not Festival
Other (Please state)				

4. Why do you usually go to music festivals in the UK? (please tick three that apply most to you)

Community feel	Sense of belonging	General socialization
Family and/or friends	I like the music genre	I like the line-up
Favourite band/artist is playing	To get drunk and/or take drugs	Cultural Exploration
Escape from the usual daily life	Novelty/excitement/thrills	Other activities
For the whole experience	Curiosity	Reputation of the Festival
Atmosphere	Past experience's	Work
Rite of Passage	Other (Please State)	

5. Will you attend another UK music festival in the future?

Yes   No   Not sure

6. How important is music to you?

Not at all   Somewhat   Very Important

1		2		3		4		5

7. What is your preferred genre of music?

Blues	Alternative	Classical	Country
Dance	Hip Hop & Rap	Jazz	Metal
Pop	R'n'B/Soul	Reggae	Rock
World	Other (Please state)		

Demographics :

1. Gender

Male   Female   Trans-Gender   Prefer not to say

2. Sexual orientation

Heterosexual   Homosexual   Bisexual   Prefer not to say

3. D.O.B

4. Nationality

5. Where do you live?

Scotland	Wales	Northern Island	North East
North West	East Midlands	West Midlands	Yorkshire & the Humber
East of England	South West	South East	London
Europe	Other (please state)		

6. What is your occupation?

7. What is your approx annual income?

Less than <£14,999   £15,000-£29,999   £30,000-£44,999   £45,000-£59,999   more than >£60,000

8. What is your marital status?

Single   Married   Divorced   Widowed   Partner

9. What is your current level of education?

No schooling completed

GCSE's, O levels or equivalent	A Levels/College certification
Some college credit, not completed	Trade/technical/vocational training
Foundation degree	Bachelor's degree
Master's degree	Professional degree
Doctorate degree	

Communication & Engagement:

Thinking about the pre-festival experience (from your first impressions of the festival up to booking your ticket and travelling to the festival site):

1. How often do you **expect** the festival to engage or interact (communication) with you (Email, Mail, Social Media, Telephone etc)?

Not often   Often   Very often

1			2			3			4			5

2. How often would you like the festival to engage or interact with you?

Not often   Often   Very often

1			2			3			4			5

During the festival:

1. How often do you **expect** the festival to engage or interact (communication) with you (Email, Mail, Social Media, Telephone etc)?

Not often			Often			Very often

1		2		3		4		5

2. How often would you like the festival to engage or interact with you?

Not often			Often			Very often

1		2		3		4		5

Post-festival (After you have left the festival site and returned home):

1. How often do you **expect** the festival to engage or interact (communication) with you (Email, Mail, Social Media, Telephone etc)?

Not often			Often			Very often

1		2		3		4		5

2. How often would you like the festival to engage or interact with you?

Not often			Often			Very often

1		2		3		4		5

Festival Experience:

Thinking about what you like and what you want from your festival experience, when 1 is not important and 5 is very important, please rank the following:

	Not important	Moderate Importance			Very Important
Access & availability of facilities/amenities	1	2	3	4	5
Visual appearance	1	2	3	4	5
Atmosphere	1	2	3	4	5
Layout of site (stages, camping, toilets etc)	1	2	3	4	5
Programming/schedule	1	2	3	4	5
Sound and/or lighting quality	1	2	3	4	5
Music and performance quality	1	2	3	4	5
Line up	1	2	3	4	5
Quality of food & beverages	1	2	3	4	5
Quality of other entertainment/activities	1	2	3	4	5
Variety of things to see/do/experience	1	2	3	4	5
Signage/direction/information services	1	2	3	4	5
Comfort amenities (Toilets, seating etc)	1	2	3	4	5
Cleanliness	1	2	3	4	5
Souvenirs	1	2	3	4	5
Festival ethics and values	1	2	3	4	5
Festival sponsors	1	2	3	4	5
Feeling safe and secure	1	2	3	4	5
Sense of community/belonging	1	2	3	4	5
Socialization	1	2	3	4	5
Cost/Value for money	1	2	3	4	5
Friendliness of staff/vendors	1	2	3	4	5
Trust and faith in Festival (Brand reputation)	1	2	3	4	5
That I will have a memorable experience	1	2	3	4	5
That I will have a unique experience	1	2	3	4	5
Novelty	1	2	3	4	5
Excitement and thrills	1	2	3	4	5
I feel valued by the festival	1	2	3	4	5
Location of festival	1	2	3	4	5
Weather	1	2	3	4	5
Authenticity (Grass roots vs. commercial)	1	2	3	4	5

