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Universitat Autònoma de Barcelona

PhD program in Tourism

**FESTENT, an Adaptation of FESTPERF: The Influence of Entertainment  
on Visitors' Perception about the Service Quality in Music Festivals**

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June 2023



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## **1 Introduction and Purpose of the Thesis**

The thesis is organized into five chapters. Chapter 1 introduces the purpose of the thesis, while Chapter 2 reviews the literature on factors that influence people's attendance at music festivals. Chapter 3 describes the methodology used in the study. Chapter 4 analyzes the data collected. Finally, Chapter 5 presents the conclusions and findings of the research.

### **1.1 Introduction**

Festivals, especially those targeted at tourists, have become increasingly popular in recent years (Frey, 2019). Organizing events and festivals has been recognized as a tool for local economic development (Chirieleison & Scrucca, 2017; Getz, Andersson, & Larson, 2007), social, cultural, and community celebrations (Getz & Frisby, 1988, p. 26), and for promoting destination image, repositioning strategies, and branding (Getz, 2010, p. 12). Therefore, government officials and city decision makers often seek to take advantage of festivals as a means of drawing public and media attention to a specific location (Aalst & Melik, 2012) and as a tourism attraction (Getz & Frisby, 1988). In addition to these benefits, music festivals, as major players in the festival industry, not only increase society's awareness and appreciation of music genres, improve music tourism, and generate buzz, but also contribute to the promotion of culture and tourism (Kruger & Saayman, 2017). As such, attending a music festival is a significant phenomenon in the national perspective (Liberato, Costa, Liberato, & Ribeiro, 2020).

Each type of music festival has its own unique attractions (Kruger & Saayman, 2009); however, many music festivals contribute to the enhancement of the tourism industry. In a highly competitive market with indeterminate demands (Brandão & Ferreira de Oliveira, 2019; Suomi, Luonila, & Tähtinen, 2018), which is a result of thousands of festivals, especially during high-seasons (Frey, 2019), providing a higher quality of service can improve the chances of satisfaction and future attendance (Tkaczynski & Stokes, 2010). Three gaps in the literature are addressed in this research. Leenders, Telgen, Gemser, and Wurff (2010) identified a critical gap in the

literature regarding the role of entertainment in festival success. Additionally, Tkaczynski and Stokes (2010) suggested investigating whether the perception of service quality in festivals differs between tourists and residents. Tkaczynski (2013) identified a research opportunity to determine whether previous attendance at a festival influences attendees' perception of service quality at that festival. Despite the importance of entertainment in music festivals, the literature on evaluating festival quality from the tourists' perspective is still limited, providing insufficient knowledge to inform managerial decisions. This study contributes to advancing knowledge on the evaluation of music festival quality in general and the role of entertainment in these events in particular.

## **1.2 Purpose of the Thesis**

This study is based on the perspective that music festivals share many characteristics with services. As O'Neill, Getz, and Carlsen (1999) noted, a festival is essentially a service that provides intangible experiences within a limited time in an impermanent and managed atmosphere. Therefore, existing models used to evaluate service quality can be applied to measuring festival quality, taking into account the entertainment dimension. The purpose of this thesis is to create a scale, called FESTENT, which incorporates the dimension of entertainment into the well-established FESTPERF model, in order to test the perceived service quality of music festivals for tourists.

Based on the aforementioned gaps in the literature, this study has the following research objectives:

1. To define determinants of entertainment in music festivals: This objective focuses on identifying the key factors that contribute to the entertainment dimension of music festivals. By understanding the determinants of entertainment, festival organizers can enhance the overall festival experience and attract a broader audience.

2. To adapt FESTPERF by inserting the entertainment dimension and creating FESTENT:

This objective aims to modify the existing FESTPERF model by incorporating the entertainment dimension. The adaptation of FESTPERF into FESTENT will provide a more comprehensive framework for evaluating the perceived service quality of music festivals, considering the influence of entertainment.

3. To determine whether FESTENT directly influences repurchase intention and recommendation to others or indirectly influences them through the satisfaction variable:

This objective seeks to gain insights into the influence of FESTENT on repurchase intention and recommendation to others, considering the mediating role of satisfaction. The results of this objective can provide valuable information for music festival organizers and marketers, enabling them to optimize customer satisfaction, enhance repurchase intention, and leverage positive recommendations to attract new attendees.

These research objectives address the gaps identified in the literature regarding the role of entertainment in festival success, the evaluation of festival quality from tourists' perspective, and the influence of entertainment on attendees' perceptions and behavioral intentions. By accomplishing these objectives, this research will provide valuable insights for festival organizers, tourism practitioners, and researchers in the field of event management.

Overall, this study seeks to enhance the understanding of music festival quality evaluation and contribute to the development of strategies that can improve the overall experience of festival attendees.

## 2 Literature Review

This chapter presents an in-depth review of relevant theories related to the research question and hypotheses. Additionally, it explores the significance of the travel and tourism industry by examining essential statistics. The chapter also provides a detailed definition of festivals and categorization of music festivals. Furthermore, it delves into the significance of service quality in this industry, along with the role of entertainment in enhancing service quality. Finally, the chapter summarizes each section with tables, figures, and models extracted from the literature review, aimed at providing a comprehensive understanding of the topic.

### 2.1 Tourism

The tourism industry is one of the most rapidly growing sectors on a global scale. According to the World Travel & Tourism Council's (WTTC) report, it is the second-fastest growing industry, surpassed only by manufacturing, and ahead of other prominent sectors such as healthcare, information technology, and financial services (WTTC, 2019b, para. 2)(See Table 1). The tourism industry has demonstrated remarkable growth despite global geopolitical instability, pandemics, and economic fluctuations, surpassing that of the global economy. In 2018, the travel and tourism industry contributed a substantial US\$8.8 trillion to the global gross domestic product (GDP), equivalent to 10.4% of the global GDP. The tourism industry has demonstrated significant growth, surpassing that of the global economy, despite the impact of geopolitical instability, pandemics, and economic fluctuations. As of 2018, travel and tourism contributed to a global gross domestic product (GDP) of US\$8.8 trillion, representing 10.4% of global GDP. Moreover, the industry has had a major impact on employment, supporting 319 million jobs worldwide, which accounts for 10% of all jobs (Dwyer, Forsyth, & Dwyer, 2020). This highlights the potential of travel and tourism as a powerful tool for governments to generate wealth and support marginalized groups, such as women and youth. Furthermore, the tourism industry plays a significant role in the global economy, contributing to US\$1.5 trillion in exports, which accounts for 6.5% of total exports and 27.7% of global service exports. Additionally, 4.5% (US\$772 billion) of total investment was made in this industry (Dwyer et al., 2020). As reported by the World

Travel & Tourism Council (WTTC), travel and tourism accounts for one in every five new jobs created worldwide and is projected to generate 100 million new jobs globally over the next ten years, bringing the total number of jobs in the industry to 421 million by 2029 (WTTC, 2019b, para 4).

**Table 1: Fastest Growing Sectors in the World in 2018**

Sector	Global GDP growth %
Manufacturing	4
<b>Tourism</b>	<b>3.9</b>
Construction	3.4
Whole Economy of the world	3.2
Retail and wholesale	3.3
Healthcare	3.1
Agriculture	1.8
Information technology	1.7
Financial services	1.7

*Note.* GDP: Gross Domestic Product, Source: Own Elaboration based on WTTC (2019a)

The direct contribution of Travel and Tourism to GDP in 2018 was \$US2,750.7 billion and in 2019 was \$US2,849.2 billion, and it is expected to be \$US4,065.0 billion by 2029. Besides, the total contribution of Travel & Tourism to GDP was \$US8,811.0 billion in 2018 and grown by 3.6% to \$US9,126.7 billion in 2019 and it is expected to rise by 3.7% per annum (pa) to USD13,085.7 billion by 2029. In addition, it is revealed that direct jobs generated by Travel & Tourism was more than 122 million jobs in 2018 and more than 125 million in 2019; it is expected that this sector will generate more than 154 million jobs by 2029. The total jobs generated by Travel & Tourism was more than 318 million jobs in 2018. This was expected to rise by 2.9% in 2019 to 328 jobs and more than 420 million jobs, an increase of 2.5% per annum over the period in 2029. Visitor exports, which is the money spent by foreigners in a country, was \$US1,643.2 in 2018, and was expected to grow by 4.0% in 2019, which means 1,484,910,000 international tourist arrivals. It is expected from Tourism and Travel to generate \$US2,483.9 billion in 2029, which means a total of 2,196,090,000 international arrivals. In terms of total capital investment, which is the “money provided to a company to further its business objectives” (Kenton, 2019, para 1), Travel &

Tourism was expected to have attracted \$US940.9 billion in 2018 and \$US1,489.5 billion in 2029(WTTC, 2019a)(See Table 2).

**Table 2: Statistics of Travel and Tourism in 2018, 2019 and 2029**

Type of contribution	2018		2019		2029 (expectation)	
	Value (US\$bn)	% of total	Value (US\$bn)	% of total	Value (US\$bn)	% of total
-GDP direct	2,750.7	3.2	2,849.2	3.6	4,065.0	3.5
-GDP total	8,811.0	10.4	9,126.7	10.4	13,085.7	11.5
-Employment direct	122m jobs	3.8	125m jobs	3.9	154m jobs	4.3
-Employment total	138m jobs	10.0	382m jobs	10.1	420m jobs	11.7
-Visitor exports	1,643.2	6.5	1,708.9	-	2,483.9	-
-Capital investment	940.9	-	-	4.4% growth	1,489.5	4.2% growth

Note. bn = Billion, m = Million, USD = United States Dollar, Source: Own Elaboration based on WTTC (2019a).

### 2.1.1 Leisure travel

The total money made by leisure spending in 2018 was US\$4,475.3 billion, which is interestingly 78.5% of direct Travel & Tourism GDP that year compared with US\$1,228.0 billion, which is just 21.5% for business travel spending. Table 3 shows a summary of growth of Leisure travel spending, which is by far more than growth in Business travel spending.

### 2.1.2 Leisure travel activities

“By nature people participate in some activities to meet their individual preferences at destinations while traveling” (Kim, Sun, Jogaratnam, & Oh, 2006, p. 222). Participation in local fairs and festivals (Hsu, Kang, & Wolfe, 2002; Kim & Lehto, 2011), and watching a variety of performances (Kim et al., 2006) are among the activities gained the most interest from tourists.

There are two main leisure activities: visiting attractions and playing sports. Table 4 shows the spending statistics in leisure and business travels and Table 5 illustrates detailed information about the most important leisure travel activities.

**Table 3: Leisure vs Business Travel and Tourism Spending statistics in 2018, 2019 and 2029**

Year	Leisure		Business	
	Money spent	% of total	Money spent	% of total
2018	4,475.3	78.5	1,228	21.5
2019	4,646.6	3.8	1,265.4	3.0
2029 (expectation)	6,780.7	3.9	1,735.1	3.2

*Note.* Money spent is based on billion US\$, Source: Own Elaboration based on WTTC (2019a)

## 2.2 Visitor

Within tourism, a visitor is defined as an individual who travels to a destination outside of their primary place of residence. Visitors can be categorized as tourists, who stay overnight, or excursionists, who do not stay overnight (Department of Economic and Social Affairs, 2010). A trip is defined as a journey taken by an individual to a place outside of their primary place of residence, with a return to that same location. The concept of 'usual environment,' which refers to an individual's primary place of residence, is a key term in tourism. (Department of Economic and Social Affairs, 2010)



**Table 4: Leisure Travel Activities**

<b>Author</b>	<b>Leisure activity</b>	<b>Appeals (M or Loading)</b>
Hsu et al. (2002)	- Visiting outdoor recreational sites	3.80
	- Visiting local fairs and festivals	3.62
	- Visiting art and cultural attractions	3.57
	- Visiting pioneer and frontier history sites	3.52
	- Visiting cowboy and old West attractions	3.50
	- Fishing	3.18
	- Visiting aviation sites	3.01
	- Attending motor racing events	2.61
	- Visiting agricultural sites	2.61
	- Playing golf	2.40
	- Hunting	2.23
	(Kim & Lehto, 2011)	- Baseball (Sports)
- Tour countryside (Nature appreciation)		0.903
- Participating local events/festivals (Socializing/special events)		0.856
- Fishing (Active outdoor activities)		0.771
- Visiting art galleries (Entertainments)		0.822
- Walking/trails (Sedative outdoor activities)		0.674
(Kim et al., 2006)	- Wellness class/Training (Wellness activities)	0.78
	- Dining at a variety of restaurants (Experiencing culture)	0.68
	- Watching a variety of performances (Events and activities)	0.81
	- Visiting museums (Leisure and education)	0.78
	- Going to a nightclub (Entertainment)	0.72
	- Walking or strolling about (Relaxation)	0.70

### 2.3 Events

Events have become an important marketing asset for promoting destination attractiveness and stimulating visitor spending (Getz & Page, 2016). Events generate revenue for the area and create employment (Yolal, Çetinel, & Uysal, 2009). Additionally, events can lead to an increase in the

standard of living, enhancement of local pride and community spirit, increase in local interest, and strengthening of traditions and values of the hosting region (Arcodia & Whitford, 2007; Yolal et al., 2009).

### 2.3.1 Festivals

Upon reviewing the benefits of festivals, it is evident that they offer two main categories of advantages: economic-related growth and socio-cultural prosperity, as highlighted by previous studies (Kim et al., 2006; Newbold & Bianchini, 2017). Festivals play a crucial role in bringing about investment opportunities (Kruger & Metsi, 2018, p. 1) and providing employment for the local community (Collins & Potoglou, 2019; Kim et al., 2006). They also contribute to economic diversification, improved infrastructure, and increased economic equity between urban and rural populations (Kruger & Metsi, 2018, p. 1). Furthermore, festivals have a significant impact on the economy through direct spending (Collins & Potoglou, 2019) and the increased revenue of stakeholders (Atkinson, 2016, p. 52). From a socio-cultural perspective, festivals are considered imperative as they are regarded as urban showcases from the government's point of view (Van Aalst & van Melik, 2012) and preservers of local history and status (Kim et al., 2006). They are also regarded as places to exchange experiences between culture tourists and residents (Kim et al., 2006; Raj & Vignali, 2010). Additionally, festivals have effects on building social capital (Moscardo, 2007) community benefits (Atkinson, 2016, p. 52; Moscardo, 2007; Yolal, Gursoy, Uysal, Kim, & Karacaoğlu, 2016), and cultural/educational benefits for residents (Yolal et al., 2016, p. 1). Moreover, an increase in visitation, the improvement of the image of the host location (Collins & Potoglou, 2019; Duarte, Folgado Fernández, & Hernández Mogollón, 2018), and destination awareness and promotion (Atkinson, 2016; Kruger & Metsi, 2018, p. 1) are claimed to be advantages of festivals (See Table 5).

