



Instituto Universitário de Lisboa

**EXPLORING DRIVERS OF CONSUMER WELL-BEING IN MUSIC
FESTIVALS: A RELATIONSHIP MARKETING APPROACH**

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Abstract

In the recent decades, the music festivals industry has developed very fast as well as contributed for the growth of wealth in the tourism sector. However, the research up-to-date about festivals is at an early stage, as there are plenty concepts and themes that have not been explored yet. Therefore, this study is motivated to explore what is behind the music festivals' phenomenon.

This dissertation considers the context of music festivals in Portugal due to its increasing levels of tourism growth, and investigates the existing relationships between common concepts within the field of Relationship Marketing, such as consumer's experience, emotions and level of satisfaction, and yet their level engagement and their sense of well-being. In order to establish a connection between all these constructs, the S-O-R framework developed by Mehrabian and Russell (1974), regarded as one of the most influential in environmental psychology, was adapted to this study to carry this investigation.

The results of the study revealed that all the constructs explored in the study show a positive relationship that enables to better comprehend the music festival experience felt by visitors, but it should be noted that not all the dimensions of each construct can be considered as relevant to our theoretical model. The overall findings in the Conclusion Chapter presented some interesting information, particularly, the relationship between consumers' engagement and well-being, because it provides innovative and revealing facts that have not been explored previously in the music festivals literature. The managerial implications concerned to this study are discussed at the end.

Key words: Consumer experience, emotions, consumer satisfaction, consumer engagement, consumer well-being, music festival

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Resumo

Nas últimas décadas, a indústria dos festivais de música tem vindo a desenvolver-se rapidamente, como ainda tem contribuído para o crescimento da riqueza que é gerada através do sector do turismo. No entanto, a pesquisa que é recolhida até à data acerca de festivais encontra-se ainda numa fase inicial, uma vez que existem vários conceitos e temas que não foram ainda investigados. Desta forma, este estudo é motivado a explorar o que está por detrás do fenómeno dos festivais de música.

Esta dissertação considera o contexto dos festivais de música em Portugal, devido aos altos níveis de crescimento do seu turismo, e investiga as relações entre alguns conceitos que são comuns na área do Marketing Relacional, como por exemplo, a experiência dos consumidores, as suas emoções e satisfação, e ainda os seus níveis de compromisso, e as suas sensações de bem-estar. De maneira a estabelecer uma conexão entre todos estes conceitos, o *framework* S-O-R desenvolvido por Mehrabian e Russell (1974), reconhecido como um dos mais influentes na área de psicologia ambiental, foi adaptado a este estudo para que fosse conduzida esta investigação.

Os resultados deste estudo revelaram que todos os constructos explorados neste estudo demonstram uma relação positiva que permite compreender melhor a experiência dos festivais de música sentida pelos visitantes, mas deve também ser referido que nem todas as dimensões de cada constructo podem ser consideradas como relevantes para este modelo teórico. Os resultados gerais que se encontram no capítulo das conclusões apresentaram informação relevante, nomeadamente, a relação entre compromisso e bem-estar dos consumidores, por apresentar factos inovadores e reveladores que não foram ainda explorados na literatura dos festivais de música. As implicações que foram reconhecidas neste estudo são discutidas no final do mesmo.

Palavras-chave: experiência do consumidor, emoções, satisfação do consumidor, *engagement* do consumidor, bem-estar do consumidor, festival de música

JEL: M310 - Marketing

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1.Introduction

1.1 Relevance of the theme

Music festivals are a big phenomenon that gained importance all over the globe, and its industry is evolving very quickly (BBC News, 2018). The rapid pace of the globalization, and the appearance of low-cost flights in recent years has provided a big development in the sector of tourism (Čerović,Vukadinović, Knežević, 2015). People attend music festivals because it is the perfect opportunity to share live music with their peers and even with strangers that they can easily know for being all in the same context. In fact, music festivals provide plenty chances for socializing, listening to music, and to participate in social activities (Packer and Ballantyne, 2011). On the artists' side, music festivals are important too, and many bands struggle to make their music known at festivals (Wakefield, 2016).

In the tourism industry, music festivals have been notable for generating a great source of wealth for their host cities. This happens for the reason that they perform a great function in promoting the destinations where they will be settled (Yolal, Gursoy, Uysal, Kim, and Karacaoğlu, 2016; Lee, Lee, and Choi, 2011), as well as deliver competitive advantages (Lee, Lee, and Choi, 2011), attract visitors, investors and sponsors (Quinn, 2006). In a study conducted by *Festicket*, respecting the last year, 2018, it was found that the world music festival industry, have achieved a profit of approximately \$3bn (BBC, 2018), a significant value for the industry, and it is projected to value more in the future. It is expectable that the revenues of this industry will increase at an annual growth rate of 9.7% until 2023 (Statista, 2019).

Despite this, the literature about festivals and events tourism is still in an initial phase, since the interest around these themes only appeared somewhere between the end of the 80s and the beginning of the 90s (Laing, 2018). In addition, very few studies have been carried out with the aim to find what makes a festival outshine in the visitors' minds, as well as to look for their benefits (Ballantyne, Ballantyne, and Packer, 2014). Festival managers may be the most interested in this subject, since the impact of globalization in the actual market requires strong competitive advantages, which makes them fight for against music festivals around the world. Nowadays people are more willing to travel, so as a consequence, when music festivals are famous and have good reputation, then people come from all over the world to attend them (Rayner, 2018).

A customer-focus orientation is strictly necessary to acquire loyal consumers and leadership in the market (Shane and Patterson, 2010). Emphasising this idea is then relevant to understand how to create a pleasing experience for visitors, since it will guarantee the prosperity in the long-term (Cole and Illum, 2006).

The case of Portugal is pertinent for this study, since its visibility has increased tremendously, receiving every year about 21 million visitors (visit Portugal, 2017). Portugal's tourism boom resulted in having been recognized in the previous year of 2018 as the best tourist destination in the world for the second consecutive year by the *World Travel Awards* (World Travel Awards, 2018). Portugal provides some of the best circumstances for the organization of music festivals, starting with the climate, which is characterized by being mainly warmer, and also with the diversity of landscapes. Many festivals in Portugal happen around the two big cities, respectively, Lisbon and Porto, but there are also very well-known festivals in coastal areas, near the beach, and others near the rivers. Besides, the Portuguese are recognized for their kind hospitality, which attract a lot of tourists, as well as the Portuguese festival audience is also famous for being one of the best, which in turn attracts the bands.

The majority of the existing studies developed in the music festivals context were based on assumptions that were applied in the tourism industry, which often leads to the misapprehension of the festivals' phenomenon (Maeng, Jang, and Li, 2016), since the nature of the festivals is very peculiar. Festivals have different social and psychological aspects from the tourism field, and for that reason festivals should be analysed in separate (Maeng et al., 2016).

1.2 Research problem and objectives

Nowadays attending music festivals has become a kind of rite of passage for many visitors. Consequently, music festivals have played an important role in the development of the tourism growth in local economies (Arcodia and Whitford, 2006). For festival organizers, an increase in visitors' experiences makes festivals more sustainable, and is also one of the reasons why visitors are drawn to go. In fact, as suggested by Manthiou, Lee, Tang and Chiang (2014), one of the main benefits a festival-goer can retire from a music festival is its experience. The millennial generation, in particularly, gives more importance to experiences than owning things (Morgan et al., 2015), which may drive them to spend their savings on music festivals.

One of the most important drivers of music festival's success is customer's satisfaction achieved through experiences (Cole and Illum, 2006). Festival organizers must be able to comprehend how visitors can have a good experience and feel satisfied, because it can create a formula for the success (Cole and Chancellor, 2009).

According to Getz (2007) the study of the experience in festivals background is characterized as a complex one and adds that only a few studies have explored this theme. Similarly, in the study conducted by Manthiou et al. (2014) - where they provide a framework which analysis the relationships between experience, memory, and re-visitation in festival context- the authors assert that it cannot be found any study about music festivals experience supported by theoretical models. A new insight is therefore needed to overcome this gap, since it could be in the future very helpful for the music festivals' business.

Traditionally, it has been argued that consumer experiences, emotions and satisfaction are interconnected concepts (Mano and Oliver, 1993). One of the principal motives for attendees visit a music festival is the opportunity to get emotional experiences, where they could feel exciting and amusing moments (Lee et al., 2011). In other words, the music festivals experience can generate emotions and satisfaction on the visitors.

In the Manthiou et al.'s (2014) study it is recommended that in future investigation, memory dimensions such as emotions should be interesting to add to their conceptual model, as well as some "*control variables, such as service quality, value and satisfaction*" (Manthiou, Lee, Tang, Chiang, and Lee, 2014: 31). With the rising of music festivals is extremely important to examine the antecedents and outcomes of customer satisfaction. Hence, it has been suggested extensive research about customer satisfaction and also about its relationship with emotional states, since it is not yet certain if satisfaction is influenced by emotional states, or conversely (Brunner-Sperdin, Peters, and Strobl, 2012). Brunner-Sperdin et al. (2012) had also highlighted the same need of drawing better conclusions about consumer satisfaction through the inclusion of emotional dimensions, as these last can provide better conditions to create a desired mood among festival attendees.

By the comprehension of visitors' experiences outcomes, such as the emotional characteristics, festival managers would then be able to customize a better service according to their visitors' preferences, as well as ensure a much more pleasurable environment for them (Knobloch, Robertson, and Aitken, 2017). Consequently, this study appears with the

aim of providing a better understanding of the outcomes which are resultant from festival attendees' experience such as consumer satisfaction and emotions.

In a study about music festivals and psychological benefits, Packer and Ballantyne (2011) found that it can be achieved a sense of engagement not only between festival-goers but also between these and the performers. In fact, the nature of festivals creates plenty opportunities for people become immersed by the experience. Furthermore, in order to memorable consumer experiences to happen they must be able to achieve visitors' engagement (Claudia, Hyungsoo, and Rauschnabel, 2018). According to Snell (2005), festivals enable proximity between festival-goers, especially because they take place over several days, and some offer camping conditions. However, much uncertainty still exists about engagement in this context, since only few researchers have explored the topic (Shane and Patterson, 2010). Thus, consumer engagement will be studied as a consequence of consumer experience and emotional states, which could represent a significant addition to the current literature.

Another gap identified in the literature are the aspects related to the well-being benefits in the context of music festivals (Filep, Volic, and Lee, 2015; Laing, 2018; Packer and Ballantyne, 2011; Rodríguez-campo, Alén-gonzález, and Fraiz-brea, 2019). In fact, it is suggested that the absorption of the music festival experiences provides a great opportunity for social integration, highlighting the emergence of social well-being benefits (Packer and Ballantyne, 2011).

To sum up, this research will be conducted with the purpose of verifying how the experience influences the emotional states and satisfaction of the visitors, and with this, predict how they provoke customer engagement and how that leads to a sense of well-being. Yet no study has extended these relationships in their wholeness, which represents the newness of the research. Therefore, this dissertation will add value by creating the bridge between all these constructs. Thus, the research question is: Can experience, emotions and satisfaction act as drivers of consumer engagement and well-being?