Thinking about what you want (desire) and what you expect from a UK Music festival, how much do you agree with the following statements when 1 is strongly disagree and 5 is strongly agree:

	Strongly Disagree	Disagree	Neither agree nor disagree	Agree	Strongly Agree
I think I will be surprised	1	2	3	4	5
I want to be surprised	1	2	3	4	5
I think the festival will look nice	1	2	3	4	5
I want the festival to look nice	1	2	3	4	5
I expect a large variety of food and drink to be available	1	2	3	4	5
I want a large variety of food and drink to be available	1	2	3	4	5
I expect a large variety of other vendors to explore	1	2	3	4	5
I want a large variety of other vendors to explore	1	2	3	4	5
There is usually high quality food & beverages	1	2	3	4	5
I want high quality food & beverages	1	2	3	4	5
I feel safe at music festivals	1	2	3	4	5
I like to purchase souvenirs when I'm at music festivals	1	2	3	4	5
I only care about the music/line up	1	2	3	4	5
I like to explore new music at festivals	1	2	3	4	5
I think I will experience something new and different	1	2	3	4	5
I want to experience something new and different	1	2	3	4	5
I want the opportunity to feedback to the festival about my experience	1	2	3	4	5
I want to get drunk/high at the festival	1	2	3	4	5
I prefer to attend festivals that I feel share my values/ethical beliefs	1	2	3	4	5
I need home comforts when I'm at a festival	1	2	3	4	5
I want extra luxuries at music festivals	1	2	3	4	5
I will pay extra for VIP packages	1	2	3	4	5
I usually feel valued/respected by the festival	1	2	3	4	5
I want to feel valued/respected by the festival	1	2	3	4	5
I trust the festival	1	2	3	4	5
I want to make new friends	1	2	3	4	5
I feel part of a community at music festivals	1	2	3	4	5
I want to feel part of a community	1	2	3	4	5
I think the staff/vendors are friendly most of the time	1	2	3	4	5
I want staff/vendors to be friendly	1	2	3	4	5
I think the festival will deliver what they have promised	1	2	3	4	5
I want the festival to be better than what I expect	1	2	3	4	5
I feel a sense of belonging when I'm at a music festival	1	2	3	4	5
I feel like other festival goers have the same mind-set as me	1	2	3	4	5
I expect the festival to improve each year	1	2	3	4	5

Overall:

1. Generally, what level of quality do you expect to experience when you visit a UK PRM music festival?

Low   Medium   High

1	2	3	4	5	6	7

2. To ensure you are satisfied with your experience, what **minimum** level of quality would you accept at a UK PRM music festival?

Low   Medium   High

1	2	3	4	5	6	7

3. Ideally, what level of quality would you like to experience at a UK PRM music festival?

Low   Medium   High

1	2	3	4	5	6	7

Appendix 6

That's good to hear and I'm glad I could help!

With regards to splitting the questions, I think it's more you worrying about nothing and I would probably leave it as it is. It was just a personal preference for me and thinking about it, you're right in saying that it would be confusing should they be split over 2 pages.

I've also spoke to my dad and he will have a look at it if he gets time. I've forwarded that early email so hopefully he will get back to you in the next few days of that's ok

XX

Alyssa Brown
15/08/2014

To: XX

Hi XX

Thank you so much! That is really really helpful. I've already changed it to include your recommendations! I've sorted out the problems, and I wasn't going to include anything for non-festival goers....as I didnt think it would affect what I'm trying to find out (I'm hopefully going to create a festival-goer typology...so I can say this type of person who likes this music prefers this or that in comparison to this type of person etc - thats why I have the demographic questions in place). But actually, with you saying that, I've added this in, as if people say they don't go because of the quality of service/accommodation/price etc, I can use these responses to justify why my research is important and what festival organisers need to focus on to improve and attract more customers and will actually help me evidence this in my PhD and for when I do my big presentation at the end, even though I can't use those responses in my typology. So massive thank you for making me realise that one!