### 2.3.2 Music festivals

Music festivals are defined as events (Bonet, Négrier, & Guérin, 2016; Brandão & Ferreira de Oliveira, 2019; Rudolph, 2016) or series of performances (Adam Augustyn, 2017) of several bands and artists in a limited time period at a particular space (Adam Augustyn, 2017; Bonet et al., 2016;

Brandão & Ferreira de Oliveira, 2019; Rudolph, 2016) with participation of large audience (Brandão & Ferreira de Oliveira, 2019; Rudolph, 2016). For the purposes of this thesis, a music festival will be defined as an event that attracts a significant number of attendees and features a diverse range of performers, centered around a particular theme, and held in a large outdoor space for a limited duration. Table 6 provides an overview of different definitions of music festivals from various sources.

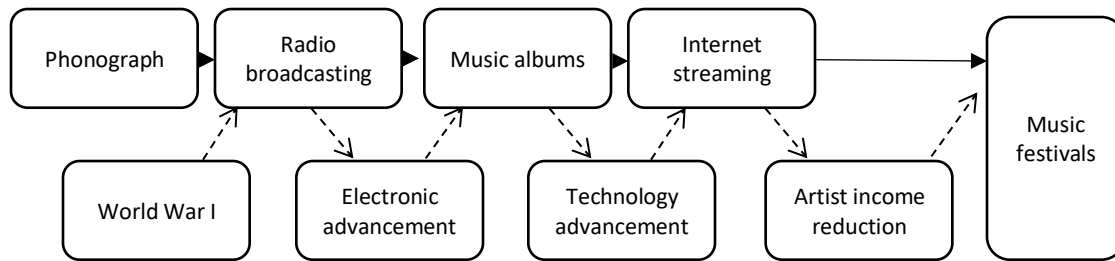
**Table 5: Importance of Festivals**

Author	Reasons why festivals are important
Newbold and Bianchini (2017) Kim et al. (2006)	- Economic growth - Socio-cultural prosperity
Banhidi and Flack (2013)	- Jobs and cultural development - The most job opportunities in UK
Collins and Potoglou (2019)	- Significant role in tourism industry - Increasing in employment and visitation - Improvement of image of host location
Duarte et al. (2018)	- Positive destination image
Kruger and Metsi (2018)	- Investment opportunities - Local community employment - Economic diversification - Improved infrastructure - Increased economic equity between urban and rural populations - Destination awareness
Yolal et al. (2016)	- Community benefits and cultural/educational benefits
Van Aalst and van Melik (2012)	- Considered as the <i>urban showcases</i>
Raj and Vignali (2010)	- Exchanging experiences between tourists and residents
Moscardo (2007)	- Building social capital - Increased Community Capacity - Support for other activities
Atkinson (2016)	- Increased revenue - Destination promotion - Building a sense of community

**Table 6: Definition of Festival and Music Festival**

Author	Definition
Saleh and Ryan (1993)	By their nature, festivals are of short duration, and generally based around a theme.
Rudolph (2016)	Music festivals are events consisting of a variety of bands and musical artists performing shows, on numerous stages, over a period of days to a large audience in outside and inside venues.
(Bonet et al., 2016)	An event limited in time and space, which develops a specific artistic project and takes place at regular intervals.
Brandão and Ferreira de Oliveira (2019).	Music Festivals are music events with a large attendance and a certain duration that consist of performances of several bands and artists in a limited period of time and limited space.
Adam Augustyn (2017)	Music festival, usually a series of performances at a particular place and inspired by a unifying theme, such as national music, modern music, or the promotion of a prominent composer's works.

Music festivals are recognized as a significant contributor to a city's economy (Pavluković, Stankov, & Arsenović, 2020). Although music can now be consumed almost free of charge through subscription-based platforms, music festivals can help offset the reduced revenue for artists (Gajanan, 2019b). The 19<sup>th</sup> century mared the beginning of innovations in music technology, which allowed music to be presented as a consumer product. Since then, various technologies and platforms such as phonographs, radio broadcasting, and music albums have been introduced. The emergence of the internet has enabled people to listen to music and decide whether or not to purchase it, which has been seen as a threat to the music industry (Papies & van Heerde, 2017). However, the industry has adapted to the changing landscape with innovations such as streaming, unbundling, and live performances, such as music festivals, to address the issue of declining revenue (Negus, 2015). Figure 1 illustrates the reasons behind the growing popularity of music festivals.

**Figure 1: Process of Music Festivals to Become Popular**

Source: Own Elaboration based on Negus (2015)

Music festivals are considered cost-effective for both owners and attendees. From the owners' perspective, the costs of the festival can be shared between the artists and the organizers. This can include costs such as venue rental, marketing, and equipment. By sharing these costs, the owners can reduce their financial burden and increase their potential profit (Giovarruscio, 2016). From attendees' perspective, music festivals offer a cost-effective way to see many artists in one event. Instead of paying for individual concerts, attendees can pay for one festival ticket and see multiple artists over the course of several days. This can be a more affordable option for music fans who want to see their favorite artists perform live (Gajanan, 2019a; Kopf, 2019).

## 2.4 Service quality

The concept of service quality has been studied extensively by numerous researchers over the years. However, since each author tends to focus on a specific aspect of service quality, it can be difficult to fully conceptualize and operationalize the concept (Chen, Lee, & Lin, 2012). As Parasuraman, Zeithaml, and Berry (1985, p. 42) explained, quality is essentially a comparison between expectations and performance. In this section, four of the most well-known and established service quality models will be discussed, highlighting their similarities and differences. The first model is the GAPS model, which serves as the foundation for the other three models. Following this, the SERVQUAL model will be reviewed, and then the SERVPERF model, which is widely considered the most reliable service quality model. Finally, the FESTPERF model, an event-specific model based on SERVPERF, will be introduced as the model to be adapted for this study.

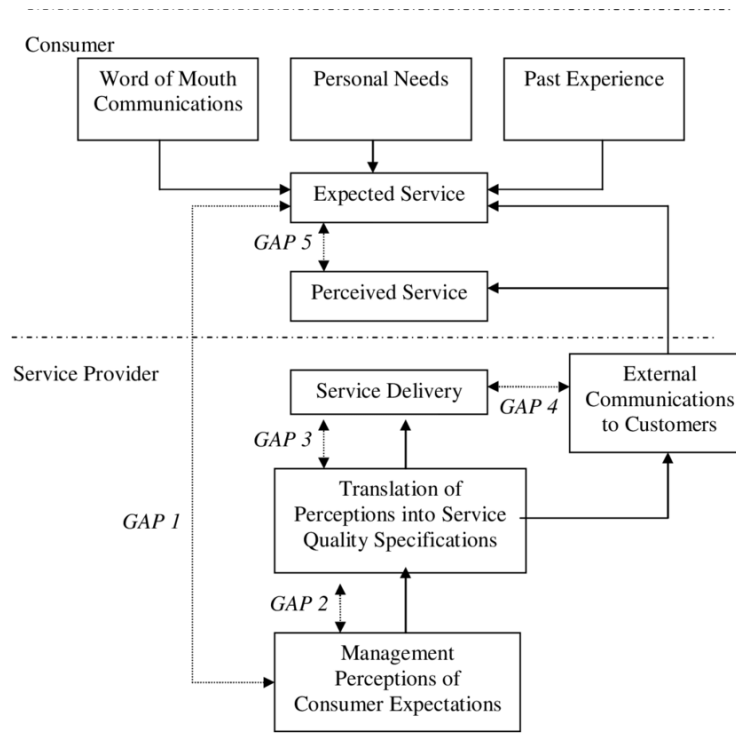
### 2.4.1 GAPS

The GAPS model, developed by Parasuraman et al. (1985) is based on the expectation-confirmation theory (Oliver, 1980, 1993) (See Figure 2). These factors include the quality expected by customers, the quality offered by firms, and the quality perceived by users after service consumption. The primary objective of the GAPS model is to identify the possible reasons for gaps between expected and perceived quality. Many authors, including Alsaffar (2020), Frost and Kumar (2000), Large and Koenig (2009), have conducted research using the GAPS model. Table 7 provides a summary of some of the studies that have used the GAPS model.

**Table 7: Summary of Some Studies Based on GAPS Model**

Author	General area	Findings
Pongamponkaiwan and Leelasantitham (2020)	Tourism	The results of the study showed that the exploratory factor analysis of the expectations and actual service received gave five factors
Large and Koenig (2009)	Internal customers	Detection of weak points and origin of internal customers' dissatisfaction is possible with this model.
Frost and Kumar (2000)	Internal marketing	Assessing the magnitude of the gap between front-line staff perceptions and expectations is possible with this model
Thwaites (1999)	Sport tourism	Interactions between customers as well as interactions with employees and physical elements affect the evaluation of service quality.

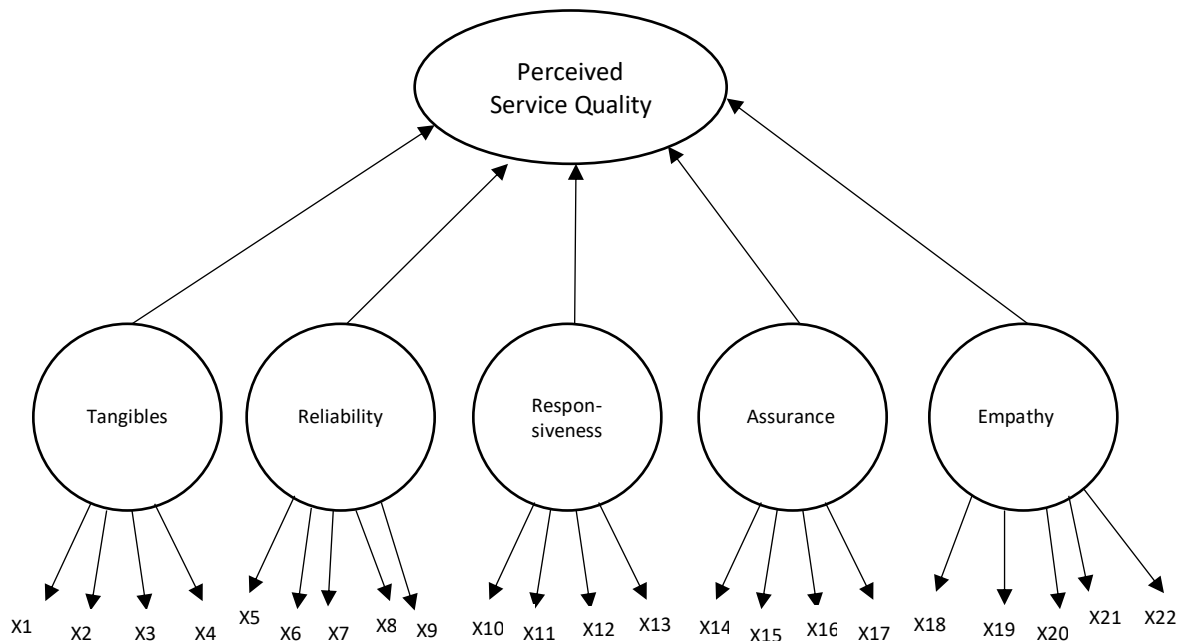
**Figure 2: Service Quality Model (GAPS model)**



Source: Parasuraman et al. (1985)

### 2.4.2 SERVQUAL

Parasuraman et al. (1988) developed SERVQUAL as a tool to measure the perception gap between received and expected service quality. Initially, it consisted of 10 dimensions, but later it was refined to five dimensions: tangibles, reliability, responsiveness, assurance, and empathy (See Figure 3). The tool has been widely used in various research areas, including the events sector, as seen in Menezes et al. (2020) study where SERVQUAL was adapted for event evaluation.

**Figure 3: Conceptualization of SERVQUAL**

Source: Parasuraman et al. (1985)

### 2.4.3 SERVPERF

The developers of SERVQUAL, Parasuraman et al. (1988), originally claimed that this measure was universal, as they had implemented it across various samples and industries. However, the universality of SERVQUAL was later called into question as a result of its failure to replicate its own five dimensions (Carman, 1990). Additionally, Cronin and Taylor (1992) highlighted other problems associated with the use of SERVQUAL. Drawing on the explanations provided by Parasuraman et al. (1985) and Parasuraman et al. (1988), they argued that an attitude-based conceptualization would better represent the operationalization of service quality, as service quality is identical to an attitude (Cronin & Taylor, 1992; Peter, Jr, & Brown, 1993; Teas, 1993). Accordingly, they eliminated the expectations scale and extracted a performance-only model called SERVPERF from the SERVQUAL model. They posited that the only factor required to evaluate perceived service quality is customers' perceptions. In studies where the aim is to



evaluate customer perceptions of quality outcomes, SERVPERF has been shown to be superior to SERVQUAL in several respects (Brady & Cronin, 2002; Cronin & Taylor, 1992; Dlacic, Arslanagic-Kalajdzic, Kadic-Maglajlic, Suzana, & Raspor, 2014). For instance, Cronin and Taylor (1992) suggested that, given the steady increase in the Goodness-of-Fit indices, and the unvarying decrease in the residual estimates and chi-square values, SERVPERF can be identified as a better representative of the operationalization of the concept of service quality. Furthermore, the problematic factor structure of SERVQUAL has been demonstrated through its analysis, as indicated by Brady and Cronin (2002). In addition, numerous studies comparing these two measures in various service activities have confirmed that SERVPERF provides more reliable estimations, greater convergent and discriminant validity, greater explained variance, and less bias than SERVQUAL (Llusar & Camison, 2000). For instance, Ramírez Carvajal (2017) has argued that SERVPERF is more appropriate than SERVQUAL because it reduces the number of questionnaire questions by half and uses perceptions to understand customer satisfaction. SERVPERF has been adapted in a wide range of fields, from the ecotourism industry (see Ban & Ramsaran, 2016) to mobile services (see Babic-Hodovic, Arslanagic-Kalajdzic, & Imsirpasic, 2017). A long list of researchers has suggested SERVPERF as a reliable scale, including Babakus and Boller (1992), Cronin and Taylor (1992), Boulding, Kalra, Staelin, and Zeithaml (1993), Gotlieb, Grewal, and Brown (1994), Hartline and Ferrell (1996), and even author of SERVQUAL Parasuraman, Zeithaml, and Berry (1994), and Zeithaml, Berry, and Parasuraman (1996). Table 8 summarizes the comparisons between the two scales provided by different authors, which demonstrates the superiority of SERVPERF over SERVQUAL.