The objectives of this study are exposed and enumerated as below:

- 1) The first objective is to analyse the impact of the relationship between music festival experience with visitors' emotions and consumer satisfaction
- 2) Secondly, it will be examined whether and how the emotional states can lead to consumer engagement

- 3) Thirdly, investigate the relationship between visitors' emotional states can create an effect on their sense of well-being and verify how is it established
- 4) Lastly, study how the consumer engagement can influence and their subjective well being

1.3 Structure of the dissertation

This dissertation encompasses six chapters, which were divided as it follows:

Chapter 1- Introduction: In this section is explained the context as well as the relevance of the study. The research objectives are also stated in this chapter

Chapter 2- Literature Review: This chapter is split in six parts, starting with the foundations of Relationship Marketing, because it helps to contextualize better the research. The other constructs explored in this chapter are consumer experience, emotions, satisfaction, engagement and subjective well-being, as well as its developments in the field of tourism and in the context music festival context.

Chapter 3- Research model and Hypothesis development: This chapter provide justifications based on previous research for the development of the conceptual model, which is derived from the development of the hypothesis.

Chapter 4- Methodology: This chapter provides explanation for the data collecting process, and about the requires procedures to treat the information. In addition, it is contemplated also the information regarding the development of the questionnaire.

Chapter 5- Data Analysis: In this chapter it is performed an analysis of the results that were obtained through the chosen method, such as the profile of the participants of the survey, descriptive statistics and multiple linear regression.

Chapter 6- Conclusions and Implications: The last chapter is related with the main conclusions of the study and recommendations for future research, and with managerial and theoretical implications.

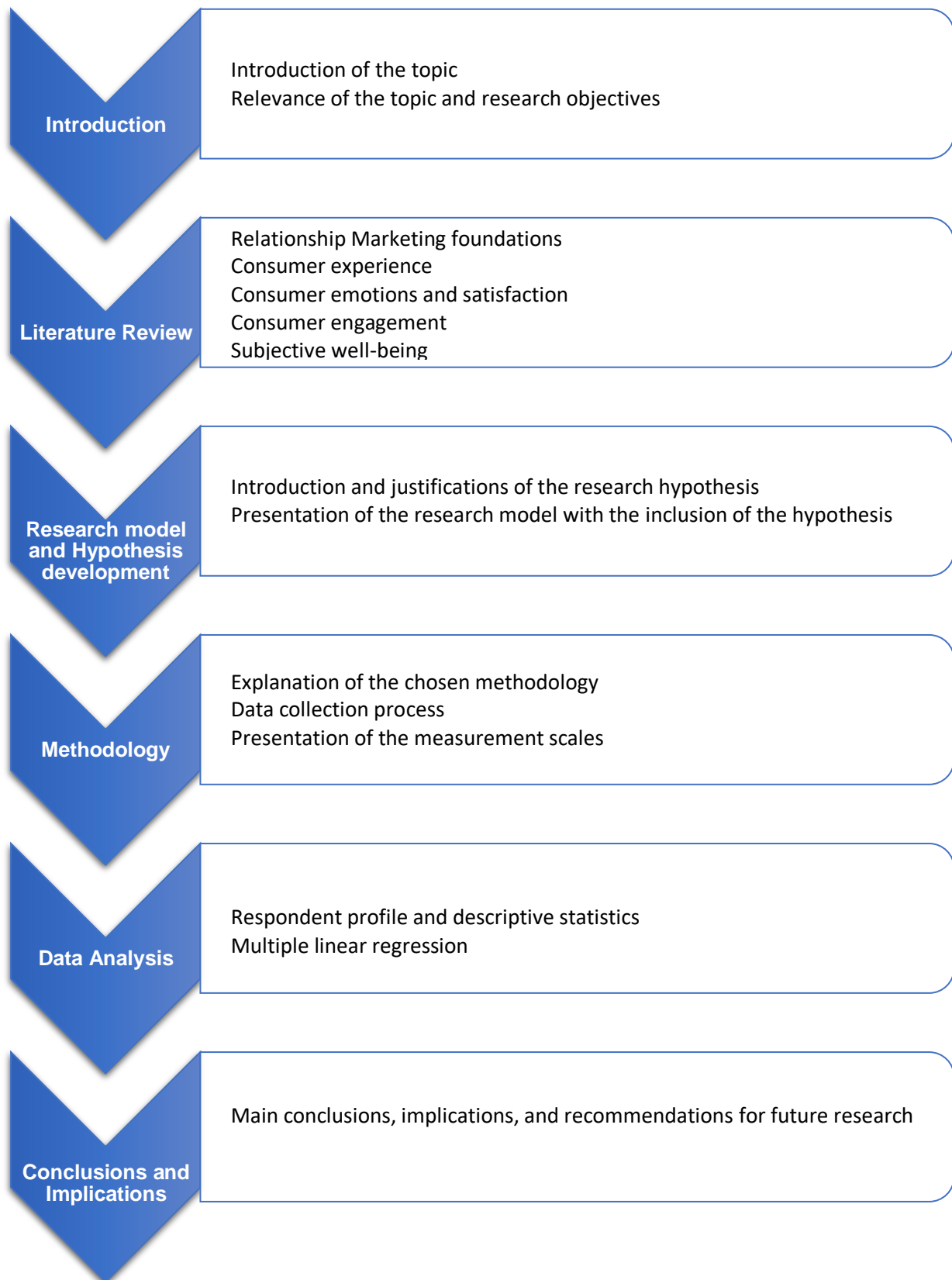


Figure 1. Structure of the thesis

Source: own elaboration

2.Literature Review

2.1 Relationship marketing and application of the S-O-R Model

2.1.1 Relationship Marketing foundation

In the 21st century, the Relationship Marketing still proves to be a popular research area in nowadays marketing and can be defined by Palmatier (2008: 3) as “*the process of identifying, developing, maintaining and terminating relational exchanges with the purpose of enhancing performance*”, and this definition holds the same view that several previous studies (e.g., Grönroos, 1996; Berry and Parasuraman, 1991; Morgan and Hunt, 1994; Sheth and Parvatiyar, 1995; Gummesson, 1994).

In 1983, Leonard Berry was the first researcher using the idea of Relationship marketing (RM), defined as “*a strategy to attract, maintain, and enhance customer relationships*” (Berry, 1983:25). At this point, the researchers had not yet linked this concept with cost-effectiveness aspects. Far ahead, the Marketing Association (2004), had suggested that RM is also about creating a unique value proposition, while communicating and delivering that to the customers in order to obtain the best results as possible with that activity.

Despite this, much of the research up to now have ignored the fact that customer relationships respond in diverse ways to the RM techniques applied by the firms, in part because they could be in different conditions or phases, which means that those techniques should not be carried out as unique models. Zhang et al. (2016) argue that customer relationships are dynamic, and when the singularity of them is completely put aside by companies, disregarding its state, that can lead RM strategies to fail, representing a waste of budget and of work force.

In the RM literature, in order to apply the most appropriate techniques, it was identified four customer relationship states as the most recurrent, which are: trust, commitment, dependence, and relational norms (Zhang et al., 2016). These states depend on both sides of partner’s attitudes. Trust is generally perceived as more partner-focused, while commitment is further self-focused (Garbarino and Johnson, 1999).

In terms of temporal features, the states such as trust and dependence are the fastest to change and adapt, while for commitment and relational norms the change takes longer (Zhang et al., 2016).

Hunt and Morgan (1994) in their research draw our attention to the challenges of RM in a more global economy. They claim the importance to build strategic alliances in order to “*promote their own survival and prosperity*” (Hunt and Morgan, 1994: 20), since that guarantees an increase in the companies’ competitiveness. However, this fact leads to the necessity of firms choosing the best partners with which they can develop positive relationships, on a basis of trust and commitment (Hunt and Morgan, 1994). According to Hunt, Arnett, and Madhavaram (2006), the emphasis on the comprehension of strategic network competition gave origin to a great progress in the field of RM.

Similarly, but more recently Rese (2006) suggested that relationship marketing is still an important area nowadays due to the increase of the number of services and technology’s evolution. Moreover, it continues to exist firms’ interest in establishing strategic networks with other companies, through cooperation, when they recognize that the benefits are bigger than the costs.

The advances of the technology in the last years, has also allowed evolution in the field of relationship marketing by the reason of existing diverse and new forms of connection between managers and other stakeholders, likewise social media, which potentialize the connection and the development of the relationships (Moretti and Tuan, 2014). Therefore, the strengthening of the relationship between customers and companies gave origin to the process of co-creation which allowed customers to be more active instead of passive as they used to be (Payne and Frow, 2017).

Although it is argued by several researchers the idea of deepening relations with the diverse stakeholders, others recognize that there are less opportunities for the intermediaries involved in the process. Particularly because, the borderlines are being diminished between producers and consumers, as also consumers are rapidly assuming form of co- producers (Sheth and Parvatiyar, 1995).

2.1.2 Relationship Marketing and Music festivals

Music festivals industry has seen a quickly and a vast growth over the last years, due to the fact that there is much more offer of music festivals nowadays than in the past, which, in turn, puts a lot of pressure on the side of the producers (Kerr and May, 2011). For instance, music festivals can vary according to music genre, lifestyle, size and location (Morey,

Bengry-howell, Griffin, and Szmigin, 2014), which makes that all the inherent decisions regarding each type of festival must be strictly congruent with their segmentation. Consequently, the role of the festival organizers is quite challenging since one of the reasons that attracts visitors to the festival is linked to their innovation and differentiation over its competitors, which forces them review those aspects constantly (Leenders, 2010).

In addition, festival organizers must produce memorable experiences (Cole and Chancellor, 2009), in a way they can accomplish great levels of visitors' loyalty (Kerr and May, 2011), since they have now more choice than ever before. Although, the competence of attracting new customers over the years is also essential, for the reason that they can bring opportunities for the festival growth (Masterman and Wood, 2006).

This industry is becoming quite unstable, not only due to the increased competition, which leads to larger investments, but also due to artists' fees, progressively representative, which drive to higher costs. Therefore, festival organizers should be able to develop solid competitive advantages and build strong relationships with all the stakeholders (Kerr and May, 2011).

In the context of music festivals, it is indeed important to establish good relationships between the festival organizers and festival attendees, especially in this case, because the nature of music festivals make them occur once in a year. Given that, it is almost as if there is only one opportunity for festival organizers to be able to satisfy their customers, and if this does not happen, it is clearly quite unlikely that unhappy visitors will repeat the experience.

In this concrete case, relationship marketing gains prominence since it will make the difference building good and long relationship with customers throughout an entire year to guarantee their loyalty (Leenders, Telgen, Gemser, and Wurff, 2005; Kerr and May, 2011). Due to this short-term interval of consumption, there is an evident need to bet in post-consumption communications (Kerr and May, 2011). Hence, for guaranteeing connection with customers when the music festival is not taking place, festival's managers should take advantage of the use of the social media. For instance, they could reply to customer's messages on social media, while at the same time, they can post content on the social networks in order to promote contact but also to boost festival tickets sales (Masterman and Wood, 2006).

In addition, it worth mentioning that in this digital era, the user generated content (UGC) published by the festival attendees (before, during and after the festival) on social media have been also important for the communication of the festival, despite not having a commercial purpose (Danielsen and Kjus, 2017). So, this constitutes another advantage of this form of virtual connection between both on social media platforms.

Even so, regarding music festivals' communications, other stakeholders' relationships appear to be relevant. For instance, the media is a stakeholder capable of detain a lot of power to spread the success of the events whether by interviews or reviews, so it is a form of promotion that should not be disregarded (Kerr and May, 2011). Online media, for example, through the use of online platforms can apply personalised and real-time communications (Danielsen and Kjus, 2017). Concerning the financial aspects, the sponsors can provide a great support for the organization of festivals, since they may provide a good part of the necessary investments.