The only thing that I haven't done, which I'm unsure about, is splitting the other two big matrix questions over two pages. I feel like some of those questions around there seem quite similar and if they aren't read properly, or people read them in a rush, they might not understand or misinterpret the question. In order to split those onto two pages I would have to write the question out again at the top, and I'm just concerned it might confuse people, as it will be the exact same question but with different responses below. I do agree with you though, and I think there is a lot on one page and isn't great on the eyes though. Do you personally think I should split them anyway, or do you think it could be confusing with all those questions being that they are quite similar? Or am I just worrying about nothing?

Thanks,

Alyssa

15/08/2014

To: Alyssa Brown

Hey!

I've had a quick look at your survey and it looks and works as you described. Most unanswered questions get flagged up (except Question 4) and will not let you advance until the criteria for the question has been completed. Question 19 will not let you advance if you fill in the 'Outside of Europe' section. It seems like you have to select another option as well as state where you're actually from. As I'm a slow reader it took me about 10/15 mins to complete, which i would say is sufficient.

the questions seem to cover all bases, and from my festival experiences i can't think of anything i would want to add to the existing questions. The layout is clean, simple and easy to understand, but just to be a picky, I would consider splitting questions 9 and 11 over 2 pages as i feel that there is too much information on these pages and it plays with my eyes a little.

I would also consider adding a short survey for the people who answer 'no' to question one. Questions like:

Would you ever consider attending a UK festival?
What would the main reasons for you if you were to attend a UK festival?
What has stopped you attending a UK festival so far?

etc. etc.

this could give you extra data to see what people would look for at a festival. Have they heard horror stories? do they know about smaller festivals like Hard Rock Hell? which might cater for those who are not a fan of camping in tents. Is it the current prices of festivals these days? have they just not found the right festival to cater for their musical needs?

I don't know how that will affect the results you are looking for though.

Hope this has helped you and if you need any more help just give me a shout

Regards

XX

Appendix 7

Phase 2: Final Survey

The Festival-Goer Experience

1.

Hi,

I am conducting PhD research into the festival-goer experience at UK music festivals. I am trying to find out what you, the festival-goer, want from your festival experience. What makes you happy, what do you enjoy?

Could you please help me by participating in this anonymous online survey? It should not take any longer than 15 minutes to complete, and by participating, you can help benefit the future of service quality in the UK music festival industry.

To take part, simply click next to start the survey. If you change your mind at any time and no longer wish to take part, just close the window and your answers will not be saved. Please ensure you read the questions carefully. You must be 18 or over to take part.

If you have any issues or complaints please contact either myself at AEBrown1@uclan.ac.uk or Prof. Richard Sharpley at the School of Sport, Tourism & The Outdoors at the University of Central Lancashire: 01772 201201.

Many Thanks,

Alyssa Brown.

The Festival-Goer Experience

*1. Have you ever attended a music festival in the UK?

◯ Yes

◯ No

The Festival-Goer Experience

3.

*2. How many times have you attended a music festival in the UK?

- ○ 1
- ○ 2-4
- ○ 5-9
- ○ 10 +

*3. What year did you last attend a music festival in the UK? (YYYY format)

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The Festival-Goer Experience

4.

*4. Which MUSIC festivals in the UK have you attended?

- [ ] T in the Park
- [ ] Download
- [ ] Reading
- [ ] V Festival
- [ ] Wireless
- [ ] Creamfields
- [ ] Calling
- [ ] Sonisphere
- [ ] Hard Rock Hell
- [ ] Hammerfest
- [ ] Leeds
- [ ] Latitude

- [ ] Solfest
- [ ] Kendal Calling
- [ ] Glastonbury
- [ ] T4 on the Beach
- [ ] Rockness
- [ ] Radio 1's Big Weekend
- [ ] Bestival
- [ ] Wickerman Festival
- [ ] Bloodstock
- [ ] Damnation
- [ ] OzzFest
- [ ] Party in the Park

- [ ] Camden Rocks
- [ ] Isle of Wight
- [ ] Camp Bestival
- [ ] British Summer Time
- [ ] Greenbelt
- [ ] Green Man
- [ ] Wakestock
- [ ] Lovebox
- [ ] Global Gathering
- [ ] Y-Not

- [ ] Other (please specify)

The Festival-Goer Experience

5.