#### **2.4.1 Quality assessment in event-type services**

In this section, the focus shifts to the evaluation of service quality in event-type services, which is the primary field of study in this thesis. While the three most recognized service quality scales have been reviewed, it is important to clarify the role of service quality in the context of event-type services. The existing literature suggests that maintaining a high level of festival quality, which includes service quality, is crucial for ensuring visitor satisfaction (Chen et al., 2012; Cole & Illum, 2006).

**Table 8: SERVQUAL vs. SERVPERF**

<b>Author</b>	<b>Findings</b>
Carman (1990)	- Universality of SERVQUAL was argued as a consequence of the failure of the scale in replicating its own five dimensions
Cronin and Taylor (1992)	- An attitude-based conceptualization is a better representation for service quality operationalization
Dlagic et al. (2014); Brady and Cronin (2002); Cronin and Taylor (1992)	- When the customer perceptions of quality outcomes is the aim of a study, SERVPERF proved superiority to SERVQUAL
Brady and Cronin (2002)	- SERVQUAL's analysis exemplifies extra indications of the problematic factor structure in this scale
Llusar and Camison (2000)	-SERVPERF contributes to more reliable estimations, greater convergent and discriminant validity, greater explained variance, and thus less bias than the SERVQUAL
Ramírez Carvajal (2017)	- Since SERVPERF reduces the number of questions in questionnaire in half, and in uses perception to understand customer satisfaction, it is more appropriate than SERVQUAL.
Babakus and Boller (1992); Cronin and Taylor (1992); Boulding et al. (1993); Gotlieb et al. (1994); Hartline and Ferrell (1996); Parasuraman et al. (1994); Zeithaml et al. (1996)	- Suggested SERVPERF to be used.

Source: Compiled from the existing literature.

Service quality is a significant contributor to the success of festivals (Baker & Crompton, 2000; Crompton & Love, 1995; Wicks & Fesenmaier, 1993), and assessing the performance of festivals from attendees' perspectives is crucial for identifying their motivations for attending (Schofield & Thompson, 2007). As a result, numerous studies have evaluated service quality in various types of festivals from attendees' perspectives (Beeler & Lee, 2007; Cole & Illum, 2006; Crompton & Love, 1995; Thrane, 2002; Yuan & Jang, 2008).

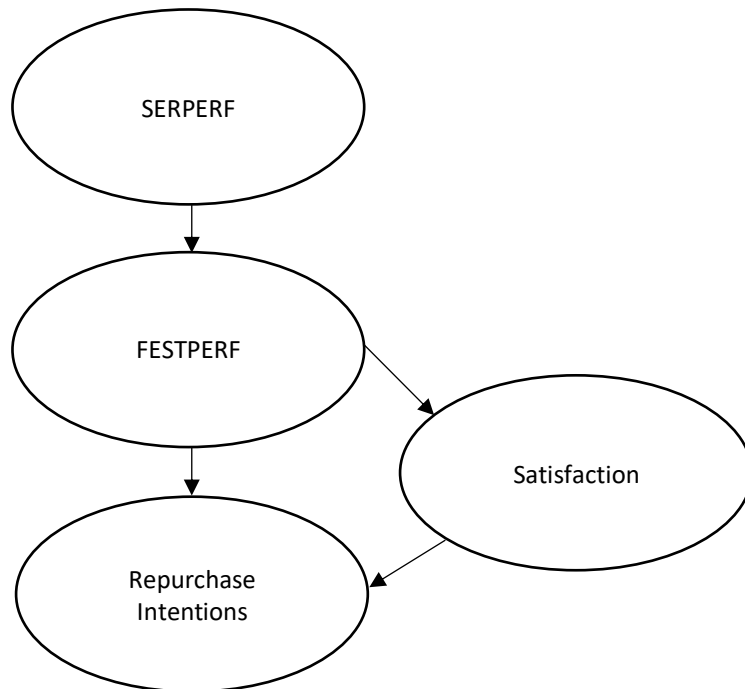
While the original SERVQUAL or SERVPERF scales may seem like an appropriate choice for measuring service quality, it is essential to note that researchers often need to modify these scales to suit different contexts and settings (Engelland, Hopkins, & Larson, 2001). The reason for

this modification is that the validity of the construct measure's content varies across different contexts (Rossiter, 2002). Thus, according to Carrillat, Jaramillo, and Mulki (2009) the modified version of SERVPERF is likely to contribute more to the construct validity than the original version. Therefore, for the purpose of this study, an event-specific version of SERVPERF is more suitable for measuring service quality.

#### 2.4.2 FESTPERF

FESTPERF is an event-specific model of service quality that was introduced by Tkaczynski and Stokes (2010) (See Figure 4). They asserted that there is a dearth of research confirming the applicability of SERVPERF in the context of festivals. As a result, they devised an event-specific model of service quality, tailored to gauge service quality at festivals.

**Figure 4: FESTPERF Model**



Source: Tkaczynski and Stokes (2010)

Initially, 36 factors were considered to evaluate service quality at music festivals, encompassing 22 dimensions of the original SERVPERF construct and 14 festival-specific determinants culled from prior research, including but not limited to crowding, seating facilities, and music quality. After subjecting the self-administered questionnaire to an initial review, nine determinants were discarded, and the study proceeded with 27 dimensions. In the data analysis stage, an additional 11 dimensions were expunged due to their inability to establish validity, leading to the creation of a 16-determinant model known as FESTPERF (See Table 9).

FESTPERF encompasses three factors: professionalism, core service, and environment. The initial factor was designated as professionalism as it encapsulated each item's assessment of the extent to which the festival staff and organizers effectively delivered additional services. Regarding the core service factor, it is noteworthy that four specific items pertaining to musical performance, including equipment such as the stage and lighting, had not been previously examined in either SERVQUAL or SERVPERF studies. This finding suggests that these four items are highly indicative of visitors' evaluations of service quality during festivals. Ultimately, Factor 3 was denoted as 'Environment' since it primarily encompassed the evaluation of the festival's physical surroundings, such as the amenities (e.g., toilets, seating), rather than focusing on the human service aspects of the event (Tkaczynski & Stokes, 2010).

Despite numerous studies indicating that entertainment serves as a primary factor contributing to various outcomes, such as satisfaction (see Cole & Chancellor, 2009; Cole & Illum, 2006; Kim, Morgan, & Assaker, 2020; Lee, 2014; Lee & Hsu, 2013; Papadimitriou, 2013; Tanford & Jung, 2017), loyalty (see Manthiou, Kang, & Schrier, 2014; Manthiou, Lee, Tang, & Chiang, 2014; Savinovic, Kim, & Long, 2012), future purchase intention (Cole & Chancellor, 2009; Cole & Illum, 2006; Lee & Hsu, 2013; Papadimitriou, 2013), success (see Baker & Crompton, 2000; Crompton & Love, 1995; Leenders et al., 2010; Tkaczynski & Stokes, 2010; Wicks & Fesenmaier, 1993), excitement, enjoyment and happiness (see Baker & Crompton, 2000; Leenders et al., 2010), and some other influences, entertainment is not evaluated in FESTPERF instrument. In 2013, the primary author of FESTPERF conducted further research, which confirmed the applicability of

FESTPERF to different types of festivals when some wording modifications were applied to the original questions.

**Table 9: Determinants of FESTPERF Model**

Category	Determinant
Professionalism	<ul style="list-style-type: none"> <li>- Trust</li> <li>- Promptness</li> <li>- Support</li> <li>- Transaction safety</li> <li>- Understanding</li> <li>- Accurate information</li> </ul>
Core service	<ul style="list-style-type: none"> <li>- Ability</li> <li>- Music volume</li> <li>- Sound quality</li> <li>- Creativity</li> <li>- Equipment</li> </ul>
Environment	<ul style="list-style-type: none"> <li>- Cleanliness</li> <li>- Crowding</li> <li>- Toilets</li> <li>- Seating</li> <li>- Viewing</li> </ul>

Source: Tkaczynski and Stokes (2010)

The later study identified that human service, performance and venue could be respectively compared to professionalism, core service and environment in the FESTPERF model (See Table 10). However, it is noteworthy that the entertainment factor was not fully covered in this study. The only determinant related to entertainment that was introduced in this study was "Performer's ability" (Tkaczynski, 2013, p. 230).

The subsequent sections of this chapter have a two-fold purpose: firstly, to shed light on the significance of entertainment, and secondly, to present the theoretical framework of the study with the aim of addressing the research questions.

**Table 10: Determinants of the New FESTPERF Model**

Category	Determinant
Human Service	- Assistance
	- Responsiveness
	- Trustworthy
	- Understanding
	- Transaction safety
Venue	- Seating
	- Crowding
	- Cleanliness
	- Amenities
	- Viewing
	- Equipment
Performance	- Performers' ability
	- Volume
	- Creativity
	- Sound quality
	- Accurate information

Source: (Tkaczynski, 2013)

## 2.5 Entertainment

From a producer's standpoint, entertainment is “any market whose main purpose is to offer pleasure to consumers, versus offering primarily functional utility” (Hennig-Thurau & Houston, 2018, p. 41). Pleasure, in this context, is defined as “a certain quality in our experience of extraordinary interest” (Drake, 1919, p. 666). The entertainment industry generates an estimated

\$750 billion annually, with musical content revenues alone reaching around \$15 billion (Hennig-Thurau & Houston, 2018). This industry is one of the major contributors to global economy with massive financial investments made into it, competing with other industries in terms of generating profits (Hennig-Thurau & Houston, 2018). According to, Vogel (2015) people in the United States spend approximately 160 billion hours annually on various forms of entertainment. In this section, we will first discuss entertainment as a distinctive feature of festivals, followed by a review of the significance of entertainment in festivals, particularly in music festivals.

### **2.5.1 The importance of entertainment in festivals**

The importance of entertainment in festivals has been widely studied in academic literature. Many researchers consider entertainment as a key motivation for participants (Kim, Morgan, & Assaker, 2020), which has a positive impact on their satisfaction and loyalty (Savinovic, Kim, & Long, 2012). A meta-analysis conducted by Tanford and Jung (2017) found that program and entertainment are the variables with the strongest relationship to festival satisfaction. These findings are consistent with other studies that highlight the role of entertainment features in shaping visitors' experience and overall festival quality (see Wan & Chan, 2013; Wu & Ai, 2015; Yoon, Lee, & Lee, 2010). Moreover, in three different studies Papadimitriou (2013), Lee and Hsu (2013) and Cole and Illum (2006) discovered that festival entertainment and activities are strongly related to satisfaction and future behavior of attendees. In addition, entertainment has been identified as an important variable in festival studies. For instance, Manthiou, Lee, Tang, and Chiang (2014) studied a festival held at a university, which resulted in two constructs labeled education experience and entertainment experience. In another study at an Australian cultural festival focused on ethnic food and wine experiences, the main variables were defined as food, wine, and entertainment (Savinovic et al., 2012). Moreover, among the three main components examined by Cole and Chancellor (2009), programs, amenities, and entertainment quality - entertainment quality was the only parameter that had a significant influence on attendees' overall experience, their satisfaction, and their intentions to revisit the festival.

It should not be overlooked that the variety of entertainments often plays a major role in festivals. A festival with a diverse range of activities and entertainment has been found to bring joy and happiness to attendees, contributing to their overall satisfaction (Lee, 2014) and attracting new visitors to festivals of any kind (Leenders et al., 2010). Tourists, in particular, tend to prefer a range of activities rather than specialized events during their trips (Kyriakaki, Stavrinoudis, & Daskalopoulou, 2020). Therefore, entertainment is a feature that festival organizers should invest in to create and strengthen attendees' loyalty (Manthiou, Kang, & Schrier, 2014; Manthiou, Lee, et al., 2014) (See Table 11).

**Table 11: Impacts of Entertainment on Festivals**

Author	Finding
Kyriakaki et al. (2020)	- Tourists need to have a variety of options to choose the type of activity and entertainment
Brown and Sharpley (2019)	- Having side entertainment in music festivals have a positive influence on attendees' experience
Kruger and Saayman (2018a)	- Having fun is the most important factor for attendees in a music festival
Kruger and Metsi (2017)	- Entertainment and socialization are among the most important factors for festivalgoers.
Manthiou, Kang, et al. (2014); Manthiou, Lee, et al. (2014)	- Investment on entertainment can result in having loyal customers for music festival organizers
Lee (2014)	- A variety of entertainment activities can bring happiness, which contributes to satisfaction in festival
Papadimitriou (2013)	- Festival attendees, who had fun, are more likely to visit and recommend the festival to others

Source: Compiled from the existing literature.

### 2.5.2 Entertainment in music festivals

It is important to note that concepts with theoretical similarities may be labeled differently by various researchers (Tanford & Jung, 2017). For instance, in non-music festivals, parades, educational programs, arts and crafts, sideshows (Manthiou, Kang, et al., 2014, p. 276), and interacting with performers and other attendees (Oakes, 2003) could be considered as entertainment. However, in music festivals, Brown and Sharpley (2019, p. 711) argued that other



forms of entertainment include the variety of things to do, atmosphere, memorable experience, socializing, and alcohol and drugs. Community dance troupes, dog acrobatics, children's theater, reptile demonstrations, magicians, and carnival rides/games are among the entertainments offered at the Celebrate Fairfax music festival (Bowen & Daniels, 2005, p. 158). In another study, entertainment was defined as having fun, spending time with family/friends, socializing, listening/supporting favorite artists, being part of a unique and exciting event, and meeting people with similar interests (Kruger & Metsi, 2017, p. 96). Furthermore, Gibson and Connell (2012, p. 48) suggested that fun and entertainment could be defined by the broader ambiance, food and company, spending time with friends, making new friends, escaping from everyday life, using unusual substances, and being in an area full of entertainment. A summary of entertainment determinants is presented in Table 12.