2.1.3 S-O-R Framework

Mehrabian and Russell (1974) had based their M-R model on the S-O-R theory, which can be understood as Stimulus- Organism- Response theory, and that examines the individuals' emotional responses to environments. In this model it is suggested that the physical and social environment (S) where an individual is placed can cause an impact on their individual's inner appraisal or emotional states (O), and subsequently lead to their reaction whether by form of responses (R). According to this theory, the emotional states of the individual are grouped between three measures, that are pleasure, arousal and dominance (Mehrabian, 1996). Indeed, when an individual feels one of the proposed emotions evoked by an environmental stimulus, they can respond in form of approach or avoidance behaviours. In what concerns the outcome of the model, approach behaviours are characterized as a positive action towards the environment (e.g., intention to stay), while the avoidance behaviours are seen as aversion to the environment (e.g., intention to leave).

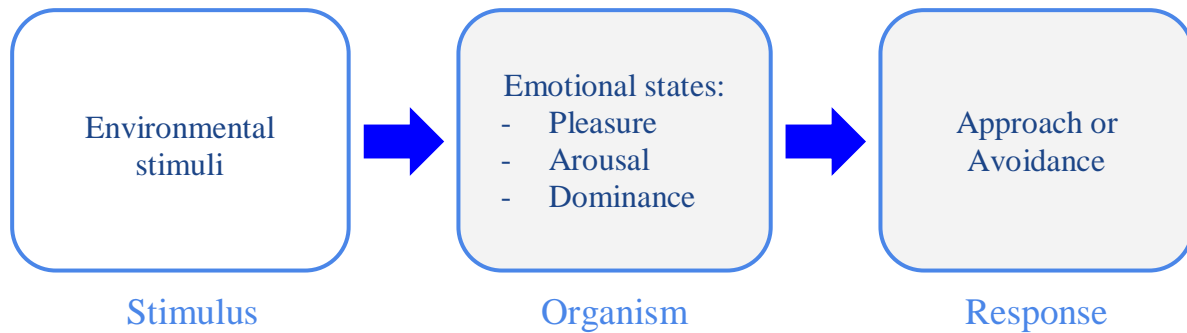


Figure 2. The S-O-R framework

Source: Adapted from Mehrabian and Russell, 1974

This S-O-R framework paradigm emerged from the S-R model discovered in the field of physiology and neurological sciences by the researcher Ivan Pavlov, at the end of the nineteenth century, that attempted to study the behaviours that are elicited by stimulus through animal learning behaviours (White, 1993; Lee, 2014). Posteriorly, the S-R paradigm became very relevant in the field of psychology, being in 1929 that, by the addition of the organism element (O), was created the S-O-R model by an investigator called Robert Woodworth (Lee, 2014). The organism element was introduced to constitute an intermediary role in the relationship between stimulus and response, and also to measure cognitive and affective aspects in the model.

Donovan and Rossiter (1982) were the pioneers to introduce the S-O-R paradigm to the retail context (Donovan, Rossiter, and Nesdale, 1994; Loureiro, Almeida, and Rita, 2013), more concretely, to the study of store atmosphere. These authors applied the S-O-R paradigm as follows, the environmental factors would be the stimuli (S), while the emotional and cognitive states would be the organism (O), and finally the response (R) would be either approach or avoidance behaviours (Donovan and Rossiter, 1982; Donovan et al., 1994; Loureiro et al., 2013). The authors also extended the study by proposing eight measures of approach-avoidance behaviours (Donovan et al., 1994).

From this moment, several researchers conducted their store atmosphere studies based on the M-R model, yet it is found that none of these studies have rigorously followed the model as its proposed by Donovan and Rossiter (1982) (Donovan et al., 1994). More recently, it is still wide argued this model in several fields such as education (e.g., Kalidas, Yunus, 2018), restaurants (e.g., Jang, Namkung, 2009), hotels (e.g., Loureiro, Almeida, Rita, 2013),

cultural tourism (e.g., Hung, Peng, and Chen, 2019), theme parks (e.g., Dong and Siu, 2013), and festivals (e.g., Lee, 2014).

2.2 Consumer experience

Experience is considered an extremely relevant variable within the field of Relationship Marketing and can be defined by Schmitt (1999: 57) as the provider of “*sensory, emotional, cognitive, behavioural and relational values*”. For Pine and Gilmore (1998), experiences represent the contrast to the daily routine, being an event recognized as unique and special.

Schmitt (1999) was one of the first researchers exploring the concept and have theorised experiential marketing as a new approach to the Marketing (Same and Larimo, 2012) which is more adjusted to the needs of today’s customers. These needs mean a constant search for new ways to increase their experience to the detriment of the functional attributes of the products, as consumers take the functional attributes offered by brands as granted (Holbrook, 2001). Jensen (1999) explains that people are more interested in the stories that are behind the product and in the experience provided than actually in the product itself. Therefore, consumer experiences have greater importance for many consumers’ purchase decisions and the companies are forced to compete with each other through the offered experiences.

In contrast to Schmitt (1999), previous research linked the concept of experience mostly with a utilitarian viewpoint (Palmer, 2012), that emerged from economic models, and less with a hedonic viewpoint. Abbott (1955) had stated that “*People want products because they want the experience which they hope the products will render*” as cited in Palmer (2012: 197). This perspective sees experience as a result of consumer knowledge that allow them to respond better to the stimulus, removing the effect of spontaneity that is conferred by Schmitt (1999) in the way consumers act to the experiences.

In the study of Pine and Gilmore (1998: 98), experiences occur when the companies purposely use “*services as the stage and goods as the props*” in a way to make an event memorable. Particularly because experiences can be highly valued when they are strongly evoked.

Most recent studies indicate that experiences can be memorable, but the organizations are not considered as the providers. It is suggested that the role of the organizations is mostly to

make it easier the conditions and the environment for the memorable experiences occur (Knobloch et al., 2017).

Compared with what happens with the goods and services, the experiences are able to provoke an engagement by any emotional, physical, intellectual, or other level. According to Pine and Gilmore (1998) it is not possible that a same experience can be felt equally by two people, what makes sense since each experience is a result from the interaction between the individual and its emotional state.

Different from what Pine and Gilmore (1998) had suggested in their research, the authors Brakus, Schmitt, and Zarantonello (2009) do not consider the concepts of experience and service as distinct, they argue that every single service brings to the consumers an experience, independently of its kind. Indeed, Brakus et al. (2009: 53) defined brand experience “... *as sensations, feelings, cognitions, and behavioural responses evoked by brand-related stimuli that are part of a brand’s design and identity, packaging, communications, and environments*”, referring to the sense that it is something subjective. As claimed by Knobloch et al. (2017), individuals tend to make their own interpretation of an event, and give their own.

Meyer, Christopher; Schwager (2007) in their conceptualization of customer experience show consistency with the one defined above, indicating that is subjective but the authors add that the customers’ response can have either a direct or an indirect interaction with a firm. Direct contacts are outlined as the contacts started by the customers (e.g., purchase, use and service), while the indirect contacts are termed as those initiated by the firm or by other consumers (e.g., advertising, and word-of-mouth).

There is still an evident emphasis on the comprehension of the customer experience because its study becomes more difficult due to the increasing number of touch points that makes part of the customer journeys (Lemon and Verhoef, 2016), muddling even more the job of the business managers. Thereby, the authors Lemon and Verhoef (2016: 3) define customer experience as “*a multidimensional construct focusing on a customer’s cognitive, emotional, behavioural, sensorial, and social responses to a firm’s offerings during the customer’s entire purchase journey*”.

The experiences that consumers may face with the brands can vary between strength and intensity. Besides they can also vary in duration, for instance, while some experiences can be short and happen almost automatically, others can be very lasting, until to the point of

being retained in memory for a long time (Lemon and Verhoef, 2016). For instance, even if two individuals believe that a certain experience made them feel happy, their state of happiness could have been felt in different ways. Besides, it is also very unlikely that the experience will be retained in both memories for the same period of time, because it depends on the intensity and strength with which was handled.

When a certain experience can be felt by the consumer as a positive one, there is a probability of consumer share it with, at least, its small circle. Therefore, when brands deliver something positive to their consumers, the relationship between both parts will be definitely enhanced (Schmitt, 2003). On the contrary, if the experience was negative it will provoke the opposite effect.

On the one side, the use of social media platforms is generating some challenges, whereas on the other side providing favourable circumstances for companies to develop interactions with their stakeholders (Lemon and Verhoef, 2016). Consequently, customer experiences are becoming more interactive since everything can be shared in an instantaneous way which also promotes the peer-to-peer marketing.

Schmitt (1999) developed a framework with the objective of managing customer experiences, in which he considers five types experiences that are briefly explained below. Sense experiences happen when the customer has a sensory experience through sight, sound, taste, touch and smell. Feel experiences are associated to affective experiences, occur when invoke customers' feeling and emotions. Think experiences appeal to the brainpower of the customers for providing problem-solving experiences. Act experiences occurs when causes alterations on the customers' lifestyle while bringing benefits for both parties. Finally, Relate experiences arise when the customers relate something external to their inner selves.

The marketing campaigns can be elaborated based on these strategic experiences' modules, and if on one hand they are different, on the other hand they are interconnected. Frequently firms use these strategic modules as a combination which results in an extension of customers' experiential attraction (Schmitt, 1999). This model is also intended to increase the uniqueness of the experience felt by consumers as well as to increase consumption by these (Chen and Hsieh, 2010).

As highlighted by Palmer (2012), customer experience may be one of the most challenging variables to develop measurement scales. In part due to its inherent subjectivity, as already mentioned, which makes it difficult to embody in measurement scale all the existing

differences between individuals, their emotional states, and the context-specific factors where the individual's experiences had happened. Furthermore, the determination of the optimum level of customer experience is another obstacle for validating a vigorous and an effective measure.

2.2.1 Consumer Experience as stimuli (S) in Music festivals context

In the context of music festivals, attendee's experience can be seen as the main profit they can obtain (Manthiou, Lee, Tang, and Chiang, 2014). Furthermore, the comprehension of attendees' experience is one of the ways that allow festival organizers to anticipate their behaviours in the next events (Cole and Illum, 2006).

As already explained, the own nature of music festivals products stands on providing extraordinary experiences, which implies delivering to visitors a distinctive environment, and desirable context that could promote social interaction (Lee, 2014). Festival-goers tend to look for innovative, different and exciting experiences (Larson, 2009). So experiential marketing is particularly relevant to the music festival industry (Kerr and May, 2011), since it is all about providing unique experiences (Knobloch et al., 2017). For the festival-goers, it matters more their subjective and individual experience, and also the possibility of being involved in a satisfying atmosphere, so consequently, the offered programme becomes much less relevant (Kooistra, 2011). However, the researchers Knobloch, Robertson, and Aitken (2017) point out that there is still some difficulty in understanding the personal and subjective side of what makes experiences memorable when applying the concept of experiential marketing.

According to Cole and Illum (2006), it is by providing satisfying experiences to the visitors in music festivals that is reached success in the long-term. However, it is not an easy task for the festival organizers, especially because not everything can be controlled by these. The performance quality is a variable monitored by the festival organizers, and include, for instance, aspects such as the choice of the staff and of the program (Cole and Illum, 2006), as well as offering sufficient and favourable facilities. Still, even if performance quality could influence the experience quality, this last one cannot be entirely managed by the organizers, and particularly because the experience quality can be affected by the attendees' moods (Cole and Illum, 2006). For instance, if an individual is in an irritable mood and

feeling unable to absorb the experience, even if it is of quality, the individual may have a completely different understanding.