5. Why do you usually go to music festivals in the UK?
(Please choose UP TO THREE that most apply to you)

☐ Community feel	☐ Favourite band/artist is performing	☐ Reputation of the festival
☐ Sense of belonging	☐ To get drunk and/or take drugs	☐ Atmosphere
☐ General socialization	☐ Cultural exploration	☐ Past experience's
☐ Family and/or friends	☐ Escape from usual daily life	☐ Work
☐ I like the music genre	☐ Novelty/excitement/thrills	☐ Rite of Passage
☐ I like the line-up	☐ Curiosity	☐ Price/Value
☐ Other (please specify)		

The Festival-Goer Experience

6.

*6. Are you likely to attend another music festival in the UK in the future?

◯ Yes   ◯◉ No   ◯◉ Not Sure

*7. Why or Why not?

7.

*8. Generally, how important is music to you?

Not at all	Slightly Important	Moderately Important	Very Important	Extremely Important
◎	◎	◎	◎	◎

9. What is your most preferred genre of music?
(Please choose no more than three)

☐ Rock   ☐ Country   ☐ R'n'B/Soul

☐ Pop   ☐ Dance/Drum & Bass   ☐ Reggae

☐ Blues/Folk   ☐ Hip Hop & Rap   ☐ World

☐ Alternative   ☐ Jazz

☐ Classical   ☐ Metal

☐ Other (please specify)

The Festival-Goer Experience

8.

The next set of questions are focused at what is most important to you and your festival experience. All questions are based on MUSIC Festivals in the UK.

9.

*10. Thinking about your PRE-FESTIVAL experience (from the first time you find out about the festival, buying your ticket and then setting off to the festival) please rank the importance of the following:

	Not Important	Slightly Important	Moderately Important	Very Important	Extremely Important
Communication/engagement with festival	○	○	○	○	○
Ease of the booking process	○	○	○	○	○
How the website works	○	○	○	○	○
The festival image and branding (Marketing/Advertisement)	○	○	○	○	○
Where the location of the festival is	○	○	○	○	○
Trust in festival (based on previous experience)	○	○	○	○	○
Faith in festival (based on reviews/recommendations/word of mouth etc)	○	○	○	○	○
The line up	○	○	○	○	○
The cost or value for money	○	○	○	○	○
The festivals ethics and values	○	○	○	○	○
Whether the festival is sponsored and/or who the sponsors are	○	○	○	○	○

The Festival-Goer Experience

*11. Thinking about your experience DURING the festival, please rank the importance of the following: (1 of 4)

	Not Important	Slightly Important	Moderately Important	Very Important	Extremely Important
Access & availability of facilities and comfort amenities (toilets, seating, parking etc)	○	○	○	○	○
Quality of facilities and comfort amenities	○	○	○	○	○
Variety of food & beverages available	○	○	○	○	○
Quality of food & beverages	○	○	○	○	○
Variety of things to see/do/experience	○	○	○	○	○
Quality of other entertainment/activities	○	○	○	○	○
Sound and/or lighting quality	○	○	○	○	○
Music and performance quality	○	○	○	○	○
Souvenirs	○	○	○	○	○
Cleanliness	○	○	○	○	○
Have access to VIP packages and/or upgrades	○	○	○	○	○

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11.