**Table 12: Entertainment Determinants in Festivals**

<b>Author</b>	<b>Entertainment Determinant</b>
Brown and Pappas (2021)	- Fairground rides - Comedy or cinema tents
Negrusa and Murareanu (2020)	- Dance shows - Direct interaction with public - Special effects
Brown and Sharpley (2019)	- Variety of things to do - Atmosphere - Memorable experience - Socializing - Alcohol and drugs
Kruger and Metsi (2017)	- Having fun - Spending time with family/friends - Socializing, listening/supporting the favorite artists - Being part of the unique and exciting event - Meeting people with similar interests
Manthiou, Kang, et al. (2014)	- Parades - Educational programs - Arts and crafts

Leenders et al. (2010)	<ul style="list-style-type: none"> <li>- Sideshows</li> <li>- Theater</li> <li>- Films</li> <li>- Bungee jumping</li> </ul>
Bowen and Daniels (2005)	<ul style="list-style-type: none"> <li>- Community dance troupes</li> <li>- Dog acrobatics</li> <li>- Children's theater</li> <li>- Reptile demonstrations</li> <li>- Magician</li> <li>- Carnival rides/games</li> </ul>

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Source: Compiled from the existing literature.

As mentioned previously, the term "entertainment" can encompass a wide variety of factors. In order to provide a clearer understanding of this concept, Table 13 categorizes the determinants of entertainment into different groups.

**Table 13: Categorizing the Entertainment Determinants in Festivals**

Category	Entertainment Determinant	Author
Performing arts events	- Comedy or cinema tents	Brown and Pappas (2021)
	- Dance shows	Negrusa and Murareanu (2020)
	- Theater	Leenders et al. (2010)
	- Films	
	- Community dance troupes	Bowen and Daniels (2005)
	- Children's theater	
Socializing	- Meeting people with similar interests	Negrusa and Murareanu (2020)
	- Direct interaction with public	
	- Memorable experience	Brown and Sharpley (2019)
	- Socializing	
	- Spending time with family/friends	Kruger and Metsi (2017)
	- Socializing, listening/supporting the favorite artists	
	- Being part of the unique and exciting event	
Site atmosphere and features	- Special effects	Negrusa and Murareanu (2020)

	- Variety of things to do	Brown and Sharpley (2019)
	- Atmosphere	
	- Alcohol and drugs	
	- Having fun	Kruger and Metsi (2017)
Other side events	- Fairground rides	Brown and Pappas (2021)
	- Parades	Manthiou, Kang, et al. (2014)
	- Arts and crafts	
	- Sideshows	
	- Dog acrobatics	Bowen and Daniels (2005)
	- Reptile demonstrations	
	- Magician	
	- Carnival rides/games	
Side activities	- Educational programs	Manthiou, Kang, et al. (2014)
	- Bungee jumping	Leenders et al. (2010)

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Source: Compiled from the existing literature.

The lack of consensus in the literature regarding the definition of entertainment and its determinants in festivals, especially in music festivals, has prompted the formulation of the research question to guide this thesis: What determinants can be used to define entertainment in music festivals?

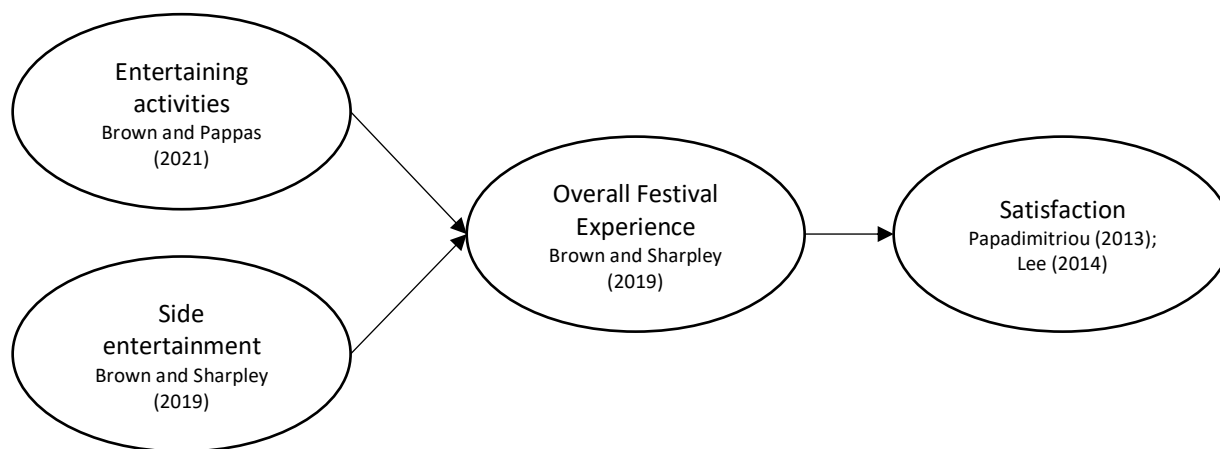
### 2.5.3 The importance of entertainment in music festivals

As with almost all types of festivals, one of the core values in music festivals is entertainment (Brown & Pappas, 2021). Studies have shown that while people usually attend music festivals to enjoy the music, other entertaining activities (Brown & Pappas, 2021), having fun (Kruger & Saayman, 2018b), and the presence of side entertainment in music festivals have a positive influence on the overall festival experience (Brown & Sharpley, 2019), which can result in satisfaction (Lee, 2014; Papadimitriou, 2013). The relationship between entertainment, overall experience, and satisfaction in music festivals is shown in Figure 5.

It is evident from the literature that entertainment plays a crucial role in the success of music festivals, and this has been the case for several decades. In fact, the emergence of music festivals

in small towns in Australia during the 1980s was largely due to the desire to provide entertainment to local communities (Gibson & Connell, 2012). Despite the importance of other factors such as music, added value, and festival image, entertainment continues to have the greatest impact on overall festival experience (Negrusa & Murareanu, 2020).

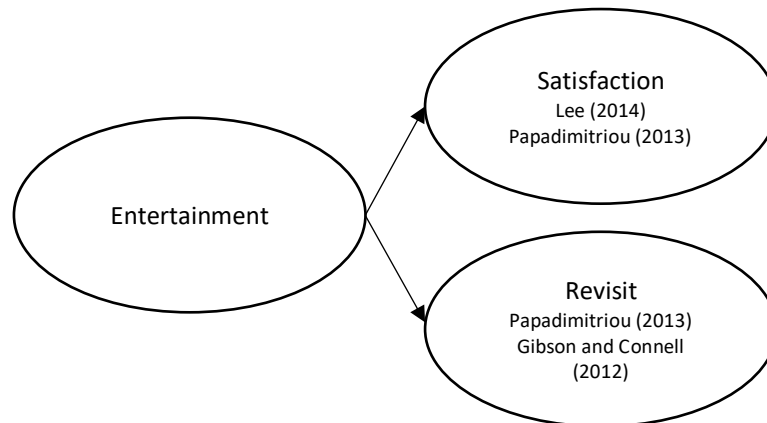
**Figure 5: The influence of entertainment in music festivals**



Source: Own elaboration based on the literature

Studies have shown that attendees consider entertainment and socialization as the most important factors in music festivals (Kruger & Metsi, 2017). Furthermore, attendees who have fun and enjoy the entertainment are more likely to revisit the festival and recommend it to others (Papadimitriou, 2013). This highlights the crucial role of entertainment in creating a positive festival experience, which in turn leads to higher levels of satisfaction and repeat attendance. Figure 6 illustrates the influence of entertainment on festival satisfaction and revisiting.

**Figure 6: Influence of Entertainment on Satisfaction and Revisit the Festival**



*Note.* The model compiled from the existing literature

A summary of the questions that authors asked in their surveys from their respondents is presented in Table 14.

## 2.6 Satisfaction

Customer satisfaction refers to a psychological state that occurs when a service meets the customer's desires and expectations (Angelova & Zeqiri, 2011; Tkaczynski & Stokes, 2010). Research in various fields has demonstrated that service quality has a significant and positive impact on customer satisfaction (Agbor, 2011; Desara, Verinita, Maruf, & Hidayat, 2021; Juliana, Jessica, Widodo, & Tanubrata, 2021; Tkaczynski & Stokes, 2010). Measuring customer satisfaction is essential in the context of music festivals, as it provides valuable insights into future purchase intentions of festival attendees. The relationship between satisfaction and purchase intention will be further discussed in the subsequent section.

## 2.7 Repurchase intention

Repurchase intention refers to the state where a customer is likely to use a service again in the future (Jones & Suh, 2000). Several factors can influence repurchase intention, among which satisfaction has been shown by numerous studies to have a significant impact (Angelova & Zeqiri, 2011; Tam, 2004). In event-related studies, as in other fields, the repurchase intention of

customers is considered a beneficial factor for companies (Baker & Crompton, 2000; O'Neill et al., 1999; Thrane, 2002).

**Table 14: Measures of Entertainment in Music Festivals**

Author	Factor	Scale	Independent variables	Loading
Brown and Sharpley (2019)	Entertainment features	5-point Likert scale	- Variety of things to do is important for me.	0.571
			- Quality of other entertainment & activities is important for me.	0.562
			- Atmosphere is good.	0.618
			- I am having memorable experience.	0.632
			- I have unique experience.	0.658
			- I am surprised.	0.595
			- I can socialize.	0.595
- Alcohol & drugs are important.	0.492			
Kruger and Metsi (2017)	Entertainment and socialization	5-point Likert scale	- I attended to have fun.	0.81
			- I attended to spend time with family/friends.	0.79
			- I attended to socialize.	0.75
			- I attended to listen to/support my favorite artists.	0.74
			- I attended to be part of this unique and exciting event.	0.73
			- I attended to meet people with similar interests.	0.59
- I attended to because it is an annual commitment	0.54			

Source: Compiled from the existing literature.

## 2.8 Recommendation to others

Recommending a service to others is an essential aspect of word-of-mouth (WoM), which involves non-commercial communication between individuals who have experienced a specific service, tourism destination, or product, with the goal of conveying information (Kusumawati, 2019). WoM is considered one of the most reliable sources of information for consumers (Lee & Youn, 2009). ), as people tend to trust the opinions of others who have experienced a product or

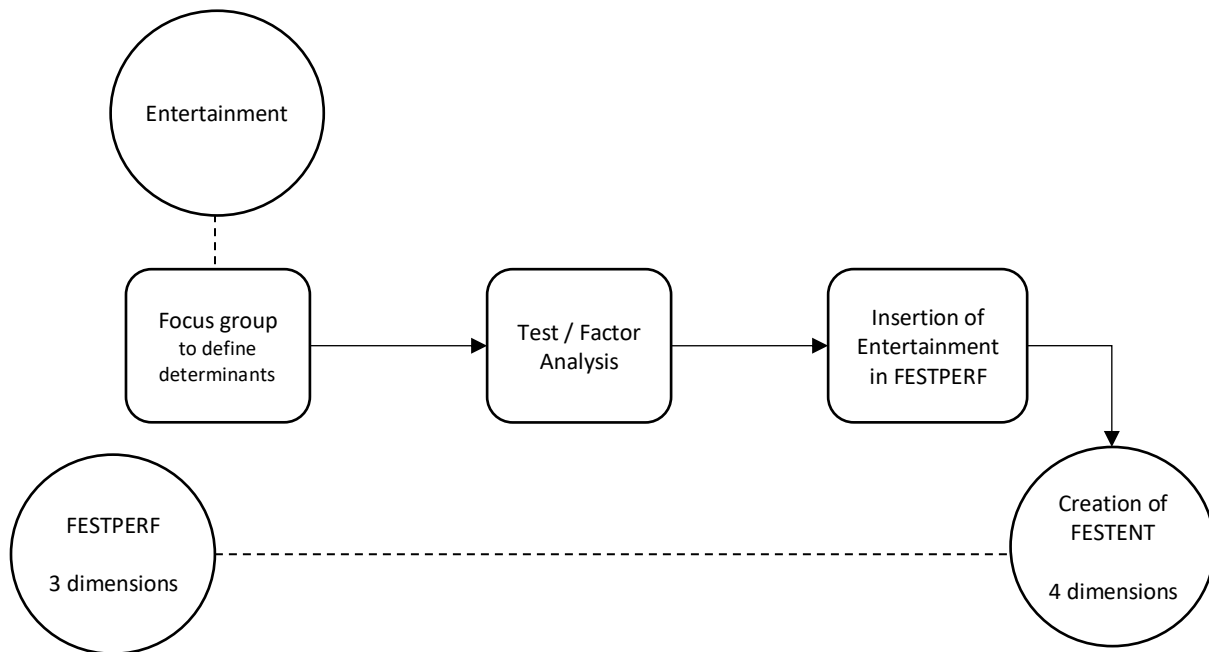
service (Arndt, 1967; Nieto, Hernández-Maestro, & Muñoz-Gallego, 2014). Consequently, recommendation to others is a valuable marketing channel for businesses (Brown, Broderick, & Lee, 2007).

## **2.9 Theoretical framework**

As previously mentioned, the highly competitive music festival market calls for higher service quality standards to increase satisfaction, future attendance, and festival success (Brandão & Ferreira de Oliveira, 2019; Suomi et al., 2018). Therefore, evaluating service quality in festivals is necessary. SERVPERF has been recognized as the most effective service quality evaluation model, but its construct validity could be enhanced by adapting it to specific purposes (Carrillat et al., 2009). Consequently, FESTPERF was developed as a festival-specific model based on SERVPERF to assess service quality in festivals (Tkaczynski & Stokes, 2010).

Moreover Leenders et al. (2010) highlighted the significance of offering a variety of entertainment in festivals to attract new visitors and suggested the need to investigate the role of entertainment in music festival success. As the literature on the role of entertainment in evaluating festival quality from tourists' perspective is still limited, this research proposes a theoretical framework to bridge this gap.

The research model consists of two major phases. Firstly, in the qualitative phase, the study aimed to integrate the entertainment dimension into FESTPERF. This was accomplished through a focus group study that identified the determinants of entertainment in music festival settings. These determinants were subsequently incorporated into the original FESTPERF, resulting in the development of the FESTENT instrument (See Figure 7).

**Figure 7: Creation of FESTENT**

Source: Own elaboration

Secondly, a quantitative study was conducted at the Sonar music festival in Barcelona from 17th to 19th of June 2022 to empirically validate the proposed theoretical framework. The study aimed to determine whether FESTENT directly influenced repurchase intention and recommendation to others or indirectly influenced them through the satisfaction variable.

The conceptual model, including the linkages between the variables, is presented in Figure 8.

Based on this model, three sets of hypotheses were investigated:

H1: FESTENT has an influence on satisfaction.