As it was already mentioned, the same experience cannot be perceived in an identical way due to the individual's emotional states that also affect their evaluation of an experience (Pine and Gilmore, 1998). The result of an experience is affected by the visitor's interaction with a determined event (Mossberg, 2007), that can produce outcomes such as emotions and satisfaction (Geus, Richards, and Toepoel, 2016).

Lee et al. (2009) argued in their study that, as long as festival visitors' have positive experiences, they will represent a better opportunity than the first-time attendees, since they are more easily persuaded to return. Besides, if the visitors' experiences are perceived as good they might create trust among consumers as well as decrease their cognitive effort in the next decision-making process through a positive "*halo effect*" (Lemon and Verhoef, 2016). That is one of the reasons why the first impression the visitors obtain from their festival's experience counts a lot for the following ones.

Festival organizers strive to create a cheerful atmosphere, and to provide a good visitors' experience, which often goes through the choice of the program and food courts (Lee, 2014). The festivals' atmosphere must be carefully planned due to its importance, for instance, it should offer to visitors an "*... ample parking, restrooms and seating areas, and the facilities should be clean and comfortable*" (Tanford and Jung, 2017: 216).

For the music festival experience, it matters the visitors, the music played as well as the context itself (Ballantyne et al., 2014). However, other factors that are recognized for having a positive impact on memorable experiences are the festival scenario, unexpected situations, the possibility of developing social relationships, having moments of self-discovery or of intellectual growth, and feel positive and unique things (Tung and Ritchie, 2011; Knobloch et al., 2017).

Past studies indicate that memories which are positively influenced through experiences can generate spread of positive word-of-mouth by visitors (Cole and Illum, 2006) which, in turn, can grant visitors' loyalty. Besides, it provokes support for the next visitor's expectations and choices (Larsen, 2007).

2.2.2 Experience economy framework

According to Manthiou, Lee, Tang, and Chiang (2014), although previous studies can be found on the theme of experience in festivals context, they consider that none have associated this theme with any theoretical structure application. Therefore, these authors supported their investigation of music festival experiences in the classic framework of Experience Economy developed by Pine and Gilmore (1998), which is based on the principle that the experiences are “*a form of economic offering that creates a competitive advantage (...) difficult to be imitated and replaced*” (Manthiou et al., 2014: 22). The authors Manthiou et al. (2014), referred that the Pine's and Gilmore (1998) model, is a theoretical model which applies well in the context that they intended to study due to the experiential nature of the festivals. In addition, the framework allows to understand the festival experience through tangible and intangible aspects.

Pine and Gilmore's (1998) framework is composed by four realms that form the overall experience, categorized as education, entertainment, escapism and aesthetics, as shown in figure 3.

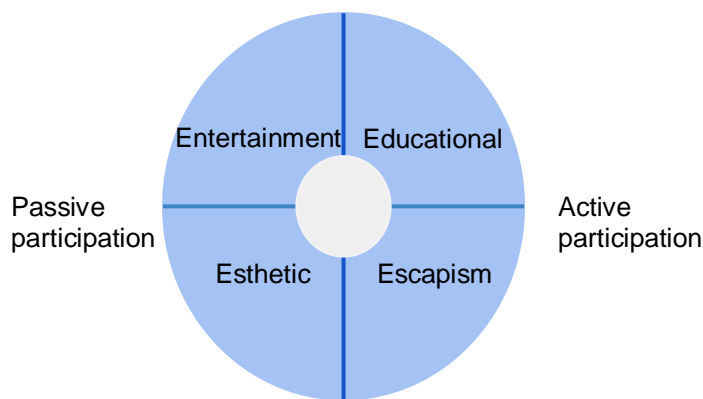


Figure 3- The four realms of a consumer experience

Source: own elaboration adapted from Pine and Gilmore (1998)

Entertainment experience represents a crucial component in terms of influencing visitors' satisfaction, according to the study of Cole and Illum (2006). Entertainment encompasses stimulating and thrilling experiences (Maeng et al., 2016). A good example of entertainment experiences in festivals is watching concerts, performances or participate in funny activities.

Educational experience occurs when visitors are able to grow intellectually or physically (Pine and Gilmore, 1998). Previous research reveals that music festivals can also offer opportunities for people to satisfy their higher-level needs, such as culture and education (Yolal et al., 2016). It is then important to conceive festivals as cultural and educational events.

Escapism experience is linked to the avoidance of the daily routine and of stress (Maeng et al., 2016). In fact, festival attendees are motivated to go to music festivals because “*it creates a space that stands out from everyday life*” (Danielsen and Kjus, 2017: 3).

The Aesthetic experience is concerned to the natural environment that is presented in the festival setting (Lee et al., 2011). For instance, the design and layout decisions taken by the festival managers are decisive and contribute to their aesthetic experience (Lee, 2014).

In the customer participation (horizontal) axis, the passive participation is characterized by the entertainment and aesthetic experiences, for not causing an impact on the performance of the festivals. For instance, visitors may be entertained by just seeing what happens at the festival, which means mentally involved, and that is assumed to be a passive participation. While in the active participation axis are considered the educational and escapism experiences, to the extent that in these types of experiences the individuals consume products or services, affecting the performance of festivals. An example of active participation can be the festival-goer who participates in a workshop, so that action will affect the performance.

In the absorption/immersion (vertical) axis, entertainment and educational experiences are considered as absorbent activities, whether Aesthetic and escapism activities are defined as immersive activities. Absorption is defined as “*occupying a person’s attention by bringing the experience into mind*” (Pine and Gilmore 1999: 31), which signifies that exists a certain distance with the experience. While in an immersion state the individual becomes more involved with the experience, and can be defined as “*becoming physically (or virtually) a part of the experience itself*” (Pine and Gilmore 1999: 31).

2.3 Consumers’ Emotional state

Until recently, in what concerns customers’ emotional states, there has been little discussion in the field of Relationship Marketing about its impacts on the quality and length of the relationships (Palmer, 2012). In order to understand people, it is necessary to understand

their emotions. But surprisingly, there has been only few information exploring emotions' relationships with satisfaction, even if it exists several studies which confirm their strong relation (Prayag, Hosany, Muskat, and Chiappa, 2017).

Emotions can be defined as a “*complex phenomena characterized by a combination of cognitive and experiential factors, psychological states, and behavioural expressions.*” (Rodríguez-campo et al., 2019: 2). Due to its complexity, emotions can be considered either an antecedent or an outcome of the customer experience (Palmer, 2012). As noted by Brakus et al. (2009) emotions can be seen as a consequence that occur in the inner self after consumption experiences induced by stimuli, while constitutes a relevant determining factor of consumers' satisfaction, and customers' purchase decisions (Brunner-Sperdin, Peters, and Strobl, 2012; Barsky and Nash, 2002). Moreover, by being an outcome of an experience, its study helps organizations to realize how they should customize customer experiences (Knobloch et al., 2017; Rodríguez-campo et al., 2019).

In a recent study by Rodríguez-campo et al. (2019) is suggested that emotions perform three functions, the adaptative, the motivational and the social function. The first presented is related with the human's capacity in adapting to the required circumstances of the environment. In similar way, Lee, Lee, Lee, and Babin (2008) posit that emotions can be treated as outcomes of environmental perceptions. The second one concerns the motivational behaviour of the individuals when generated through emotions. Lastly, the social function is performed when facilitates the adaptability of the individual to the social environment.

The individuals' emotions retained in the affective memory that were formed after consumption experiences can have an evident influence in the formation of satisfaction (Prayag et al., 2017). Thus, it becomes a necessity to determine effective and valid measures to assess this relationship (Lee and Kyle, 2013). The recent application of emotion scales has raised debate for the reason that emotions scales must be context specific (Richins, 1997), which increases the chances of the measurement scales chosen by investigators not be the most appropriate for the studies (Prayag et al., 2017).

2.3.1 Emotions' measures

Previous literature in the field of psychology emphasized the use of two approaches in order to assess emotions, which are the dimensional and the categorical (Hosany, Prayag,

Deesilatham, Caušević, and Odeh, 2015). The dimensional or valence-based approach is characterized for divide a set of emotions between few dimensions, e.g., positive or negative. Whereas the categorical approach groups the emotions in accordance with the affective states (e.g., joy, fear, love).

As already explained initially in the Literature Review chapter, previous research posits that emotions can be provoked by way of physical and social environments (Brunner-Sperdin et al., 2012; Prayag et al., 2017). One of the first studies, inspired in the environmental psychology theory, demonstrates the previous argument through the S-O-R model developed by Mehrabian and Russell (1974). These authors through a categorical approach postulated three dimensions of emotions (acronym PAD) as a form of measurement in order to propose a better comprehension about how people respond and feel in relation to the physical environments such as pleasure, arousal, and dominance (Mehrabian, 1996). The first predictor, pleasure (e.g., relaxed, satisfied, happy, content), is related to the degree to which an individual feels happiness or pure satisfaction. The second one, arousal (e.g., excited, interested, surprised, aroused, rewarded), appears as a measure to assess the degree of stimulus a person can feel when provoked by the environment. And, dominance (e.g., controlled, submissive, dominant, important) is related to the degree a person feel that he/she is in the command of a situation. However, the dominance dimension is generally excluded from the studies due to its low predictive value (Donovan and Rossiter, 1982; Donovan et al., 1994). The service atmosphere has been argued by Brunner-Sperdin et al. (2012) as factor that influences customers emotions

Richins (1997) has challenged the usefulness of the PAD scale, and argued that one of its limitations is the fact of only captures the emotional response effect when the environment is in a static and architectural condition, while the lived experience caused by other environmental stimuli, for instance, relational aspects, are ignored. Additionally, another constraint of the model referred above is the fact of ignoring people's common emotions of their everyday lives, as well it is also discussed that the model mainly considers negative emotions (Barsky and Nash, 2002).

Another of the most common emotion scales used in several studies is the DES scale (Differential emotions scale) presented in a study developed by Izard's (1977), where the

author proposes ten items that are divided between two dimensions, positive and negative emotions, constituting an example of a valence-based approach.

In the important study conducted by Richins (1997), it is proposed the Consumption Emotion Set (CES) which allows to analyse which emotions arise during several consumption experiences. Some of the emotions encompassed in Richins' (1997) study are anger, discontent, worry, fear, sadness, shame, envy, loneliness, peacefulness, love, contentment, optimism, joy, excitement, surprise, among others.

As noted by Lee (2014), the CES scale can be found in a great number of studies that have adapted it to the context of tourism and leisure (e.g., Barsky and Nash, 2002). However, the author has questioned the suitability of the emotions' measures retrieved from the context of interpersonal relationships, and explained the following: "...*some emotions experienced in the context of interpersonal relationships may rarely be experienced during consumption*" (Richins, 1997:129), varying in intensity and quality.

More recently, there has been raised interest in emotional states, particularly on consumer delight (Finn, 2005; Loureiro, Miranda, and Breazeale, 2014). In order to measure delight, some researchers have used the same scales that are used to measure emotions (Loureiro et al., 2014; MiRan, Vogt, and Knutson, 2015). The majority of these studies have stated that arousal and positive affect are antecedents of customer delight. In his study, Finn (2005) presented a 13 emotions measures which were based on the original measurement developed by Oliver (1997). The emotions' measures are split between four factors such as delight, arousal, positive affect and surprising consumption. The surprising consumption is generally viewed as an emotion which represents the result of the difference between the actual performance and expectations (Oliver, 1997; Finn, 2005). Both arousal and positive affect are the fundamental antecedents of customer delight (Oliver, 1997). Arousal refers to the extent to which people feel excited and active (Loureiro et al., 2014). While positive affect is conceptualized as the set of feeling of pleasure and happiness (Finn, 2005). Lastly, consumer delight can be viewed as an emotional response that englobes surprise, arousal, and positive affect (Finn, 2005; Loureiro et al., 2014; Oliver, 1997). As a matter of fact, the concepts of satisfaction and delight are quite similar, but they are discussed as different constructs (Finn, 2005).