*12. Thinking about your experience DURING the festival, please rank the importance of the following: (2 of 4)

	Not Important	Slightly Important	Moderately Important	Very Important	Extremely Important
Friendliness of staff/vendors	◯	◯	◯	◯	◯
Professionalism of staff/vendors	◯	◯	◯	◯	◯
Personalised experience	◯	◯	◯	◯	◯
The festival has improved each year	◯	◯	◯	◯	◯
Communication/engagement with the festival	◯	◯	◯	◯	◯
The festival is environmentally friendly	◯	◯	◯	◯	◯

*13. Thinking about your experience DURING the festival, please rank the importance of the following: (3 of 4)

	Not Important	Slightly Important	Moderately Important	Very Important	Extremely Important
Visual appearance of the festival	○	○	○	○	○
Atmosphere	○	○	○	○	○
Layout of the site (distance between stages, camping, toilets etc)	○	○	○	○	○
Programming/Schedule	○	○	○	○	○
Signage/direction/information services	○	○	○	○	○
To have a 'grass roots' authentic festival experience	○	○	○	○	○
To have a 'commercial' experience	○	○	○	○	○
Traffic control (Upon arrival and departure)	○	○	○	○	○
Crowd control	○	○	○	○	○

13.

*14. Thinking about your experience DURING the festival, please rank the importance of the following: (4 of 4)

	Not Important	Slightly Important	Moderately Important	Very Important	Extremely Important
Sense of community/belonging	○	○	○	○	○
That I will have a memorable experience	○	○	○	○	○
That I will have a unique experience	○	○	○	○	○
I feel valued/respected by the festival	○	○	○	○	○
I will be surprised	○	○	○	○	○
The festival will feel familiar	○	○	○	○	○
I feel safe and secure	○	○	○	○	○
Socialising	○	○	○	○	○
Drinking alcohol and/or taking drugs	○	○	○	○	○
Weather	○	○	○	○	○

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The Festival-Goer Experience

***15. Thinking about what is important to you in your POST-FESTIVAL experience (from having any interaction with the festival once you have returned home after leaving the festival site) please rank the following:**

	Not Important	Slightly Important	Moderately Important	Very Important	Extremely Important
Communication via social media with or about the festival and your experience	○	○	○	○	○
The opportunity to feedback via any other means about your positive or negative festival experience	○	○	○	○	○
The festival cares about my repeat custom	○	○	○	○	○

15.

*16. Generally, how would you rate the quality of your experience at UK music festival (s)?

Low		Medium		High
◉	◉	◉	◉	◉

*17. Generally, how satisfied are you with your UK music festival experience(s)?

Very Disatisfied	Disatisfied	Neither Satisfied or Disatisfied	Satisfied	Very Satisfied
◉	◉	◉	◉	◉

*18. What do you think the current level or standard of quality at a UK music festival is at this time?

Low		Medium		High
◉	◉	◉	◉	◉

*19. Based on your previous experiences, would you recommend others to attend a UK music festival?

○ Yes   ○   ○ No   ○   ○ Not Sure   ○

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The Festival-Goer Experience

16.

You're almost finished! This last section of questions is just to get some basic background information.

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The Festival-Goer Experience

*20. What is your gender?

◯ Male   ◯ Female   ◯ Prefer not to say

*21. How old are you?

◯ 18-20   ◯ 30-39   ◯ 50-59

◯ 21-29   ◯ 40-49   ◯ 60 or older

*22. Which of the following best describes your current status

◯ Married/Civil Partnership   ◯ Cohabiting with a partner/significant other   ◯ Single

*23. Who do you USUALLY go to UK Music Festivals with?

◯ Alone   ◯ With family (adults)   ◯ With family and friends (adults)

◯ With partner/significant other   ◯ With friends (adults)   ◯ Family or friends with children

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*24. Where did you live for the majority of the first 20 years of your life?

( ) Scotland   ( ) North West England   ( ) East of England

( ) Wales   ( ) East Midlands   ( ) South East England

( ) Northern Ireland ( ) West Midlands   ( ) South West England

( ) North East England ( ) Yorkshire & the Humber   ( ) London

( ) Outside of the UK (Please specify country)

*25. Which of the following best describes your current occupation?
(Please choose no more than two)

☐ Business, Finance & Administration   ☐ Sales & Service   ☐ Retired

☐ Natural and Applied Sciences and   ☐ Trades, transport and equipment   ☐ Student
related occupations   operators and related occupations
                                                                                        ☐ Carer/Home-maker

☐ Education, Law, Social, Community &   ☐ Natural resources, agriculture and   ☐ Unemployed
Government services   related production

☐ Arts, Culture, Recreation & Sports   ☐ Manufacturing & Utilities

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The Festival-Goer Experience

19.