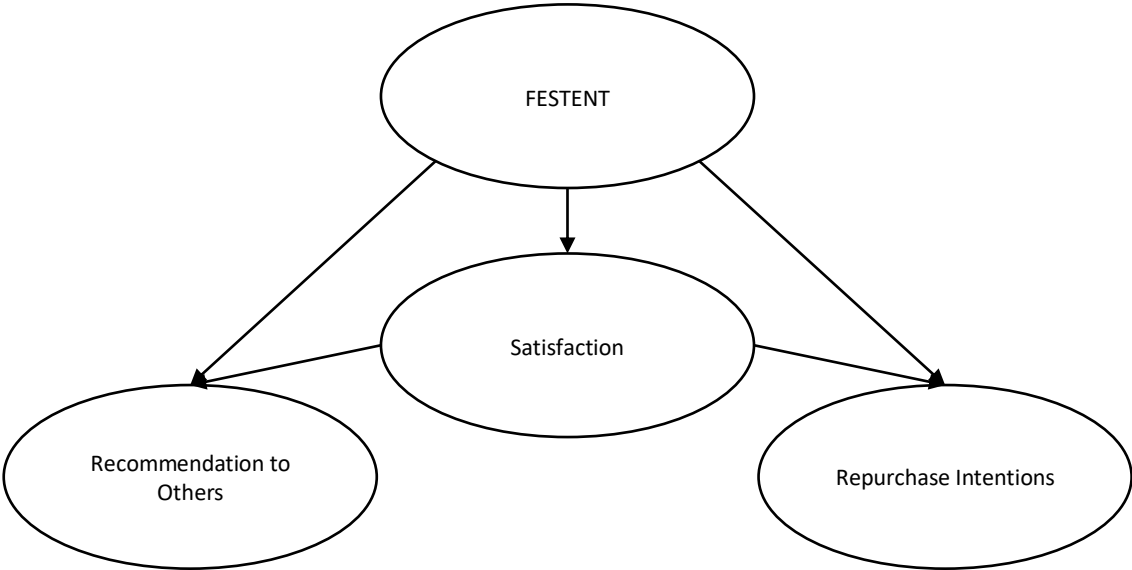
H2: FESTENT has an influence on repurchase intention.

H3: FESTENT has an influence on recommendation to others.

H4: Satisfaction has an influence on repurchase intention and recommendation to others.



Figure 8: Theoretical Framework



Source: Own elaboration

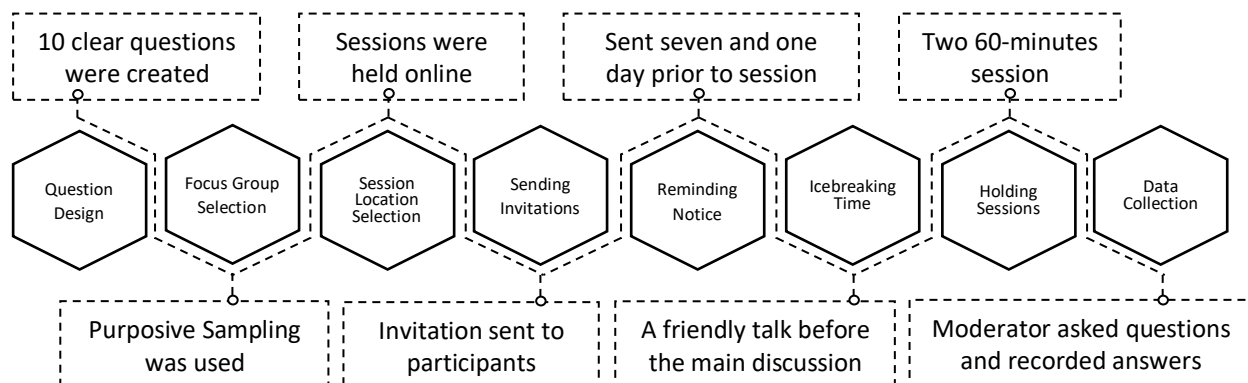
### 3 Methodology: The FESTENT model

This section discusses the research design and data collection. Two major phases of the study were conducted. In the first phase, a qualitative study was carried out to achieve the research objectives, which were to define entertainment as a factor with its determinants in music festivals and to incorporate the entertainment factor into FESTPERF to create a new model called FESTENT. In the second phase, a quantitative study was conducted to achieve the final objective of the research, which was to determine whether FESTENT directly influenced repurchase intention and recommendation to others or indirectly influenced them through the satisfaction variable.

#### 3.1 Qualitative phase

As mentioned earlier, the lack of consensus in the literature regarding the definition of entertainment and its determinants in festivals, particularly in music festivals, prompted the use of the focus group data collection technique. This approach is suitable when existing knowledge about a specific subject is limited (Powell, Single, & Lloyd, 1996). The focus group discussion aimed to add meaning and understanding to the existing knowledge about entertainment in music festivals. Figure 9 outlines the steps taken to prepare for and execute the focus group sessions.

**Figure 9: Preparation and Execution Steps of the Focus Group Discussion Session**



Source: Own Elaboration

### 3.1.1 Focus group definition and benefits

A focus group is a technique that involves in-depth group interviews with purposively selected participants who share a common focus on a given topic, although they may not necessarily represent the population at large (Rabiee, 2004, p. 654). To encourage honest and open expression of opinions, participants are typically strangers to each other (Kakehi et al., 1996; Rabiee, 2004). This method is popular because it allows for quick data collection at a lower cost than individual interviews and yields more detailed information than surveys (Walden, 2006).

### 3.1.2 Pilot focus group

Prior to the main focus group study, a pilot study was conducted with four qualified participants from Spain to obtain feedback on the design of the questions. This pilot study helped in revising some of the questions and omitting others. Additionally, it helped the moderator to be prepared for any unexpected questions during the main study. The questions were initially divided into three parts: probe questions, core questions, and exit questions. Probe questions were opening questions to familiarize participants with the discussion topic and to allow them to share their viewpoints with the other group members comfortably. Core questions were designed to dig deeper into the topic and extract more details, while exit questions were aimed at ensuring that no additional information was missed in the discussion (See Table 15).

**Table 15: Pilot Focus Group Discussion Questions**

Question Type	Goal	Question
Probe questions	To acquaint participants with the discussion topic	<ol style="list-style-type: none"> <li>1. Could you please introduce yourself ?</li> <li>2. How familiar you are with music festivals?</li> <li>3. How often do you attend music festivals?</li> <li>4. What is your favorite music festival(s)? Why?</li> </ol>
Core questions	To extracts more details about participants' opinions	<ol style="list-style-type: none"> <li>5. What is entertainment for you?</li> <li>6. What does enterainment mean in a music festival?</li> <li>7. What features should a music festival have to make you feel entertained?</li> <li>8. What are your favorite entertainments of music festivals?</li> </ol>

		9. What are your least favorite entertainments of music festivals?
		10. What performing arts events/ socializing/ site atmosphere and features/ other side events/ side activities makes you feel you are entertained in a music festival?
Exit question	To ensure participants have mentioned their opinion thoroughly	11. Is there something you have always wanted to say to a festival organizer to make their festival more entertaining?

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Source: Own Elaboration

### 3.1.3 Final guide of questions

In the final version of the focus group discussion questions (See Table 16), the probe questions were omitted from the list since they were already answered during the icebreaking conversation in the pilot study and did not directly address the study's questions and concerns. The omitted questions were "Could you please introduce yourself?", "How familiar are you with music festivals?", "How often do you attend music festivals?", and "What is your favorite music festival(s)?" One of the core questions was also omitted because it was incomprehensible to almost all of the pilot study participants: "What are your least favorite entertainments of music festivals?" Additionally, one question was combined with another since they aimed to address the same question: "What features should a music festival have to make you feel entertained?" and "What are your favorite entertainments of music festivals?" The exit question remained unchanged as it helped participants share any remaining information they wanted to provide.

#### 3.1.1 Sampling

Purposive sampling was utilized to select participants for this study. Purposive sampling involves selecting individuals who meet specific selection criteria determined by the researcher, which make them knowledgeable or experienced in the subject matter of the study (Brotherson & Goldstein, 1992). In this case, the participants were selected based on their frequent attendance of music festivals outside of their place of residence. Since the participants were from different countries and spoke different languages, English was chosen as the language for the focus group

discussions. A public call was posted on social media, and out of 21 responses, the nine best candidates who met all the qualifications were selected.

**Table 16: Focus Group Discussion Questions**

Question Type	Goal	Question
Core questions	To extract details about participants' opinions	<ol style="list-style-type: none"> <li>1. What is entertainment for you?</li> <li>2. What does entertainment mean in a music festival?</li> <li>3. What features should a music festival have to make you feel entertained and you felt that is your favorite one?</li> <li>4. What performing arts events/ socializing/ site atmosphere and features/ other side events/ side activities makes you feel you are entertained in a music festival?</li> </ol>
Exit question	To ensure participants have mentioned their opinion thoroughly	<ol style="list-style-type: none"> <li>5. Is there something you have always wanted to say to a festival organizer to make their festival more entertaining?</li> </ol>

Source: Own Elaboration

### 3.1.2 Main focus group

The objective of the present study was to attain data until saturation was reached, in accordance with Huberman and Miles (1994). Following the attainment of saturation during the second focus group, two sessions of focus group discussions were deemed sufficient. The initial session was of 70 minutes' duration, whereas the second session lasted for 60 minutes. Both sessions were conducted online, utilizing Google Meet video calls. The first group comprised five individuals, whereas the second group consisted of four individuals from various countries. Specifically, four participants hailed from Mexico, three from Spain, one from Italy, and one from Germany. All of the participants were frequent festivalgoers, attending music festivals outside their place of residence. Two notices, including the date and time of the session, were dispatched to participants' email addresses seven and one day prior to the session, respectively.

As previously stated, the open-ended questions were formulated to necessitate elaborative responses, instead of simple yes or no answers. The moderator endeavored to generate as much

discussion and opinion within the discussion timeframe as possible. To extract additional validated information from participants' responses, a simple voice recorder was employed with the consent of the participants. The number of predetermined questions was limited to five. Furthermore, during the formulation of questions, one of the principal concerns was to ensure that they were formulated as clearly as possible, enabling the participants to respond easily to the inquiry. As the session was intended to be conducted in a friendly and informal setting, the researcher allocated time before the primary discussion to briefly explain the research objectives and allowed the participants to engage in informal interaction by sharing details about themselves.

### 3.1.3 Qualitative analysis and findings

The collected data from the focus group discussions were transcribed and coded based on relevant research literature. During the final stage of analysis, the coded data was interpreted by five categories, namely artists' presentation, music and line-up, performing art events, side group events, and side activities. These categories were ranked based on their importance in determining the overall entertainment value of music festivals.

Based on the analysis, artists' presentation was identified as the most crucial factor in creating entertainment in music festivals. The focus group participants unanimously agreed that artists' presentation was the primary determinant of entertainment at music festivals. This notion was expressed by the participants in various ways:

“I feel so excited when a band performs a unique and memorable performance” - (R-1).

“some artists give you more energy by dancing and jumping on stage” - (R-2).

“personally, I'd get disappointed soon if I see that the artists' performances are not great” - (R-3).

“...but in that festival, I never got tired or bored, and that was because of different performances on different stages” - (R-4).

For some participants, it was important to feel that the performers paid special attention to them:

“You feel you are important for them and they are not there to do just a performance as a duty” - (R-5).

"It was so exciting when they said welcome to Barcelona" - (R-6).

"When the bands and artists do something more specific to the place, I think they make good vibes about the festival". - (R-7).

Music and line-up was also mentioned by almost all of the participants as a major determinant of entertainment:

"It is called music festival so music is one of main entertaining factors there" - (R-4).

"I don't like to constantly change my place to find a stage with a good music" - (R-1).

"I really like to visit at least two of my favorite bands in a single festival" - (R-8).

For some of the participants however, music and line-up had the same weight with another criterion:

"I usually don't care too much about line-up but since you are exposed to music all time, I'd prefer a music I like" - (R-9).

"I like all kinds of music; if that gives me a good vibes then it is good" - (R-3).

Respondents found that being in a music festival, performing art events is another entertaining part of the experience:

"...and we spent rest of our time in that comedy tent" - (R-2).

"... and honestly those dance shows was more entertaining to us" - (R-7).

"In each corner of the festival venue clowns and magicians were performing and it was so amusing" - (R-5).

"Those dancing lasers was a piece of art" - (R-1).

"...an exciting firework took place when each of the bands wanted to start performing" - (R-5).

"My kid made some friends in that playground" - (R-4).

Under side group events, participants stated all of the other group events during the event would be entertaining:

"Those water games in the beach was the most memorable part of that festival" - (R-1).

"We had a lot of fun in that karaoke tent" - (R-9).

"They placed some small stages in tents and people could pick up an instrument and play together" - (R-4).

"That special rout tours was amazing" - (R-3).

"None of us knew how to play croquet but we had a lot of fun there" - (R-6).

"There were several tents in which children were taught to sing and play instruments" - (R-8).

According to the respondents, it is entertaining that the music festival offers some side activities in the venue:

"there were those big frames with funny famous illustrations on them that you could take photos and selfies there" - (R-7).

"I went to that festival because I knew my kid can enjoy that amusement park" - (R-6).

"...and they gave us sunglasses to take photo with, many people had the same kind of sun glasses" - (R-3).

"There were tents inside the festival where local wines and cheese were sold" - (R-9).

"It was so cool that I could buy souvenirs for my friends during my two-day stay in that venue" - (R-8).

"Those face-painting booths was the most exciting part for my kid" - (R-2).

"An artist drew my portrait and that is a nice memento" - (R-4).

#### 3.1.4 Revision of items' titles

As previously mentioned, following the data interpretation process, entertainment determinants were classified into five categories. As the titling of these categories was a crucial aspect of the quantitative phase, it was imperative to ensure that potential survey participants could accurately comprehend the meaning of each entertainment item. Despite conducting three previous focus groups (one pilot and two main focus groups), there remained limited knowledge regarding the appropriate titling of the categories. Therefore, a fourth focus group was conducted with homogenous individuals who frequently attended music festivals outside of their place of residence, in order to define suitable titles for the categories. English was chosen as the language for the discussion, and purposive sampling was used to select the participants. A public call was posted on social media, and from the nine responses received, five candidates were chosen based on their qualifications. Three participants attended from Spain, one from Italy, and one from Mexico. Two notices, containing the date and time of the session, were sent to the



participants' emails one day prior to the session. The session, which lasted 50 minutes, was held online via Google Meet video calls. The moderator aimed to generate maximum discussion and opinions through five open-ended questions, designed to elicit detailed information about the five entertainment items. A simple voice recorder was used with the consent of the participants.