2.3.2 Emotional state as organism (O) in Music festivals context

In the last years, the field of emotions in the tourism area started to have more discussion owing to be a great contributor for generating positive word-of-mouth between visitors (Lee, Lee, Lee, and Babin, 2008; Lee, 2014). In the tourism industry, the comprehension about tourist emotions is recognized as important (Prayag et al., 2017), however only recently raised interest about the effect of emotions as a driver for promoting repeat patronage and for positive word-of-mouth (Lee, 2014).

Hosany, Prayag, Deesilatham, Caušević, and Odeh (2015) have adopted for their study the DES (Differential emotion scale) scale proposed by Izard's (1977), for the reason that they consider it very consistent according to theoretical evidence to its application in the tourism field. However, and as mentioned before, the emotions that a certain individual feel is dependent on the context by which the same is inserted (Richins, 1997). That is why the authors Lee and Kyle (2013) suggest that the measures of emotions that were used for studies in products context, when applied to the tourism field, lead to the misapprehension of the outcomes. Therefore, a big concern in the context of music festivals is that far too little attention have been paid by the researchers.

As pointed out by Rodríguez-campo et al. (2019), festival attendees are free to decide if they want to go to music festivals, unlike what happens when they go to work, as they have to accomplish their schedule. Thus, it becomes evident that there are bigger chances for people to feel more positive emotions than negative ones when they go to music festivals, as they are not forced against their will.

Some researchers (e.g., Lee et al., 2011) have used a multidimensional approach to verify if the perceived value by visitors is more influenced through emotional or functional values. The authors found that the probability of visitors to visit a certain festival is bigger when is driven by the outcome of the emotional value than by the functional value of the festival. The researchers found that the emotional value has a greater impact on visitor satisfaction, particularly through the festival environment. Although, with respect to the convenient facilities, these have more influence in the functional values.

Similar to the previous studies within the context of music festivals, Lee (2014) have argued that the atmospheric attributes can be seen as a main stimulus that is able to generate positive emotions. The festival attendees usually make a judgment about the atmospheric attributes, which can be defined as the quality of the environments, such as ambience, layout and

service encounter (Lee, 2014). In several studies is suggested that there is a tendency for individuals who are in pleasant environments to have approach behaviours, which give rise to positive emotions, while avoidance behaviours are emerged in unpleasant environments (Lee, 2014), which originates negative emotions.

In the field of tourism researchers have used several and distinct measurements to assess the emotional experiences in the context of festivals. Table 1 summarizes a part of the research that have been conducted since the beginning of this century.

Table 1- Previous research on music festival emotions

Researchers	Dimensions	Items
Lee et al. (2008)	Positive emotions Negative emotions	Energetic, Excited, Happy, Relaxed Angry, Annoyed, Bored, Sleepy
Grappi and Montanari (2011)	Positive emotions Negative emotions	Happy, Pleased, Energetic, Excited Bored, Angry, Annoyed
Lee and Kyle (2013)	Love Joy Surprise Negative	Caring, Compassionate, Loving Contented, Delighted, Glad, Happy, Pleased Surprised, Astonished Annoyed, Frustrated, Irritated, Aggravated, Unfulfilled, Unhappy, Unsatisfied, Discontented, Worried, Tense, Uneasy, Nervous
Lee (2014)	Love Joy Surprise Anger Sad Fear	Caring, Compassionate, Loving Cheerful, Contented, Joyful, Glad, Happy, Pleased Amazed, Surprised, Astonished Annoyed, Frustrated, Irritated, Aggravated Unfulfilled, Unhappy, Unsatisfied, Discontented Worried, Tense, Uneasy, Nervous

Source: own elaboration

This table 1 below indicates that at the beginning it was mainly followed a dimensional approach, as the study of Lee et al. (2011) and of Grappi and Montanari (2013) have grouped the emotions between positive and negative. Although, more recently the majority of the studies such as Lee et al. (2013) and Lee (2014) have considered a categorical approach.

2.4. Consumer Satisfaction

According to the relationship marketing theories, consumer satisfaction is still understood as a continuing concern, being one of its most important concepts (Finn, 2005; MiRan et al., 2015). Consumer satisfaction can be considered as a primordial variable that leads to higher consumer loyalty (MiRan et al., 2015). In a major study, satisfaction can be defined as the “*summary psychological state resulting when the emotion surrounding disconfirmed expectations is coupled with the consumer’s prior feelings about the consumption experience*” (Oliver, 1981: 27).

Regarding consumer satisfaction link to consumer experiences, Lemon and Verhoef (2016) have stated that the research around the concept not only has contributed significantly for the comprehension of the overall consumer experience, but has also provided measurement approaches to assess the consumer experiences. For the authors, customer satisfaction can be noted as “*the dominant customer feedback metric for years*” (Lemon and Verhoef, 2016: 81).

There is a consensus among several authors that the variable customer satisfaction is derived from the impact of the customer’s emotional state (e.g., Barsky and Nash, 2002; Brunner-Sperdin et al., 2012). As already explained, the emotional value can be seen as critical for generating more consumer satisfaction, particularly because humans are used to conduct their actions, e.g. buying behavior, after recognising their inner needs through their emotions (Lee et al., 2011). Satisfaction is then considered as a positive emotional state felt by an individual in the context of a consumption experience (Oliver, 1980; Song, Ahn, and Lee, 2015; Lemon and Verhoef, 2016).

Mittal, Katrichis, and Kumar (2001) argue that persevere customer satisfaction is a crucial aspect for obtaining an enhancement of profitability as well as to achieve customer retention. Recently, the authors Lemon and Verhoef (2016), have discussed that an increase in consumer satisfaction can produce greater results on customer loyalty, higher WOM, and in competitive advantages. Similarly, other researchers (e.g., Colle and Illum, 2006; Wu and Ai, 2016) posit that satisfaction can act as a moderator between quality attributes and switching intentions.

Perceived value can be understood as the consumers’ opinion of the quality of products and services, and it is argued by Yoon, Lee, and Lee (2010) as one of the most dominant drivers of satisfaction. These aspects should be wisely managed by the companies because the

consumer satisfaction cannot be taken for granted. Therefore, companies must evaluate the customer's satisfaction with the products or services acquired, and through this way improve their experience in order to offer them greater satisfaction (Chen and Hsieh, 2010). Beyond that, must be considered that overall satisfaction is not stable over time, for the reason that consumers may change their judgements about certain attributes, and with that, their level of satisfaction might equally vary too (Mittal, Katrichis, Kumar, 2001).

For the analysis of consumer satisfaction there are two perspectives to consider, the transactional and the cumulative (Loureiro et al., 2014). The transactional perspective must be considered when the consumers evaluate the performance at the moment of a consumption situation (Oliver, 1980). For instance, a consumer can feel satisfaction at the time it is attended by an employee. While in a cumulative perspective, consumer satisfaction is a holistic evaluation of the whole consumption experience with a product or service within a considerably long period of time (Loureiro et al., 2014).

2.4.1 Cognitive and affective components of Satisfaction

Previous studies have demonstrated that consumer satisfaction can be influenced by components of cognitive and affective nature (MiRan et al., 2015; Loureiro, Miranda, and Breazeale, 2014; Oliver, 1980). The cognitive nature emerged primarily, from the most mentioned approach in the literature, expectation-disconfirmation theory developed by Oliver (1981). According to the author, it consists of determining the result of the expectations comparisons and assess the perceptions of the performance at the stage of post consumption. Following the line of reasoning of this approach, customer satisfaction is achieved when the consumer feels that their expectations have been met with the current result of an acquired product or service (Kotler and Keller, 2009; Lemon and Verhoef, 2016). Whereas the affective nature is linked with the influence of emotions on consumer satisfaction. The affective component can be defined as the consumers' feelings when experiencing a determined service or product (Mano and Oliver, 1993).

Although consumer satisfaction is mostly associated whether to a cognitive or emotional nature, in the recent years it has been verified that some researchers have contemplated both dimensions in their studies (Prayag et al., 2017). So overall, the evidence suggests that consumer satisfaction incorporates cognitive and affective antecedents, constituting an emotional state response.

2.4.2 Consumers' Satisfaction measures

Regarding the measurement of customer satisfaction, the most mentioned approach is the expectation-disconfirmation theory, but were raised some questions about its validity for no distinguish the difference between true brand loyal and inertial repeated purchases, for providing an insufficient benchmark, and for no determining the depth of customers' behaviours (Bowden, 2009).

Therefore, attribute-based approaches appeared with the objective to minimize the flaws of the previous one and consists of identifying various attributes and verifying which ones have a greater impact on overall consumer satisfaction. Despite the fact of attribute-based approaches have improved the understanding of customer's behavioural intentions, they were not successful to evaluate the depth of customers' responses (Bowden, 2009). These approaches have also been criticized for not considering the distinction between loyal and new customers, since they may not qualify the same attribute with the same importance. (Mittal, Katrichis, and Kumar, 2001).

In addition, the majority of the firms when attempt to assess the overall satisfaction through attribute-based approaches disregard the variation over time, assuming that customers would classify the attributes with the same importance they gave in the past (Mittal et al., 2001).

2.4.3 Consumer Satisfaction as organism (O) in Music festivals context

Previous research has indicated that the management of festivals should be realized taking into account the visitors' satisfaction as a primordial aspect, given that it can influence the future of the festival, and in this way becomes important to have a better understanding of festival visitors' experience (Tanford and Jung, 2017; Wu and Ai, 2016). The comprehension of the visitors' needs also allow festival organizers to manage wisely the festival in order to increase their levels of satisfaction (Lee, Lee, and Choi, 2011). A number of studies have argued that when visitors' satisfaction is high it is likely that they will share positive word-of-mouth, and increase their chances of re-visitation (Sharma and Nayak, 2018).

In what concerns festival attendee's satisfaction, there are several aspects which can be considered as a way to increase it, such as a user-friendly website, a good atmosphere, well-managed line-up, as well as clean and diverse areas that allow people to rest (Lee et al., 2008). While other studies also mention aspects like facilities, amusement quality, program

of the event (Cole and Chancellor, 2009, Yolal et al., 2016) music quality (Cole and Chancellor, 2009), and even physical environment (Tanford and Jung, 2017).

In the study of Cole and Chancellor (2009), they argue that visitors' satisfaction is intimately linked with the festival experience. However, the authors make clear that when a visitor is a lot satisfied with its festival experience, that does not necessarily mean that it can be automatically transformed into a memorable experience. Moreover, they discuss that festival attendees' who had a great experience and classify it as also good, may feel that the motive was not related to the program prepared by the festival organizers. Cole and Chancellor (2009) illustrates clearly this fact with the example of visitors who enjoyed their festival experience but only by the fact of having their friends there.

Lee et al. (2008) found that the festival program is the main driver of visitors' satisfaction. This finding is consistent with the recent study of Tanford and Jung (2017), where the authors found that the festival activities were considered as the most important for the increase of visitors' satisfaction, for instance festival program and entertainment.