*26. What is your current level of education?

◯ No schooling completed   ◯ Trade, technical, vocational training   ◯ Masters degree

◯ GCSE's, O Levels or equivalent   ◯ Foundation degree   ◯ Doctorate degree

◯ A-Levels, College certification or degree equivalent   ◯ Bachelors degree   ◯ Professional

*27. What is your approx annual income?

◯ less than £14,999   ◯ £30,000 - £44,999   ◯ more than £60,000

◯ £15,000 - £29,999   ◯ £45,000 - £59,999

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The Festival-Goer Experience

20. Thank You

Thank you for completing this on-line survey.

If you have any issues or complaints please contact either myself at AEBrown1@uclan.ac.uk or Prof. Richard Sharpley at the School of Sport, Tourism & The Outdoors at the University of Central Lancashire: 01772 201201.

Please click 'Done' to submit your answers. The window will automatically close.

Appendix 8

Phase 3: Interview Guide

Festival: HRH United 2015   Respondent Number:

Date: Time: Location:

1. **Have you been to this festival before?** *Yes/No*
2. **How many UK music festivals have you attended?**
3. **Why do you come to UK music festivals?**

What elements of - Social aspects, Atmosphere, Music, Escapism, push/pull

4. **Which is most important? Why?**

5. **What (if anything) puts you off attending/spoils your experience?**

6. **Do you feel like you have anything in common with other music festival goers? If so, what? Is this important? How important compared to q4/5?**

7. **(Quality) What do you expect or want in your Pre-festival experience? Which is most important? Why?**

Communication/Engagement, Booking process, website, branding, location, trust, faith, line-up, value, ethics, sponsorship

8. **(Quality) What do expect or want during your festival experience? Which is most important? Why?**

Facilities, Comfort Amenities, Quality, Variety, Souvenirs, Cleanliness, Upgrades, People, interaction, visual appearance, Atmosphere, Layout, scheduling, information, traffic, crowd, authenticity, community, belonging, unique, memorable, valued, surprise, familiar, safety, partying, weather

9. **(Quality) What do you expect or want in your post-festival experience? Which is most important? Why?**

Social media, feedback

10. **Do you think FO's know what you want/expect? Do they deliver?**

11. **Overall, what makes you happy/satisfied at music festivals?**

12. **Is there anything FO's can do to support this/improve your experience?**

13. **Would you feedback to FO's on your experience/how to improve, and if so how?**

1. **What is your preferred music genre?**

2. **How old are you?**

18-20   21-29   30-39   40-49   50-59   60+

3. **Current relationship status?**

Married/Civil Partnership   Cohabiting with partner/significant other   Single

4. **Who do you <u>usually</u> attend music festivals with?**

Alone   With partner/significant other   <u>With</u> family (adults)

With friends (adults)   With family and friends (adults)

Family of friends with children

5. **Where did you live for the majority of the first 20 years of your life?**

Scotland	Yorkshire	South East
Wales	&Humber East of	South West
N. Ireland	England	London
North West	North East	Other
East Midlands		
West Midlands		

6. **Which best describes your current occupation?**

Business, Finance & Admin	Natural Resources&Agriculture	
Sciences	Manufacturing&Utilities	
Education,Law,Social,Comms&Go	Retired	
v Arts,Culture,Rec&Sport	Student	
Sales&Service	Carer/Homemaker	
Trade&Transport	Unemployed	

7. **Current level of education?**

No Schooling Completed	Bachelors degree
GCSE's, O Levels or equiv	Masters degree
A Levels, College certification or	Doctorate degree
equiv Trade, technical, vocational	Professional degree
training Foundation Degree	

8. **Approx Annual Income?**

Less than £14,999   £15-£29,999   £30-£44,999   £45-£59,999   £60,000+

Appendix 9

Phase 3: Coded Interview Sample

Appendix 10

Phase I: Ethical Approval

uclan
University of Central Lancashire

15 August 2013

Richard Sharpley / Alyssa Brown
School of Sport, Tourism and the Outdoors
University of Central Lancashire

Dear Richard / Alyssa

Re: BuSH Ethics Committee Application
Unique Reference Number: BuSH 134

The BuSH ethics committee has granted approval of your proposal application **"Is it just the Music? Towards an understanding of service quality at UK music festivals"**.