The moderator orally presented the entertainment determinant of the first item and inquired of the participants, "If you were to select a title for this group of determinants, would you designate it as artists' presentation?" All of the participants confirmed that this title was lucid and apt for this cluster of determinants.

"...I think those items are exactly what we call performance" - (R-1).

"Yes, I think it's a good choice already" - (R-2).

"I can't think of any other name for these determinants" - (R-3).

In regards to the second item, the moderator inquired: "If you were to select a title for this grouping of determinants, would you consider naming it music and line-up?" The entirety of the participants affirmed that the item's title is fitting and comprehensible:

"...It is a very good name I guess" - (R-1).

"...genre, different artists and energy of the band are definitely related to music and line-up" - (R-4).

"I agree..." - (R-5).

In contrast to the first two items, the participants did not reach a consensus on appropriate titles for the last three entertainment determinants. Consequently, these three items' titles were revised to enhance their comprehensibility.

The same process was followed for the remaining three items. For the third item, the moderator asked: "If you were to choose a title for this group of determinants, would you call it performing art events?" However, almost all participants believed that the current title did not accurately represent the determinants in this group. As a result, the title was changed to better reflect the content of the item.

"To me this title is more referring to line-up and their performance" - (R-3).

"I think when you say performing art event it is something outside of festival, I don't know, I can't understand it" - (R-2).

"...so maybe it's better to name it something more intuitive" - (R-5).

Then the moderator suggested, "What if we call it sideshows, since they are all some kinds of art shows but they are not the main performance of a music festival?" The participants discussed the suggestion and all agreed that the new title was more suitable for the determinants in this category. The third item was therefore renamed as "Sideshows" for the quantitative phase.

"Yes, that more make a lot more sense to me" - (R-1).

"Yes I think it is more generic, but it delivers the meaning" - (R-4).

"I like both of the names but yes sideshows is more relevant to the idea" - (R-2).

Again, for the fourth item, the moderator read the determinants aloud and asked, "If you were to choose a title for this group of determinants, would you call it side group events?" Similar to the third item, the participants expressed that the current title was not clear to them, and therefore the title of this item was also changed.

"Honestly to me, events are something with a central activity, but not all of these items are like events to me" - (R-5).

"I think this is a good title, but there might be better ones too" - (R-4).

Then the moderator suggested an alternative title for the fourth item, asking the participants, "What about 'group activities'? Does this sound better to you?" The participants responded in agreement, indicating that they found the new title more appropriate and understandable for the determinants in this category.

"Well, yes I think, it makes sense to me" - (R-4).

"To me too, these are more activities than events, when you play some water games for example it's more about doing something rather than just being in an event" - (R-2).

"I'd say it's simpler and easier to understand" - (R-3).

Finally, for the fifth and last item, the moderator proposed the title "side activities," but the participants did not reach a consensus on this title. As a result, the item was given a new, more comprehensible title.

"This time I think these are not activities, unlike the previous item..." - (R-2).

"These determinants are more of attractions I think" - (R-1).

"Yes, also I have my doubts if can interpret food and beverage from side activities in a festival". - (R-3).

Then the moderator suggested, "As you said, we can call it side attractions instead. What do you think?" and the participants agreed that it was a better title for the fifth item.

"I thinks attraction is so much closer to the determinants" - (R-5).

"...and I easily understand the meaning now" - (R-1).

After Upon analyzing the transcribed data and taking into account the participants' feedback, it was decided that the titles of three items needed to be changed. Specifically, the item previously labeled as performing art events was renamed as sideshows, side group events was modified to group activities, and side activities were relabeled as side attractions. In contrast, the items artists' presentation and music and line-up retained their original titles (See Table 17).

Once the entertainment items were validated, they were added to the FESTPERF model, resulting in the initial version of the FESTENT model. This new model consisted of four factors, namely human services, venue, performance, and entertainment, with a total of 21 items, five of which belonged to the entertainment factor. A visual representation of the FESTENT model can be seen in Figure 10.

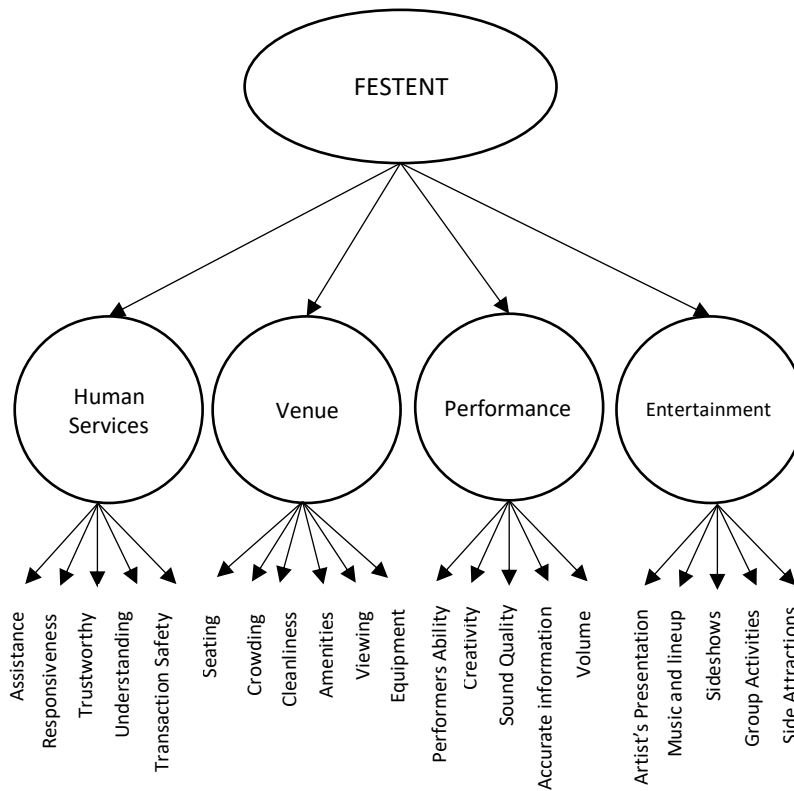
The next stage of the study involved validating the FESTENT model by conducting a survey to evaluate service quality at a specific music festival. The FESTENT model comprised four factors - human services, venue, performance, and entertainment - with a total of 21 items, five of which pertained to entertainment.

**Table 17: Ultimate Titling of the Entertainment Items**

<b>Initial titles</b>	<b>Ultimate titles</b>	<b>Entertainment Determinants</b>
Artists' presentation	Artists' presentation	<ul style="list-style-type: none"> <li>- Unique and memorable performance</li> <li>- Good vibes and energy of artists</li> <li>- Variety of performances</li> <li>- Paying special attention to audience</li> <li>- Customized performances</li> <li>- Special effects</li> </ul>
Music and line-up	Music and line-up	<ul style="list-style-type: none"> <li>- Energetic music</li> <li>- Appropriate genre of music</li> <li>- Famous bands and artists</li> <li>- Different types of music</li> </ul>
Performing art events	Sideshowes	<ul style="list-style-type: none"> <li>- Comedy or cinema tents</li> <li>- Dance shows</li> <li>- Clowns and magicians shows</li> <li>- Children shows</li> </ul>
Side group events	Group activities	<ul style="list-style-type: none"> <li>- Water games</li> <li>- Contest tents</li> <li>- Group improvisations</li> <li>- Outdoor games</li> <li>- Children group activities</li> </ul>
Side activities	Side attractions (Previous title: Side activities)	<ul style="list-style-type: none"> <li>- Amusement parks</li> <li>- Local food and beverages</li> <li>- Local arts and crafts</li> <li>- Souvenirs</li> </ul>

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Source: Own elaboration

**Figure 10: Proposition of FESTENT**

### 3.2 Quantitative phase

In this section, the quantitative phase of the study will be discussed, which consists of three steps. The first step involved conducting 10 interviews to gather relevant information, which was subsequently utilized to develop the initial version of the questionnaire. Subsequently, this initial version was administered to a pilot sample, aiming to identify and rectify any flaws and to select the most representative elements corresponding to each aspect of the FESTENT. In the second step, a main survey was conducted to empirically validate the FESTENT model by using it to evaluate service quality at a music festival. In the final step, the model's relationship with other variables, such as satisfaction, recommendation, and repurchase intention, was tested.

As previously mentioned, a quantitative study was conducted to empirically validate the proposed model. Similar to other service quality studies, a self-administered questionnaire was

developed to evaluate the importance of service quality determinants from the perspective of festivalgoers. The use of a self-administered questionnaire as the method of data collection was preferred due to its accuracy, low cost, and the anonymity it provided to participants (Malhotra, Hall, Shaw, & Oppenheim, 2006). Three factors, namely human service, venue, and performance, consisting of 15 items, were adapted from Tkaczynski (2013), and a new factor, entertainment, consisting of five items, was added to the model. The study employed a Likert scale with seven points where 1 represents strongly disagree and 7 represents strongly agree. In order to minimize response bias, the statements were randomly arranged throughout the questionnaire (See Table 18).

**Table 18: First Version of the Questionnaire of the Study to Validate the FESTEN Model**

Factors	Statements	Strongly Disagree			Neutral		Strongly Agree	
		1	2	3	4	5	6	7
Human Service	Festival staff are willing to assist visitors	1	2	3	4	5	6	7
	Festival staff respond to visitors requests quickly	1	2	3	4	5	6	7
	Festival staff are trustworthy	1	2	3	4	5	6	7
	Festival staff understand visitors' needs and interests	1	2	3	4	5	6	7
	Festival staff make visitors feel safe while transactions	1	2	3	4	5	6	7
Venue	Festival venue provides necessary seating facilities for visitors	1	2	3	4	5	6	7
	There is limited crowding/congestion at the festival	1	2	3	4	5	6	7
	Festival venue is clean	1	2	3	4	5	6	7
	Festival venue has enough toilets	1	2	3	4	5	6	7

	The venue setting ensures that all visitors enjoy the festival	1	2	3	4	5	6	7
	Festival venue has up-to-date equipment (lighting, stage, speakers)	1	2	3	4	5	6	7
Performance	Festival performers have the ability to entertain visitors	1	2	3	4	5	6	7
	The volume of the festival performance is appropriate	1	2	3	4	5	6	7
	Festival provides a creative experience for visitors	1	2	3	4	5	6	7
	Festival has good sound quality for its performances	1	2	3	4	5	6	7
	Festival presents accurate information to its visitors	1	2	3	4	5	6	7
Entertainment	Artists' presentation is entertaining (unique, memorable, customized and energetic performance)	1	2	3	4	5	6	7
	Music and line-up is entertaining (appropriate genre, different types of music and famous bands)	1	2	3	4	5	6	7
	Sideshowes are entertaining (comedy, clowns, magicians and and children shows DJs)	1	2	3	4	5	6	7
	Group activities are entertaining (water games, contest tents, and group improvisations Dancing rooms and photography rooms)	1	2	3	4	5	6	7

Side attractions are entertaining (food and beverage, local art and crafts, and amusement parks)	1	2	3	4	5	6	7
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### 3.2.1 Initial version of the questionnaire

The questionnaire was created using a free online platform called Google Forms, and two pretests were conducted. Firstly, ten unstructured interviews were carried out to evaluate the participants' comfort level with the platform and to ensure that everything was functioning properly. Secondly, a pilot survey was conducted to assess the expected correlations between items and to determine if the factor loadings were acceptable.

#### 3.2.1.1 Unstructured interviews

Ten interviews were conducted to evaluate the participants' opinions about all aspects of the survey, including the appearance of the questionnaire, font size, question flow, and question clarity, among others. As Blackman (2002) stated, an unstructured interview is a reliable tool when the researcher wants the participants to feel minimal restraints in their answers. The following changes were made: First, a brief introduction about the study and its objectives was added to the beginning of the survey. Second, the first question was eliminated from the questionnaire, since eight participants stated that two of the main questions of the survey were identical: "Festival performers have the ability to entertain visitors" and "Artists' presentation is entertaining".

"I don't see any difference between these two" - (R-1).

"Don't you think they are asking the same thing?" - (R-2).

"I think I answered this question earlier. No?" - (R-3).

Therefore, the first statement of the Performance item "Festival performers have the ability to entertain visitors" was removed from the final questionnaire of the study, as eight participants in the unstructured interviews noted that two of the main questions of the survey were identical



The remaining statements in the questionnaire were unchanged from before the unstructured interviews.

### 3.2.1.2 Pilot survey

The final version of the questionnaire was subjected to a pilot study in order to evaluate the correlations between its constituent items. A QR code linked to the online questionnaire was generated and disseminated among the student populace of Universitat Autònoma de Barcelona. Participants were directed to reflect on their experiences at the most recent music festival they had attended and to express their opinions concerning that particular event. The main section of the questionnaire comprised a total of 20 items, each of which was scored on a seven-point Likert scale, with 1 signifying "strongly disagree" and 7 indicating "strongly agree." Attendees of different music festivals completed the questionnaire by following the link provided to them on their mobile phones. After submitting their responses, the data were stored on the Google platform online. Out of a total of 150 distributed QR codes, 109 responses were received, with no missing data collected as the Google Forms platform automatically performed a validation check of the responses.

A factor analysis was performed on the 20 service quality items via principal component analysis with oblique rotation, with oblique rotation being applied due to the interrelatedness of the factors (del Valle del Valle, Carrió, & Belloch, 2018). The Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy yielded an overall value of 0.898, and Bartlett's test of sphericity was significant (See Table 19). This analysis revealed that the structure of the items in the questionnaire conformed to our expectations, yielding two discernible factors. The first factor primarily encompasses items related to human service and venue, while the second factor comprises items that pertain to performance and entertainment.

**Table 19: Exploratory Factor Analysis of Pilot Test (EFA)**

Factor Loadings			
	Factor		Uniqueness
	1	2	
F1_i1	0.642		0.376
F1_i2	0.764		0.514
F1_i3	0.757		0.291
F1_i4	0.633		0.437
F1_i5	0.758		0.382
F2_i1	0.498		0.709
F2_i2	0.632		0.596
F2_i3	0.618		0.673
F2_i4	0.705		0.669
F2_i5	0.690		0.360
F2_i6		0.623	0.483
F3_i2		0.745	0.416
F3_i3		0.545	0.562
F3_i4		0.709	0.328
F3_i5		0.394	0.637
F4_i1		0.815	0.317
F4_i2		0.737	0.375
F4_i3		0.507	0.800
F4_i4		0.709	0.634
F4_i5		0.618	0.678

Note. 'Maximum likelihood' extraction method was used in combination with a 'oblimin' rotation

F1 represents Human Services and Venue, F2 represents Performance and Entertainment

### 3.2.2 Main survey

The main section of the final questionnaire for the present study comprised 15 festival service quality items adapted from Tkaczynski (2013) scale, as well as the five entertainment items developed for this investigation. Participants were asked to rate their level of agreement with the 20 statements on a seven-point Likert scale, where 1 indicates strong disagreement and 7 indicates strong agreement. Given that not all of the entertainment determinants were available at the Sonar music festival, some minor modifications were made to the questionnaire. Specifically, for the item "sideshow", only DJs were mentioned as a determinant. Moreover, for the item "group activities", no determinant was included in the questionnaire, as this type of activity was not provided at the festival. Finally, for the item "side attractions", the only determinant specified was food and beverage. (See Table 20).