In the study of Cole and Chancellor (2009), they found that entertainment was the principal factor that boosts visitors' satisfaction, since it can evoke positive emotions such as joy and fun. Therefore, the emotional value is argued by the authors as important to generate visitors' satisfaction.

However, the authors also refer the importance that is given to the quality of the festival attributes which significantly influences visitors' satisfaction. In the same vein, Tanford, Ph, and Jung (2017) examined the impact of festival attributes and they have concluded that the tangible attributes enhance more visitors' satisfaction than the intangible. By tangible attributes the authors mean the atmosphere, food, beverage, and entertainment activities. The festival managers should provide plenty functional attributes to the visitors, in order to satisfy their basic needs, for instance, provide chill out areas, information offices, cleaning staff, because otherwise they will be unsatisfied with the festival experience (Morgan, 2008; Lee et al. 2011).

The musical performance and the social experiences established in the festivals are also considered important attributes as suggested by Ballantyne et al. (2014). This means that festivals organizers should take these features into account when planning a successful festival, and particularly because boosting consumer satisfaction results in willingness to buy and leads to the decrease of switching costs (Cole and Illum, 2006).

Cole and Chancellor (2009) suggest that overall satisfaction achieved within the context of festivals can be due to an all-encompassing perspective. Similarly, McDowall (2011) claim that festival satisfaction can be understood as the sum of the experiences that the attendees had in the context of the festival. Whereas, other researchers (e.g., Lee et al., 2008) argue that the preminent factor influencing festival satisfaction is the quality offered by festivals (Wu, 2016). Furthermore, some researchers argue that the perceptions and attributes of the festival are the most important variables to influence satisfaction and loyalty (Tanford and Jung, 2017).

2.5 Consumer Engagement

Consumer engagement is a crucial component within relationship marketing field (Vivek et al., 2014), which has suffered the biggest changes in what concerns customer management (Lemon and Verhoef, 2016). Some researchers discuss that empirical investigation about CE is so far sufficient, and recognize the need to investigate more in the tourism field about its conceptualization and measurements (So, King, and Sparks, 2014). This construct has been distinguished as a facilitator of relationships and interactions between consumers and brands (Brodie, Hollebeek, Jurić, and Ilić, 2011), as well as a promotes consumer loyalty (Bowden, 2009), boosts corporate performance and sales growth (Hollebeek, Conduit, and Brodie, 2016). So et al. (2014) refer that CE goes further the consumers' purchases intentions, because it requires a deep psychological connection mixed with interactive and co-creative experiences.

The vast literature up to now on consumer engagement has emerged from the Service-Dominance (S-D) logic (Hollebeek, 2014). The Vargo and Lusch's (2004) study makes an original contribution, considering the shift in marketing over the last decades, where they stress out the importance of the exchange of intangible goods towards the tangible ones. An example of intangible goods can be knowledge, procedures, and specialized skills, and the new S-D logic developed by these authors can in this way lead to more ample perspective by combining goods with services (Vargo and Lusch, 2004). In addition, the service-dominance view seeks to establish focus on relationships and on the value of co-creative experiences (Brodie et al., 2011; Hollebeek, 2014; Vargo and Lusch, 2004).

Several authors have argued that customer engagement can be defined as the result of the interaction between a customer and a firm (Kumar et al. 2010; Brodie et al. 2011). More

recently, it was suggested by Kumar et al. (2015) that engagement is obtained when relationships formed between customers and the companies or brands are satisfying and have emotional bonds.

A research undertaken by Hollebeek, Glynn, and Brodie (2014: 154), acknowledged a definition for consumer-brand engagement as the “*consumer’s positively valenced brand-related cognitive, emotional and behavioural activity during or related to focal consumer/brand interactions*”. While, Pansari and Kumar (2017: 295) draw our attention for the customers’ activities which give rise to CE, and define it “*as the mechanics of a customer’s value addition to the firm, either through direct or/and indirect contribution*”.

2.5.1 Consumers’ Engagement activities

Kumar et al. (2010) found that exist diverse forms for a consumer affect a firm performance, which consequently generates customer engagement. The author suggests four indicators that can contribute to level of customer engagement between customers and brands/companies, such as customer purchases, customer referrals, customer influence and customer knowledge. Direct contributions encompass the customer purchases, so when customers buy to a company any product or service they are generating profit (Kumar and Pansari, 2016). Whereas, the indirect contributions are constituted by customer referrals, customer influence and customer knowledge (Pansari and Kumar, 2017). Customer referrals occurs when a customer is able to attract others that would not be through the direct channels of marketing. Customer influence is achieved through the social media channels that allow people to exchange information about the brand or products in a real-time way. Finally, customer knowledge is linked to the creation of value which can be generated when a customer gives feedback about a product or service to a company/brand.

According to Pansari and Kumar (2017), the process of engagement has to be created on the basis of satisfaction and emotion, which they claim to be the antecedents. In addition, these authors claim that satisfaction is usually linked to the direct contributions whereas emotions is linked to the indirect contributions.

Still, for the authors Lemon and Verhoef (2016) there is also an evident link between customer experience and customer engagement, being this last variable seen as a component of the first one. They enlighten that nowadays customer engagement can be more witnessed

particularly because the current touch points of the customer's journey experience are very interactive, which allow to obtain customer's social and emotional reactions.

As for Van Doorn et al. (2010), the customer's impact on a firm's performance, which is a consequence of consumer engagement, cannot be considered as always positive. It is proposed by the authors that a positive impact derives when the customer's objectives are aligned with the those from firms. On the contrary, the negative impact results of misaligning of the objectives. The understanding of customer engagement and its appraisal should be carried out by managers in order to go further the intention of simply having satisfied customers, so they can create instead more emotional bonds with them (Bowden, 2009).

Much of the current literature have argued that there is less clarity about what are the roles of the seller and user, particularly because nowadays users are able to provide feedback about products development as well as to contribute to content creation (Hoyer, Chandy, Dorotic, Krafft, and Singh, 2010). These consumer behaviours are forms of engagement that contribute to the process of co-creation. Still, much of the research up to now it is not satisfactorily extensive for the understanding of the effects of CE on co-creation (Brodie, Ilic, Juric, and Hollebeek, 2013).

Indeed, technological advances are changing completely the way consumers interact with brands and is also providing new ways for consumers connect with each other. Social media platforms such as Facebook, Instagram, YouTube or Twitter have been enlightened as important contributors for the emergence of online communities. Barger, Peltier, and Schultz (2016) have suggested as factors of customer engagement provided through social media the customer's reaction and their comments to the firm's content, also the customer's sharing of the published content and lastly the UCG (user content generated). This happens because the majority of consumers are much more interested in content published by real humans which can be observed through the increase on the use of social media.

2.5.2 Consumer Engagement as response (R) in Music festivals context

So far, too little research has been conducted about the visitors' engagement in the background of music festivals (Shane and Patterson, 2010; Packer and Ballantyne, 2011). As argued by Carlson, Rahman, Rosenberger, and Holzmüller (2016), the prior research mainly focuses on the understanding of the consumer experiences at an individual level,

ignoring the importance of the outcomes at a collective level, which encompasses the social interactions and relationships and the creation of bonds between individuals. Despite this, much of what is known in the literature suggest that visitor engagement in festivals is crucial to assure its successfulness (Claudia et al., 2018).

As explained earlier, to define consumer experience, experiences are different from goods and services because they are personal and subjective, and also, they could confer consumers' engagement that can be manifested through an emotional, physical or intellectual level (Pine and Gilmore, 1999). These authors suggest that the consumer's level of participation either can be active or passive and concerning the degree to which they are connected to the experiences, it can be whether absorptive or immersive. According to previous studies, in festivals, the escapism has great significance to the attendees (Manthiou, Lee, Tang, Chiang, et al., 2014). This may be related to the fact that festivals entail active participation (Tanford and Jung, 2017), whereby the escapism dimension is also recognized for. Moreover, the escapism dimension is argued by Pine and Gilmore (1999) as immersive, which means that enables a greater connection between consumers and experience. Therefore, *"the higher the level of connectedness, the higher the level of engagement."* (Pansari and Kumar, 2017: 498).

In the study of Packer and Ballantyne (2011), it is claimed that engagement in music festivals context can provide union between the festival attendees because they are in the same space and for a similar purpose, which results in a bigger sense of community. As noted by Snell (2005), music festivals are normally held for successive days which offers to the participants a great opportunity for them to feel completely absorbed by the experience. For instance, music festivals that have camping access will naturally concede even higher chances to occur engagement between visitors, as it is formed a sense of community.

The chances of socialization provided by music festivals are many, which can lead to higher connection among visitors and to the creation of profound relationships, forming in turn, a sense of engagement (Ballantyne et al., 2014).

There are other benefits identified by Packer and Ballantyne (2011) as a consequence of engagement in the festival context, because it allows people to be involved with arts while better understanding their meaning, feeling more integrated or identified with others. In their study it is suggested that engagement can occur not only between festival goers but also between them and the performers, which justifies one of the great advantages of musical

festivals, the fact of visitors being able to be close to the artists. Moreover, Snell (2005) argues that there is a higher proximity in music festivals between the performers and the audience when compared to concerts, by the reason that it seems to have less spatial barriers in the outdoors.

The consumer engagement can occur in two ways, physically and digitally (Laurell and Björner, 2018), and the manifestation of digital festival engagement has happened mainly in social media. Kumar and Pansari (2017) have argued that the customer influence, one form of indirect contribution for engagement, is normally linked with the informative content posted in the social media platforms. In their study, Laurell and Björner (2018) have argued that ultimately visitors have become more and more through the digital way.

2.6 Consumer Subjective Well-being

The first serious discussions of well-being emerged out of the curiosity to better understand the meaning of happiness and human life satisfaction in the field of sociology, but over time its study have been extended to others areas such as sciences and economy (Kay Smith and Diekmann, 2017). Moreover, the investigation of subjective well-being (SWB) has received considerable attention to determine the link between the people's possession of goods that grant them a better life, i.e. material wealth, with their reported levels of happiness (Layard, 2006). As a consequence, SWB and happiness concepts are usually viewed by researchers in the field of psychology as identical (Boniwell, 2016).

Until recently, researchers from the field of tourism have ignored the relevance of the subjective meaning that can be elicited from the experiences (Knobloch et al., 2017). Thereby, focusing only on hedonic effects has greatly limited the comprehension of what truly memorable experiences are.

Once the research on the theme is still poor, investigators have proposed more in-depth studies about the impacts of tourism experiences able to provide connection between well-being and life satisfaction concepts (Kay, Smith, and Diekmann, 2017).

According to the definition of the concept, subjective well-being is achieved when individuals feel more positive feelings than negative ones, and also when they are able to experience global life satisfaction (Diener, 2000). Whereas, according to Diener, Oishi and Lucas (2009), subjective well-being (SWB) can be conceptualized as the people's cognitive

and affective appraisals of their lives. In a more succinct way, for the authors Schwarz and Strack (1999) the state of SWB could be evidenced when individuals say that they feel happy or when they say that they feel good.

As mentioned above, there are two domains characterizing SWB. The cognitive component encompasses the perception of one's life overall satisfaction as well as another life's accomplishments, such as personal relationships and professional life (McCabe and Johnson, 2013). So, evidently, the cognitive evaluations are considered within a long period interval (McCabe and Johnson, 2013).