Please note that approval is granted up to the end of project date or for 5 years, whichever is the longer. This is on the assumption that the project does not significantly change, in which case, you should check whether further ethical clearance is required

We shall e-mail you a copy of the end-of-project report form to complete within a month of the anticipated date of project completion you specified on your application form. This should be completed, within 3 months, to complete the ethics governance procedures or, alternatively, an amended end-of-project date forwarded to roffice@uclan.ac.uk quoting your unique reference number.

Yours sincerely

Gill Thomson
Vice Chair
BuSH Ethics Committee

NB - Ethical approval is contingent on any health and safety checklists having been completed, and necessary approvals as a result of gained.

Appendix 11

Phase I: Information Sheet

Information Sheet Version 1

University of Central Lancashire,
School of Sport, Tourism & The Outdoors,
Preston,
Lancashire,
PR1 2HE.
www.uclan.ac.uk

08/08/2013

Researcher:	**Director of Studies:**
Alyssa Brown AEBrown1@uclan.ac.uk Associate Lecturer and PhD Research Student 07506 021155	Richard Sharpley RAJSharpley@uclan.ac.uk Professor 01772 201201

Dear Participant,

I am conducting PhD research into service quality at UK music festivals. The title of my research is **'Is it just the music? Towards an understanding of service quality at UK Music Festivals'.** The purpose of this study is to critically investigate different types of festival goers, and their expectations and perceptions of service quality and customer satisfaction at music festivals in order to develop a model for Festival Organisers to use to provide the appropriate level of service required for their festival goers. I am requesting your participation in this research and your permission to interview you to begin the research process by looking into what current measures are taken at your festival(s) to provide and monitor service quality and customer satisfaction.

The interview will be conducted by myself and will take between 30 minutes to one hour depending on your level of engagement during the interview. The interview can be completed via telephone or video conference technology (such as Skype) however face to face is preferred. There are no immediate risks to taking part however your participation will benefit the current research into service quality at music festivals and by taking part this may shape and inform your current service delivery. You do not have to answer all questions and you can stop the interview at any time. The information you provide during the interview will be recorded and transcribed for coding and analysis purposes. If you agree within the consent form, a digital recording of the interview will take place, however if you do not consent to this hand written notes will be taken.

The data you provide in your interview will only be seen by people with a legitimate professional need, such as my research supervisor. All data will be kept on UCLan Preston campus in locked cabinets and electronic data will be password protected and encrypted. Data will be stored until 5 years after the research thesis is completed and will then be destroyed. This thesis is expected to be completed by 2018. You will be debriefed at the end of the interview and once the research is completed, results will be disseminated to all participants. The information you provide will be used to write publications and may be seen publicly. Whilst your personal individual details will remain anonymous, you can choose for your name and/or Festival to be named when completing the consent form, however if you choose for your name to remain anonymous, the information you provide may identify the Festival(s) you are associated with. You have the right to withdraw from the research at any time during the interview and up to 4 weeks after the interview by contacting myself. If you agree within the consent form, your anonymised data may be used inform future research projects within the same research theme.

If you have any issues or complaints about the conduct of this study you can contact John Minten, the Dean of the School of Sport, Tourism & The Outdoors at the University of Central Lancashire: 01772 201201.

Kind Regards,

Alyssa Brown.