**Table 20: Survey Questionnaire**

Factors	Statements	Strongly Disagree			Neutral		Strongly Agree	
		1	2	3	4	5	6	7
Human Service	Festival staff are willing to assist visitors	1	2	3	4	5	6	7
	Festival staff respond to visitors requests quickly	1	2	3	4	5	6	7
	Festival staff are trustworthy	1	2	3	4	5	6	7
	Festival staff understand visitors' needs and interests	1	2	3	4	5	6	7
	Festival staff make visitors feel safe while transactions	1	2	3	4	5	6	7
Venue	Festival venue provides necessary seating facilities for visitors	1	2	3	4	5	6	7
	There is limited crowding/congestion at the festival	1	2	3	4	5	6	7
	Festival venue is clean	1	2	3	4	5	6	7
	Festival venue has enough toilets	1	2	3	4	5	6	7
	The venue setting ensures that all visitors enjoy the festival	1	2	3	4	5	6	7
	Festival venue has up-to-date equipment (lighting, stage, speakers)	1	2	3	4	5	6	7
Performance	Festival performers have the ability to entertain visitors	1	2	3	4	5	6	7
	The volume of the festival performance is appropriate	1	2	3	4	5	6	7
	Festival provides a creative experience for visitors	1	2	3	4	5	6	7

	Festival has good sound quality for its performances	1	2	3	4	5	6	7
	Festival presents accurate information to its visitors	1	2	3	4	5	6	7
Entertainment	Artists' presentation is entertaining (unique, memorable, customized and energetic performance)	1	2	3	4	5	6	7
	Music and line-up is entertainnig (appropriate genre, different types of music and famous bands)	1	2	3	4	5	6	7
	Sideshowes are entertainnig (DJs)	1	2	3	4	5	6	7
	Group activities are entertainnig	1	2	3	4	5	6	7
	Side attractions are entertainnig (food and beverage)	1	2	3	4	5	6	7

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In addition to the 20 main statements, eight demographic questions were included (See Table 21). As the viewpoint of tourists was a significant factor in this study, questions were formulated based on the definition of tourists provided by Department of Economic and Social Affairs (2010), as explained in section 2.2. Specifically, respondents were asked, "Is Spain the country of your usual residence?" Based on the aforementioned definition, if the answer to this question was "No", regardless of the response to the second question, the respondent was considered a tourist. If the answer to the first question was "Yes", a second question was posed to determine whether the respondent was a tourist or an excursionist: "For this festival, are you staying overnight in a place other than your usual place of residence?" If the answer to this question was "Yes", the respondent was classified as a tourist; otherwise, they were considered excursionists. In addition, this section included six other questions related to gender, age, parenthood, preferred music genre, frequency of attendance to music festivals, and number of times the respondent had attended the Sonar festival.

**Table 21: Demographic Questions**

Question	Response options
Is Spain the country of your usual residence?	Yes No
For this festival, are you staying overnight in a place other than your usual place of residence?	Yes No
Gender	Male Female Other Prefer not to say
Your Age?	
Do you have kids?	No Yes, but I did not bring them to this festival Yes, and I brought them to this festival Prefer not to say
Which of these options is the closest to your favorite genre of music?	Pop Rock Electronic Jazz Classic Folk
How many music festivals have you ever been to?	1 2 3 4 5+ 10+ 20+ 30+
Is this your first time in Sónar festival?	Yes No

Finally, the questionnaire included three additional questions on a seven-point Likert scale, ranging from strongly disagree (1) to strongly agree (7), to assess respondents' satisfaction, repurchase intention, and likelihood to recommend the festival to others (See Table 22). These questions aim to provide valuable insights into festival-goers' overall evaluation of the event and their intention to return or recommend it to others.

The study was conducted on attendees of the Sonar music festival, which was held from June 16th to 18th, 2022 in Barcelona, Spain. Over 5000 attendees were given a QR code linked to the online survey, some of which were distributed inside the festival's venue, while the majority were distributed outside between the hours of 18:00 and 1:00 on each day of the festival. Additionally, random sampling was employed, whereby every 5 to 10 people were given a QR code to ensure a diverse range of participants, and to prevent bias based on factors such as age, gender, and day of attendance.

**Table 22: Overall Evaluation of the Event**

Statement	Strongly Disagree		Neutral			Strongly Agree	
	1	2	3	4	5	6	7
In general, how satisfied are you with the quality of services at this music festival?	1	2	3	4	5	6	7
How likely are you to purchase a ticket to this festival again in future?	1	2	3	4	5	6	7
How likely are you to recommend this music festival to others?	1	2	3	4	5	6	7

## 4 Data analysis

A total of 507 responses were received, and since the validation check of answers was done by Google Forms itself, there were no missing data in responses. Hence, all the responses were considered valid and usable for this study. Initially, in order to profile the survey respondents, descriptive analyses were conducted. The sample included 243 males (48%), 227 females (45%), 24 people who described themselves as other (5%), and 13 people who preferred not to disclose their gender (2%). Participants' ages ranged from 18 to 43, with a mean age of 24 and a median age of 23. Of the respondents, 310 (60%) were tourists, and 197 (40%) were excursionists. Almost all of the respondents did not have kids (97%). The favorite genre of music for 240 respondents (47%) was electronic, followed by pop for 191 respondents (38%), rock for 59 respondents (12%), and classical for 3%. The number of respondents who had participated in more than five other music festivals was 225 (44%), followed by 148 participants who experienced their first music festival (29%). For the majority of respondents (70%), it was their first time at Sonar.

### 4.1 Factor analysis and reliability analysis

Using the Jamovi software, various tests were conducted on the collected data (See Table 23). Since not all the variables in the study's model had been investigated before, a principal component analysis with oblique rotation was chosen as the method of investigation. Prior to running an EFA test, the Kaiser-Meyer-Olkin (KMO) and Bartlett's tests were conducted to determine whether the collected data were suitable for factor analysis. The KMO measure of sampling adequacy was found to be 0.876 overall and the Bartlett's test of sphericity was significant, indicating desirability for intercorrelation among variables.

An exploratory factor analysis was performed on the 20 service quality items using oblimin rotation. As anticipated, EFA produced four factors, and except for one item (Group activities loaded <0.3, which was removed), the remaining items had factor loadings greater than 0.5, making them valid items (Tabachnick & Fidell, 2021). The three scales in the original FESTPERF

were named Human Services, Venue, and Performance, respectively (Tkaczynski, 2013). For this study, the same naming convention was followed as in the original FESTPERF. Additionally, entertainment was included in the model, resulting in a new model named FESTENT. However, there was an exception regarding the item Equipment, which loaded differently in various factors in the original FESTPERF. In the first edition of FESTPERF (Tkaczynski & Stokes, 2010), Equipment significantly loaded on the Core Service factor while in a later study (Tkaczynski, 2013), it loaded on the Venue factor. This type of overlapping among items is common in SERVQUAL-based studies (Finn & Lamb, 1991; Llosa, Chandon, & Orsingher, 1998; McDougall & Levesque, 1995). Similarly, in this study, Equipment (lighting, stage, etc.) was found to have a significant loading on the Entertainment factor, which is consistent with the original FESTPERF, where this item was not consistently loaded on the same factor across different studies. In addition, the internal consistency of FESTENT was demonstrated by a Cronbach's alpha of 0.897 and an omega coefficient of .901 and the scores on all the scales have alpha and omega values close to .90.

**Table 23: Factor Analysis and Reliability of FESTENT Scales**

Items	Factors				
	Human Services	Entertainment	Venue	Performance	Uniqueness
Assistance	.795				.352
Responsiveness	.861				.220
Trustworthy	.842				.248
Understanding	.719				.522
Transaction Safety	.813				.346
Seating			.847		.301
Crowding			.796		.336
Cleanliness			.778		.352
Amenities			.807		.333
Viewing			.632		.644
Volume				.702	.334
Creativity				.817	.425
Sound Quality				.641	.430
Accurate Information				.831	.292



Artists' Presentation		.902			.181
Music and Lineup		.836			.366
Sideshowes		.692			.413
Side Attractions		.719			.401
Equipment		.788			.330
<b>Variance</b>	3.41	3.24	3.16	2.37	
<b>% of Variance</b>	17	16.2	15.8	11.8	
<b>Cronbach's alpha</b> (scales)	.897	.896	.896	.850	
<b>McDonalds's omega</b> (scales)	.901	.897	.880	.852	
<b>Cronbach's alpha</b> (total)			.897		
<b>McDonalds's omega</b> (total)			.901		
<b>Inter-factor correlations</b>					
	F1	F2	F3	F4	
F1	-	.205	.196	.277	
F2		-	.275	.222	
F3			-	.314	
F4				-	

## 4.2 Regression analysis

In the subsequent stage, the regression analysis was conducted to examine the relationship between the FESTENT scales and the dependent variables of satisfaction, repurchase intention, and recommendation to others. The results of the three regression analyses indicate that all four scales (i.e., human services, venue, performance, and entertainment) exhibit a statistically significant relationship ( $p < .001$ ) with the aforementioned dependent variables. Specifically, the entertainment factor emerged as the most salient determinant of satisfaction among the Sonar festival attendees. Nonetheless, all the FESTENT variables carry equivalent weightage in influencing repurchase intention and recommendation to others. In terms of variance explanation, the four FESTENT scales, comprising human service, venue, performance, and

entertainment, account for 53.5%, 65.9%, and 30.7% of the variance in satisfaction, repurchase intention, and recommendation to others, respectively (See Table 24).

**Table 24: Influence of FESTENT (Human Services, Venue, Performance and Entertainment) on Satisfaction, Repurchase Intention and Recommendation to Others**

Models	Predictor	Estimate	SE	Beta	t	p	R	R <sup>2*</sup>	F	df1	df2
Model 1:	Human Service	0.043	0.008	0.171	5.37	< .001	0.732	0.536	145	4	502
Satisfaction	Venue	0.045	0.007	0.191	5.88	< .001					
	Performance	0.060	0.012	0.168	5.03	< .001					
	Entertainment	0.139	0.009	0.520	16.14	< .001					
Model 2:	Human Service	0.091	0.007	0.349	12.77	< .001	0.812	0.659	242	4	502
Repurchase Intention	Venue	0.089	0.007	0.362	12.99	< .001					
	Performance	0.087	0.012	0.235	8.19	< .001					
	Entertainment	0.085	0.008	0.302	10.95	< .001					
Model 3:	Human Service	0.056	0.009	0.229	5.87	< .001	0.554	0.307	55.5	4	502
Recommendation to Others	Venue	0.034	0.009	0.147	3.71	< .001					
	Performance	0.070	0.014	0.203	4.97	< .001					
	Entertainment	0.069	0.010	0.264	6.69	< .001					

\*Adjusted R<sup>2</sup>

### 4.3 Mediation and path analysis

The present section delves into the mediation and path analysis, which was undertaken to explore the mediating role of satisfaction in the association between FESTENT and two key outcomes: repurchase intention and recommendation to others.

#### 4.3.1 Mediation of satisfaction for repurchase intention

A direct effect of FESTENT on repurchase intention ( $c = 0.088$ ,  $SE = 0.004$ ,  $p < .001$ ) and on satisfaction ( $a = 0.071$ ,  $SE = 0.003$ ,  $p < .001$ ) is found. However, for the first outcome, mediation estimates revealed that the indirect effect of FESTENT on repurchase intention via satisfaction

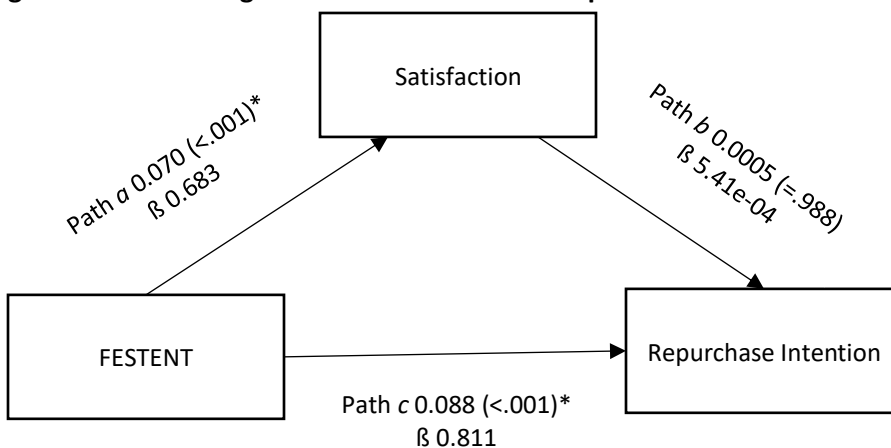
was not statistically significant ( $a \times b = 4.01e-5$ ,  $SE = 0.003$ ,  $p = 0.988$ , %Mediation = 0.046) (See Table 25). The model diagram of satisfaction over repurchase intention is illustrated in Figure 11.