While regarding the affective domain, it comprises positive and negative moods at the exact moment of the experience (Jalloh, Flack, and Chen, 2014). The affective is considered positive when individuals experience emotions such as joy, elation and affection, and negative when they experience emotions such as guilt, anger, and shame (Parsons, Mackenzie, Filep, and Brymer, 2019). As noted by Parsons et al. (2019), both affects are independent from each other giving the fact that, an individual can experience high levels of positive and negative affect at different moments of time, and therefore they should be measured in a separate and momentarily way.

The cognitive and affective domains were, in turn, related to another two perspectives of well-being (Parsons et al., 2019), seen as antagonistic (Huta and Ryan, 2010), and designated by Hedonia and Eudaimonia. Other researchers (for example, Huta and Ryan, 2010), however, hold the view that these perspectives should not be considered as entirely independent from each other, since they argue in their study that there are clear benefits when people combine hedonic and eudaimonic well-being.

The Hedonic philosophy is mostly connected with the sensation of pleasure (Huta, 2013) and inhibition of pain (Huta, 2013; Carlisle, 2009). Similarly, Huta and Waterman (2014) realize hedonic well-being as a temporary state of happiness, enjoyment and lack of discomfort (Parsons et al., 2019). Hedonism is usually associated to relaxing experiences and escapism (Jalloh et al., 2014). While the eudaimonic perspective of well-being is commonly understood as the attempt to look for meaning and value in the one's events (Huta, 2013), and also for the realization of activities that boosts self-development (Jalloh, Flack, and Chen, 2014).

The researchers Huta and Ryan (2010) also argued fine discrepancies between hedonic and eudaimonic well-being. For instance, hedonia perspective is concerned to the positive

feelings which can arise from the individuals' engagement at the moment they are performing an activity. While eudaimonia, is more related to the outcomes that can be accomplished with an activity, even if those outcomes emerge later than the end of the activities (Yolal et al., 2016). Following this line of reasoning, eudaimonic perspective consider as the most relevant aspects the personal development and the reach of the human's potential (Kay, Smith, and Diekmann, 2017).

2.6.1 Psychological and Social Well-being

The eudaimonic approach comprehends as main pillars the psychological well-being (Deci and Ryan, 2008) and social well-being (Gallagher, Lopez, and Kristopher, 2009). As already explained below, this approach is focused on the satisfaction of individual's psychological needs and on the pursuit for meaning, individually but also between persons (Huta and Ryan, 2010). For instance, social well-being could increase when people build meaningful relationships.

The majority of the published studies about well-being literature suggest that exists differences between all the well-being components, i.e., hedonic, eudaimonic (psychological) and social well-being. However, it has been challenging for researchers to provide a model able to integrate all these concepts. In fact, the contradictions found in the studies have make it difficult for the researchers to bring together all the well-being components into a hierarchical model (Gallagher et al., 2009). So, consequently, it becomes relevant to present how these concepts are defined within the body of current literature.

The concept of psychological well-being in the reviewed study of Ryff and Keyes (1995) is defined through their model composed by six dimensions such as autonomy, environmental mastery, personal growth, positive relations with others, purpose in life and self-acceptance. Even though, according to the self-determination theory of Ryan and Deci (2000), the achievement of psychological well-being entails the satisfaction of three main dimensions, which are autonomy, competence or mastery, and relatedness or affiliation as cited by Newman, Tay, and Diener (2014).

Whereas, social well-being is conceptualized according to the model developed by Keyes (1998) which includes five components likewise social coherence, social integration, social acceptance, social contribution and social actualization.

2.6.2 Subjective, Psychological, and Social Well-being as response (R) in Music festivals context

Recent research has suggested that festivals give opportunity for the comprehension of concepts such as well-being and happiness, because it can be argued that events stimulate solid emotions and feelings (Rodríguez-campo et al., 2019). Furthermore, previous studies indicate that festivals, when compared with other leisure activities, are the most powerful in promoting subjective well-being, particularly because embodies plenty opportunities for socialization, which as a result increase the feelings of satisfaction as well as allow to satisfy multiple psychological needs (Newman, Tay, and Diener, 2014).

As already mentioned before, good experiences with festivals can result in increases of the individual's satisfaction, and in that case is also expected to cause impacts on their overall happiness and therefore, in their subjective well-being (Tanford and Jung, 2017; Yolal et al., 2016).

2.6.3 Psychological Well-being

Festivals allow visitors to achieve their inherent objectives likewise *“affiliation, socialization, self-actualization, togetherness, personal growth, and community attachment, all of which can directly satisfy some of the basic psychological needs”* (Yolal et al., 2016: 4). Similarly, Karlsen and Brändström (2008) argue that music festivals context can be beneficial for the attendees to develop positive psychological outcomes. In fact, music festivals push visitors out of their comfort zone, so consequently, it can help them to reflect deeper about themselves. For instance, Packer and Ballantyne (2011) found that music festivals perform a relevant role for attendees have personal growth. In addition, Ballantyne et al. (2014) claim that the atmosphere of the music festivals is considered influential for the attendees since it promotes positive psychological outcomes.

In their study, Packer and Ballantyne (2011) found that music festival experience offers the opportunity for visitors engage actively and feel that they play an important role, which can easily generate positive personal outcomes among participants. As a consequence of attending music festivals, the participants of their study believe that their experience could give a meaning to their lives (Packer and Ballantyne, 2011). The participants of their study

also explained that by the reason of the music festivals context being inspirational, they could have a bigger sense of purpose in life, as reinforce their identity and feel more self-accepted.

A recent study by Newman et al. (2014) investigated the relationship between leisure and SWB, and proposed a conceptual model that analyses how SWB is influenced through five psychological mechanisms, such as detachment-recovery, autonomy, mastery, meaning and affiliation. The detachment-recovery concept was introduced in their study, and it is related to the capacity of individuals relieving stress from work while doing leisure activities. Autonomy is associated to human's ability to make their own decisions. Mastery in this context is correspondent to the individual's desire of involvement in an activity which is meaningful. Meaning in this context appears as the individuals' achievement of something valuable in life. Lastly, affiliation can be seen as the result of social interactions and affection. All these psychological mechanism as have been discussed before are offered by music festival since they can be regarded as a leisure activity. Therefore, this model confirms once more that music festivals provide enough conditions for the increase of visitors' SWB.

2.6.4 Social Well-being

The festivals offer plenty opportunities for the creation and development of the relationships, which certainly generates a better sense of well-being (Yolal et al., 2016).

In fact, there is evidence from previous research that music festivals promote social gatherings (Danielsen and Kjus, 2017), and social experiences, which are collectively shared between visitors, and consequently leads to the formation of emotional bonds (Rodríguez-campo et al., 2019). These bonds which are created between groups of visitors, or group identification, can have a strong influence on festival attendees' intention to attend the future music festivals, because in that way is possible to persevere those social connections (Rodríguez-campo et al., 2019). For some people the purpose of attending music festivals is related with known-group socialization, since it can make them feel realized, as well as it can satisfy their emotional needs (Spangenberg and Rutherford, 2006).

Diverse studies also claimed that festivals due to the fact of providing several activities, offer plenty opportunities for strengthening social relations or interactions are positively linked to visitors' subjective well-being (Newman, Tay, and Diener, 2014; Chang, Wray, and Lin, 2014; Jalloh et al., 2014). The individuals' well-being can increase when the social

relationships are upgraded, as well as achieved a sense of belonging between them (Yolal et al., 2016).

Packer and Ballantyne (2011) presented findings indicating that the engagement occurred in music festival experiences had been found as a contributor for the social well-being, since it allows, especially, for the youngest target of the festivals, a sensation of social integration, social acceptance as well as social actualization. These authors propose a framework considering the psychological functions of music (based on a study carried out by Laiho (2004)), such as interpersonal relationship, agency and identity, as drivers of Social well-being. It was found in their study that the majority of the inquired people felt that the interpersonal relationships became deeper and more enhanced due to the music in the festival context.

Even technology has played an important role for the festival visitors' well-being, in fact, the social media platforms have brought several advantages for visitors, in a manner that they can feel more connected with each other's when they share their personal emotions. Through social media, the festival attendees' can easily develop "*a sense of shared identification and purpose with others*", which can be defined as characteristics of social well-being (Ballantyne et al., 2014: 16).

3. Research Model and Hypothesis Development

This chapter is concerned with the development of hypotheses that will be tested in the next chapter, which were obtained based on the previous research exposed in the Literature review. This thesis intends to provide a conceptual framework that will allow to examine the way in which music festival experiences could have an impact on customer's satisfaction and emotions, as also pretends to investigate if it can provoke visitors' engagement and a better sense of well-being. Therefore, this study through the development of some hypothesis will be able to shine new light about music festivals and its effects on visitors.

3.1 Consequences of Consumer Experience in the context of music festivals

3.1.1 Emotions

In the events field, a growing body of literature has investigated consumer emotions to a better understanding of the emotional responses, whether positive or negative, to experiences and to events' environment (Filep et al., 2015; Lee and Kyle, 2014; Lee et al., 2008). The essence of festivals makes it easier to offer utilitarian (or functional) and hedonic (or experiential) attributes (Gursoy, Spangenberg, and Rutherford, 2006). As noted by Getz (1991) the utilitarian attributes are related to functional aspects, such as the fulfilment of physical needs, while the hedonic attributes are linked to experiential aspects, such as the evoke of emotions that arise in interpersonal, personal or social experiences. In fact, one of the motives that drives visitors to go to music festivals is the opportunity to have an emotional experience (Lee et al., 2011), once they look for unique, funny and stimulating occasions (Gursoy et al., 2006). Therefore, there seems to be some evidence to indicate that exists a notable relationship between consumer experience and the evocation of emotions, since the experiences provided in music festivals tend to be hedonic and pleasurable.

In the same vein, Tanford and Jung (2017) note that festival attendees are tempted to visit the same festivals where they were before, in order to feel the same emotions of their last experience. The authors argue that the escapism and social experiences occurred in music festivals are capable to provoke so many emotional reactions on visitors, that the visitors will remember after the enjoyment they had there.

Some researchers have highlighted the need to festival organizers offer distinctive festival programs because in that way they can offer emotional value to the visitors (Lee et al., 2008). However, not only the festival program but also the festivals' atmosphere can be considered

as a good driver of emotional value, since it boosts the increase of positive emotions (Lee et al., 2011).

For the all above reasons, the first hypothesis is as follows:

H1(a)- The festival experience of the visitors has a positive relationship with emotions

3.1.2 Satisfaction

Researchers from the field of tourism posit that satisfaction can be viewed as an emotional response that derives from a consumption experience (Sharma and Nayak, 2018). In fact, consumer's satisfaction has been considered for businesses as the greatest objective, since there is notably a strong confirmation of having impact on consumers loyalty (Ali, Gon, Li, and Jeon, 2018). As has been noted above in the Literature Review chapter, among festival organizers exists the perception that consumers' satisfaction can strongly influence the lastingness of the festival, and this constitutes one of the main reasons why it matters to comprehend the festival attendees' experience (Tanford and Jung, 2017; Wu and Ai, 2016).

Consumers satisfaction is related to the perceptions of the overall consumer experiences, which is generally based on the quality attributes and on information, e.g. price. (Wu and Ai, 2016). Furthermore, and as suggested by Ali et al. (2018), the interaction that occurs between visitors strengthens consumer satisfaction and their overall experience. That said, as music festivals is characterized for providing favourable social environment where the relationships can occur and be developed, then music festival experiences lead to greater levels of satisfaction among attendees. Although this may be true, Song et al. (2015) in their study concluded that not only matters the tangible attributes of events but the intangible. These authors were able to demonstrate that the positive emotions felt by the visitors and elicited through their event experience can produce great levels of satisfaction. They posit that event organizers should stimulate visitors' senses through sensory experiences as well as provide context for active participation, which in turn, will generate positive emotions, and at the end, will lead to visitors' satisfaction.