Appendix 12

Phase I: Consent Form

CONSENT FORM

Full title of Project: Is it just the Music? Towards an Understanding of Service Quality at UK Music Festivals

Researcher:	Director of Studies:
Alyssa Brown AEBrown1@uclan.ac.uk Associate Lecturer and PhD Research Student	Richard Sharpley RAJSharpley@uclan.ac.uk Professor

Please read the following statements and initial the boxes to indicate your agreement

	Please initial box
I confirm that I have read and understand the information sheet version 1, dated 08/08/2013 for the above study and have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.	☐
I understand I am a voluntary participant and I am free to not answer any questions and can end the interview at any point.	☐
I agree to take part in the interview	☐
I agree that my data gathered in this study may be stored (after it has been anonymised) in a specialist data centre and may be used for future research.	☐
I understand that I will be able to withdraw my data from the study up to four weeks following the interview being undertaken.	☐
I agree to the interview being digitally recorded	☐
I agree to the use of my direct quotes being used in the study which could include reports, presentations and publications that are produced from the research.	☐
I agree to the use of anonymised quotes in publications	☐
Select only **one** of the following: • I would like my name/organisation used in any of the information I provided as part of this study in any reports, publications and other research outputs produced from this study so that anything I have contributed to this project can be recognised. • I do not want my name/organisation used in this project and any information or quotes used should be anonymised in any reports, publications and other research outputs produced from this study.	☐ ☐

_____   _____   _____

Name of Participant   Date   Signature

_____   _____   _____

Name of Researcher   Date   Signature

Appendix 13

Phase II & III: Ethical Approval

28 August 2014

Richard Sharpley / Alyssa Brown
School of Sport, Tourism & the Outdoors
University of Central Lancashire

Dear Richard / Alyssa

Re: BAHSS Ethics Committee Application
Unique Reference Number: BAHSS 201

The BAHSS ethics committee has granted approval for the 2nd phase of your proposal application "**Is it just the Music? Towards an understanding of service quality at UK music festivals**". Since the line of questioning to be used in phase three will not be known until phase two is complete, you will need submit a copy of the questions and the information sheet to be used in phase three, to gain approval for that aspect, before commencing that phase. A full risk assessment for phase three will also need to be provided.

Approval is granted up to the end of project date* or for 5 years from the date of this letter, whichever is the longer. It is your responsibility to ensure that

- the project is carried out in line with the information provided in the forms you have submitted
- you regularly re-consider the ethical issues that may be raised in generating and analysing your data
- any proposed amendments/changes to the project are raised with, and approved, by Committee
- you notify roffice@uclan.ac.uk if the end date changes or the project does not start
- serious adverse events that occur from the project are reported to Committee
- a closure report is submitted to complete the ethics governance procedures (Existing paperwork can be used for this purposes e.g. funder's end of grant report; abstract for student award or NRES final report. If none of these are available use e-Ethics Closure Report Proforma).

Yours sincerely

Megan Knight
Vice Chair
BAHSS Ethics Committee

* for research degree students this will be the final lapse date

NB - Ethical approval is contingent on any health and safety checklists having been completed, and necessary approvals as a result of gained.

4th March 2015

Richard Sharpley/Alyssa Eve Brown
School of Sport, Tourism and the Outdoors
University of Central Lancashire

Dear Richard/Alyssa,

Re: BAHSS Ethics Committee Application
Unique reference Number: BAHSS 201_3rd Phase

The BAHSS ethics committee has granted approval of your proposal application 'Is it just the music? Towards an understanding of service quality at UK music festivals'. Approval is granted up to the end of project date* or for 5 years from the date of this letter, whichever is the longer. It is your responsibility to ensure that

- the project is carried out in line with the information provided in the forms you have submitted
- you regularly re-consider the ethical issues that may be raised in generating and analysing your data
- any proposed amendments/changes to the project are raised with, and approved, by Committee
- you notify roffice@uclan.ac.uk if the end date changes or the project does not start
- serious adverse events that occur from the project are reported to Committee
- a closure report is submitted to complete the ethics governance procedures (Existing paperwork can be used for this purposes e.g. funder's end of grant report; abstract for student award or NRES final report. If none of these are available use e-Ethics Closure Report Proforma).

Please also note that it is the responsibility of the applicant to ensure that the ethics committee that has already approved this application is either run under the auspices of the National Research Ethics Service or is a fully constituted ethics committee, including at least one member independent of the organisation or professional group.

Yours sincerely,

Megan Knight
Vice Chair
BAHSS Ethics Committee

* for research degree students this will be the final lapse date

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