**Table 25: Mediation estimates of Satisfaction over Repurchase Intention**

Effect	Label	Estimate	SE	$\beta$	Z	p	% Mediation
Indirect	$a \times b$	4.01e-05	0.003	3.69e-04	0.015	0.988	0.0455
Direct	c	0.088	0.004	0.811	22.840	< .001	99.954
Total	$c + a \times b$	0.088	0.003	0.811	31.267	< .001	100

Note. Betas are completely standardized effect sizes

**Figure 11: Model Diagram of Satisfaction Over Repurchase Intention**



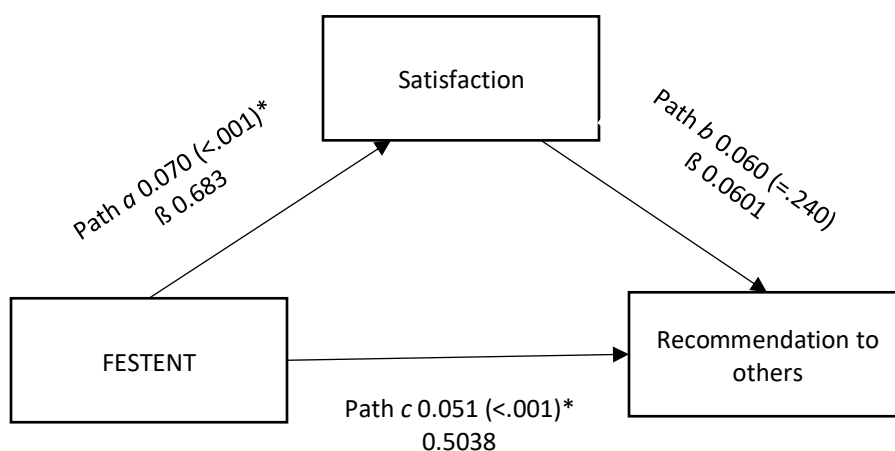
#### 4.3.2 Mediation of satisfaction for recommendation to others

The direct effect of FESTENT on recommendation to others ( $c = 0.051$ ,  $SE = 0.005$ ,  $p < .001$ ) and on satisfaction ( $a = 0.071$ ,  $SE = 0.003$ ,  $p < .001$ , %Mediation = 0.046) was found statistically significant. However, for the second outcome, mediation estimates revealed that the indirect effect of FESTENT on recommendation to others via satisfaction ( $a \times b = 0.004$ ,  $SE = 0.004$ ,  $p = 0.239$ , %Mediation = 7.53) was not statistically significant (See Table 26). The model diagram of satisfaction over recommendation to others is illustrated in Figure 12.

**Table 26: Mediation estimates of Satisfaction over Recommendation to Others**

Effect	Label	Estimate	SE	$\beta$	Z	p	% Mediation
Indirect	a × b	0.004	0.003	0.041	1.18	0.240	7.53
Direct	c	0.051	0.005	0.504	9.9	< .001	92.47
Total	c + a × b	0.055	0.004	0.545	14.63	< .001	100

Note. Betas are completely standardized effect sizes

**Figure 12: Model Diagram of Satisfaction Over Recommendation to Others**

#### 4.3.3 Tourist attendees

In the subsequent step, the second literature gap was addressed, with the aim of investigating whether the perception of service quality in festivals differs between tourist and excursionist attendees. Being a tourist and being an excursionist were included separately as explanatory variables in the previous regressions (see Section 4.2). Both being a tourist and being an excursionist exhibited a significant effect ( $p = .007$  and  $p = .005$ , respectively) on satisfaction. However, they did not show a significant effect on repurchase intention and recommendation to others.

#### 4.3.4 **First-time attendees**

In the last step, the third literature gap was addressed, which aimed to determine whether previous attendance to a festival influences attendees' perception of service quality. Being a first-time attendee is included as a new explanatory variable in the previous regressions (as discussed in section 4.2). The results indicate that there are no significant differences in satisfaction, repurchase intention, and recommendation to others when comparing first-time attendees and those who have attended the festival before.

## **5 Discussion and Conclusions**

In this final chapter, we delve into a comprehensive discussion of the contributions made by this study to the existing knowledge on the evaluation of music festival quality from the perspective of tourists. Additionally, we address the limitations encountered during the research process and propose potential avenues for future research. The following sections will explore the contributions to knowledge and the identified limitations, as well as highlight the areas that warrant further investigation.

### **5.1 Contributions to Knowledge**

The present study addresses three significant gaps identified in the literature pertaining to the evaluation of music festival quality from the perspective of tourists. Leenders, Telgen, Gemser, and Wurff (2010) highlighted a critical gap regarding the role of entertainment in the success of festivals. Tkaczynski and Stokes (2010) emphasized the need to investigate whether the perception of service quality in festivals differs between tourists and residents. Tkaczynski (2013) further identified a research opportunity to examine whether previous attendance at a festival influences attendees' perception of service quality at that same festival. Despite the acknowledged importance of entertainment in music festivals, limited literature exists on the evaluation of festival quality from the tourists' standpoint, thus impeding informed managerial decision-making. Consequently, this study contributes to the advancement of knowledge concerning the evaluation of music festival quality in general, with a particular emphasis on the role of entertainment in these events.

The purpose of this thesis was to develop a comprehensive scale, named FESTENT, which integrates the factor of entertainment into the well-established FESTPERF model, which comprises human service, venue and performance factors. The primary aim is to examine tourists' perceived service quality of music festivals. In light of the aforementioned literature gaps, the research objectives were as follows: (1) to define the determinants of entertainment in music festivals, (2) to adapt the FESTPERF model by incorporating the entertainment dimension

and creating FESTENT, and (3) to assess whether FESTENT directly influences repurchase intention and recommendation to others or indirectly affects these variables through the mediating role of satisfaction.

Conducting regression analysis, the entertainment factor emerged as the most salient determinant of satisfaction among the Sonar festival attendees. Therefore, one of the main conclusions of this study is that entertainment should be measured as a dimension of service quality in music festivals because Conducting a qualitative study, this research defined entertainment and its determinants in music festival settings. The determinants of entertainment in Sonar music festival were artists' presentation, music and lineup, sideshows, side attractions, and equipment. Another main conclusion of this study is that SERVPERF-based models can be applied to measure the quality of service in festival settings, specifically in music festivals. This is in line with other research in the literature (Ekinci, Prokopaki, & Cobanoglu, 2003; Frochot & Hughes, 2000; Knutson, Stevens, Wullaert, Patton, & Yokoyama, 1990; Tkaczynski, 2013), which recommended SERVPERF factors including tangibles, reliability, responsiveness, assurance and empathy to be adapted in different industries when the factors and items are modified based on the setting. One of the most important results of this study was introducing the entertainment as a major influencer in perception of service quality in music festivals, which follows other studies (Gibson & Connell, 2012; Kruger & Metsi, 2017; Leenders et al., 2010; Negrusa & Murareanu, 2020; Papadimitriou, 2013). By adding entertainment factor to FESTPERF, this study confirmed that service quality in music festivals could be evaluated with this four-dimensional model called FESTENT.

At Sonar music festival, the Entertainment factor (artists' presentation, music and lineup, sideshows, side attractions, and equipment) was found to be dominant over the rest of the FESTENT factors, which contradicts some studies that argue that Human Services is the most important factor in service quality at festivals (Tkaczynski, 2013; Tkaczynski & Stokes, 2010). The determinants of entertainment had rarely been investigated in the literature of the SERVPERF model. In FESTPERF, an item called "Ability" (Tkaczynski & Stokes, 2010, p. 75) and "Performers'

Ability" (Tkaczynski, 2013, p. 230) referred to the ability of performers to entertain attendees. However, as the qualitative phase of the current research suggested, entertainment is not solely limited to the ability of the performers. At sonar festival, the equipment (lighting, stage, etc.) appeared to have a significant loading on the Entertainment factor, adding another determinant to the Entertainment factor, however, since there were no group activities, there was no correlation for this item. Similar to the Core Service factor in FESTPERF, which was not representative of any SERVPERF factors (Tkaczynski & Stokes, 2010; see Section 2.4.5), the Entertainment factor may not adequately represent any of the SERVPERF factors. Nevertheless, despite the fact that the Entertainment factor as an individual factor had not been investigated in music festival settings, this study complements the literature about the importance of entertainment in festivals and its influence on satisfaction (Gibson & Connell, 2012; Kruger & Metsi, 2017; Leenders et al., 2010; Negrusa & Murareanu, 2020; Papadimitriou, 2013). Therefore, it could be concluded that the Entertainment factor and its determinants, including Artists' Presentation, Music and Lineup, Sideshows, Side Attractions, and Equipment, could be subjects of investigation in future studies, specifically on music festivals, when the service quality matters.

Another important factor of FESTENT was Human Services (Assistance, Responsiveness, Trustworthy, Understanding, and Transaction Safety). This shows the importance of human interactions and the festival's staff behavior, which is complementary to the literature (Bitner, Booms, & Tetreault, 1990; Tkaczynski, 2013; Tkaczynski & Stokes, 2010). The Venue factor of FESTENT (Seating, Crowding, Cleaning, Amenities, and Viewing) influenced the attendees' perception of service quality at Sonar, which is aligned with the literature (Carlsen, O'Neill, & Getz, 2001; O'Neill et al., 1999; Tkaczynski, 2013; Tkaczynski & Stokes, 2010). Lastly, the Performance factor of FESTENT (Volume, Creativity, Sound Quality, and Accurate Information) appeared to be a dimension to evaluate the service quality in music festivals. In FESTPERF, performers' ability was stated to be the most important item in Core Service (Tkaczynski & Stokes, 2010). However, since this item had some overlaps with the Entertainment items in FESTENT, as stated before, this item was eliminated in the FESTENT, and instead, the item Artists' Presentation was included in the Entertainment factor.



The present study also examined the potential mediation of satisfaction for repurchase intention and recommendation to others in relation to FESTENT. The results of the study revealed a significant direct effect of FESTENT on both repurchase intention and recommendation to others, indicating that FESTENT may directly influence these outcomes without Satisfaction serving as a mediator. Mediation estimates showed that the indirect effect of FESTENT on repurchase intention via satisfaction was not statistically significant. Similarly, the indirect effect of FESTENT on recommendation to others via satisfaction was also not statistically significant. These findings suggest that satisfaction does not act as a mediator between FESTENT and the outcomes of repurchase intention or recommendation to others.

The present study also aimed to address two other gaps in the literature related to festival attendees: first, whether being a tourist or excursionist has an influence on their perception of service quality, and second, whether being a first-time attendee or having previous festival attendance affects their perception of service quality. The analysis revealed that being a tourist and being an excursionist, both had a significant effect on satisfaction ( $p = .007$  and  $p = .005$ , respectively), but did not show a significant effect on repurchase intention and recommendation to others. This suggests that although being a tourist or an excursionist may affect attendees' satisfaction levels, it may not influence their likelihood to repurchase or recommend the festival to others. Furthermore, the analysis revealed that there were no significant differences in satisfaction, repurchase intention, and recommendation to others between first-time attendees and those who have previously attended the festival.

To implement the FESTENT model in real music festivals, several key considerations should be taken into account. Firstly, festival organizers should recognize the importance of entertainment as a significant factor in determining service quality and attendee satisfaction. The findings of this study clearly demonstrate that entertainment plays a dominant role in shaping the perceptions of festival-goers. Therefore, it is crucial for organizers to prioritize and invest in aspects such as

artists' presentation, music and lineup, sideshows, side attractions, and equipment, as these elements contribute significantly to the overall entertainment experience.

Secondly, the integration of the FESTENT model into festival evaluation processes can provide valuable insights for managerial decision-making. By incorporating the FESTENT dimensions—namely, entertainment, human services, venue, and performance—organizers can comprehensively assess and measure service quality in music festivals. This four-dimensional model can serve as a practical tool to evaluate the strengths and weaknesses of a festival from the perspective of attendees, enabling organizers to identify areas for improvement and make informed decisions about resource allocation and program development.

Furthermore, understanding the direct effects of FESTENT on repurchase intention and recommendation to others is crucial for festival organizers. The results of this study indicate that FESTENT has a significant direct influence on both outcomes. This implies that enhancing the factors encompassed by FESTENT, such as entertainment, human services, venue, and performance, can directly impact attendees' likelihood to repurchase festival tickets and recommend the event to others. Therefore, organizers should prioritize these dimensions to foster positive experiences and strengthen attendee loyalty, ultimately leading to increased attendance and positive word-of-mouth promotion.

Additionally, while the mediating role of satisfaction was not supported in this study, it is still essential to prioritize and monitor attendee satisfaction as a key performance indicator. By continuously assessing and improving satisfaction levels, festival organizers can ensure a positive overall experience for attendees, which can indirectly influence repurchase intention and recommendation to others. This involves maintaining high standards of service quality, addressing attendee concerns promptly, and creating memorable and enjoyable moments throughout the festival.

Lastly, the FESTENT model can be adapted to cater to the specific characteristics and objectives of each music festival. Festival organizers should consider customizing the factors and items within the model based on the unique context and target audience of their event. This customization process should involve aligning the dimensions of FESTENT with the festival's distinctive attributes, such as genre, theme, location, and target demographic. This will enable organizers to obtain accurate and relevant insights into the specific aspects of service quality that are most important to their attendees.

In conclusion, the implementation of the FESTENT model in real music festivals requires a comprehensive understanding of the importance of entertainment, the integration of the four-dimensional FESTENT model into evaluation processes, a focus on enhancing attendee satisfaction, and customization to fit the unique characteristics of each festival. By embracing this model, festival organizers can enhance service quality, drive attendee satisfaction, and ultimately achieve their goals of attracting repeat attendees and fostering positive word-of-mouth recommendations.

## **5.2 Limitations and further research**

This research has shed light on an important factor of service quality in music festivals, namely entertainment, and has presented FESTENT, a four-dimensional model (Human Service, Venue, Performance, and Entertainment) for evaluating the quality of service in such events. However, like any study, this research has some limitations. First, to define the entertainment items, focus group studies were conducted, which might not have covered all determinants of entertainment in a music festival. Moreover, the determinants of entertainment might change over time. For instance, with the advent of new technologies in music festivals, visitors' perceptions of entertainment might shift. Although a few tech-related entertainments in music festivals have already been introduced to the industry, since they are not yet dominant and executable in many festivals, people have limited ideas about them. Therefore, future research could aim to identify tech-related entertainment in music festivals.

Second, the distribution of QR codes for the quantitative phase of the research was limited to the time frame between 18:00 and 23:30, while the festival was held from 13:00 to 08:30. As such, certain times for distributing questionnaires were not included. Therefore, future research should consider distributing the questionnaires at different times to ensure more comprehensive data collection.

Third, while FESTENT was empirically tested on the Sonar music festival, further studies are needed to make this model more reliable. Specifically, an adaptation of this model should be tested on other music festivals to determine its validity in different contexts. Moreover, since Sonar is essentially an electronic music festival, attendees' responses might be influenced by the genre of music. Consequently, future research should test FESTENT on different music festivals with varying sizes, genres, and so on.

Finally, since the types of tourists vary across different cities, countries, and times of the year, another research opportunity is to conduct studies in different locations and time periods to gain more insights into the factors that influence perceptions of service quality in music festivals.

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