To sum up, previous research empirically validated this relationship between consumer experience and satisfaction, so it can be hypothesized the following:

H1(b)- The festival experience of the visitors has a positive relationship with satisfaction

3.2 Drivers of Consumer Engagement in the context of music festivals

3.2.1 Emotions and Satisfaction

For Kumar and Pansari (2017), emotions and satisfaction constitute two antecedents of consumer engagement. They believe that if customers are satisfied with the service provider and create emotional bonds with each other, then that will lead to consumer engagement. Previous studies in marketing validate a relationship between emotions and satisfaction after a consumption experience (Prayag et al., 2017). According to Geus et al (2016), emotions and cognitive affect (i.e. satisfaction) can boost active participation, which can also be considered as consumer engagement.

So et al. (2014) in their study suggest that an individual's' levels of enthusiasm can be understood as a signal of customer engagement. Enthusiasm can be defined as feelings of excitement by these authors, and as mentioned before in the Literature Chapter, festivals have an entertainment dimension which offers to visitors the opportunity to have exciting moments (Maeng, Jang, and Li, 2016). In addition, Kumar and Pansari (2017) argue that customers that feel emotional attachment to a brand are likely to give feedback about the brand as well as give references. Consequently, it can also be suggested that when visitors have positive emotions induced by the music festival experience then they will provide satisfactory feedback, which forms customer engagement. By taking this into consideration the following is hypothesized:

H2 (a)- The visitors' emotions has a positive relationship with engagement

Previous research (e.g., Van Doorn, 2010; Jaakkola and Alexander; 2014) have proposed that consumer satisfaction can either be an antecedent or an outcome of consumer engagement. Lee et al. 2008 have suggested that when visitors are satisfied with their festival experiences, they are more likely to recommend to others. This behaviour can be defined as word of mouth, and as previously discussed, this is one of the activities that promotes consumer engagement (Kumar and Pansari, 2017). Even though, these authors note that WOM is generated more by consumers' emotions than satisfaction. Still, consumer satisfaction can be discussed as a driver for developing consumer engagement. Pansari and Kumar (2017) have proposed that satisfaction is mostly related with direct contribution activities, i.e. purchases, of consumer engagement. In their studies, Tanford and Jung (2017) along with Cole and Chancellor (2006) found that visitors' satisfaction has a strong relationship with repurchase intentions. Thus, the following hypothesis was developed:

H2 (b)- The visitors' satisfaction has a positive relationship with engagement

3.3 Drivers of Consumer Well-being in the context of music festivals

3.3.1 Emotions and Satisfaction

Due to the advances in the field of positive psychology, researchers have investigated the links with positive emotions, and these started to be viewed as a contributor for well-being and happiness (Rodríguez-campo et al., 2019). Karlsen and Brändström (2008) have argued that music festivals can provide strong emotional experiences to visitors, which can allow new developments on their identities.

Considering a hedonic perspective, the authors Yolal et al. (2016) posit that when the visitors' experiences are satisfactory, their own satisfaction will also grow, which subsequently will lead to higher levels of overall happiness and subjective well-being. Thus, the following hypothesis are postulated:

H3 (a)- The visitors' emotion has a positive relationship with well-being

H3(b)- The visitors' satisfaction has a positive relationship with well-being

3.3.2 Engagement

As mentioned before in the Literature Review Chapter, music festivals experiences can be seen as meaningful experiences. Packer and Ballantyne (2011) argue for the possibility of connection and engagement with arts provided by music festivals, which can act as a precursor for the development of self-identity, meaning and social integration. In similar way, Karlsen and Brändström (2008) have argued that when visitors engage with music in festivals context they are also granting higher levels of psychological well-being.

In addition, in the study conducted by Packer and Ballantyne (2011) it could be found that engaging in social activities during music festivals can have positive impacts on the visitors' levels of social well-being, for the reason that they feel more integrated, accepted, and belonged to the experience.

From a hedonic perspective of subjective well-being, Carlson et al. (2016) consider that great levels of participation and involvement among visitors of music festival also leads to higher levels of pleasure. Therefore, the following hypothesis was developed:

H4 - The visitors' engagement has a positive relationship with well-being

3.4 Theoretical framework

The theoretical model that is proposed in this study is based on the Stimulus-Organism-Response (S-O-R) model developed by Mehrabian and Russell (1974) rooted in the field of environmental psychology, which was later introduced in marketing by Donovan and Rossiter (1982). The model proposed was also based on the Literature Review Chapter that have provided theoretical evidence for the following modifications to the model. Consumer experience constitutes the stimulus, because it is an element that drives consumers' emotional states. Therefore, the organism element is composed by consumers' emotions and satisfaction, once they can be viewed as reactions and responses which are derived from the stimulus. Lastly, the response element of the study is composed by consumer engagement and subjective well-being. As it can be noted these research focus on approach behaviours, i.e. consumer engagement and subjective well-being. Due to the context of the study music festivals, it is implicit that it is more conducive to obtain positive responses than negative ones.

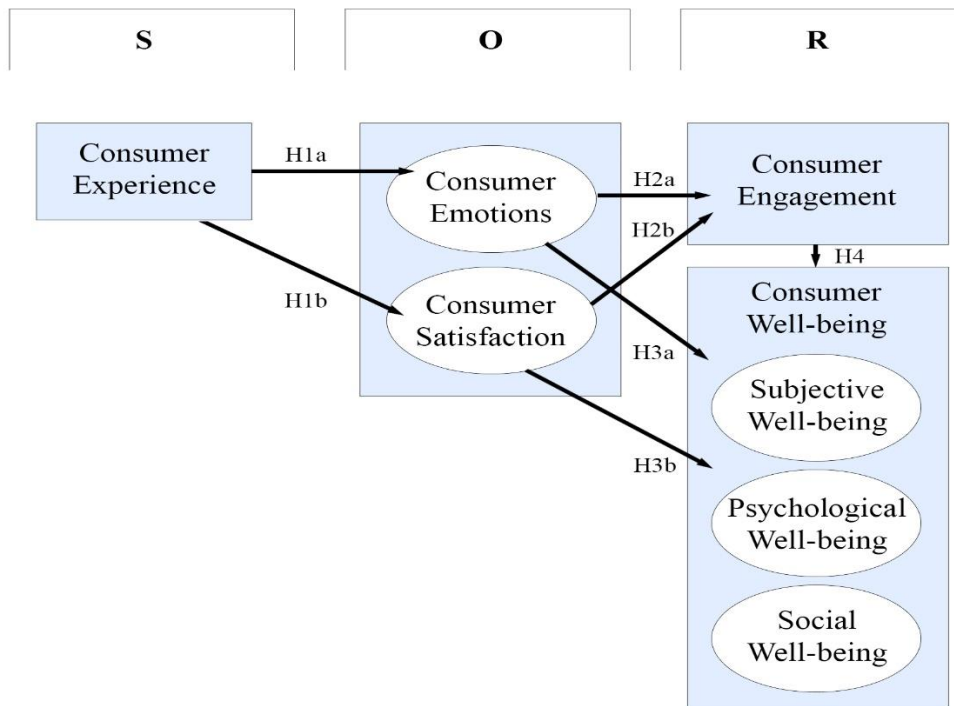


Figure 4. Proposed conceptual model

Source: own elaboration

4. Methodology

This section gives an outline of the research methods that were traced in the study to accomplish the main objectives, and to address the hypothesis which were encompassed in the development stage. For that, it matters to delineate as target for this study the festival-goers, given that they are the ones who can transmit the lived experience in a music festival.

In order to study the relationships that are formulated in the hypothesis and make part of the proposed conceptual model, was taken a quantitative approach, being the questionnaires chosen as the method for collecting the data.

Regarding the analysis of the study's content, the surveys were conducted with the objective to analyse the hypothesis obtained with the proposed conceptual model as well as to provide answers for the identified gap in the literature. The specific objectives are presented in the introduction of this dissertation.

Hence, the survey was elaborated on the basis of the Literature review, to conduct a research regarding experience occurred in music festivals, in a way to obtain output about its outcomes such as emotions, satisfaction, customer engagement and subjective well-being. The measurement scales, previously tested, used in the survey were chosen from a range of articles related to each construct and ideally linked to the context of festivals.

4.1 Data Collection

The questionnaire was designed and launched on an online platform called "Google Forms" (docs.google.com), which was chosen due to not having any type of limitations on the number of polls, allow to use a great variety of Likert-scales, and also admit diverse types of questions, closed or open. Moreover, it is a platform that delivers an "user-friendly" perspective, which makes it easier to the respondents answer to the questionnaire through several gadgets, such as: mobile phones, laptops, tablets, among others.

Another benefit of the "Google Forms" is the possibility to instantaneously extract the responses from the platform and copy them to an excel spreadsheet, which facilitates the examination of the data, whether through charts or more complex functions of the Excel.

Initially, the link of the questionnaire was only shared with a small sample of individuals, being that the aim was conducting it as a pre-test. Not only to better guarantee if the questions could be well interpreted by the participants but also to facilitate the detection of mistakes.

Then, after the confirmation of the effectiveness of the survey it was finally launched to a much bigger sample of participants. The survey started to be spread mainly through the social media networks such as Facebook, and Instagram in various ways, which will be listed as below:

- 1) The majority of the participants were invited by private messages on Facebook and Instagram chat to open the link and answer the survey;
- 2) Some participants were invited by direct messages on Instagram after being identified through photos with tags of music festivals in this social network;
- 3) Content on social media was published in order to invite people to answer the survey;

Secondly, besides the use of social media networks, some participants, especially belonging to the oldest age groups, were approached individually to do the survey by face-to-face in order to help them with the translation to Portuguese. Thirdly, the questionnaire was published on an online community that exists for this purpose. The survey was open for no much longer than two months, it was launched on 27th of December and closed on 11th of February.

Concerning the analysis of the questionnaires' output, it started at beginning of February and it extended until the end of March.

4.2 Questionnaire design

In what refers to the questionnaire design (cf. appendix I.A), its elaboration was developed in order to obtain the maximum of relevant and necessary information that would allow the comprehension of our study and the validity of the hypothesis included on our proposed conceptual model.

The questionnaire was divided in four parts such as introduction, respondent profile concerning their past experience with music festivals, items scales about the constructs, and sociodemographic questions. The majority of questions applied were closed in the hope that would be easier for getting more responses, which facilitates the process as well as reduces time for the participants.

In the first part of the survey it can be found an introduction in which is explained to the participants a little bit more of the context of the study, and where is also provided some details about the desired target for the survey, i.e. usual festival-goers. Last of all, it is advised in this section that people should answer the questionnaire in a careful and honest way.

The second part of the survey is concerned to visitors' profile in relation to music festivals, where the participants were asked about how often they go to music festivals per year and to tell how many festivals they have visited in the last year. In the third question the participants were asked to tell which music festival was the last they have been to, since it matters to get the most recent experiences of the participants. Not only because it is easier for them to remember what they have felt with their experience, as it also makes the results more accurate. The question that completes this part of the survey provides insight about how many days the visitors had been in the festival and if they had access to the camping, which may provoke several differences that can be found in the responses of the next part of the survey. Unquestionably, the feelings and experience of an individual that only stays for one day in the festival can be completely different from an individual that spends their day and night time in the festival arena.

For implementing the measurement of the constructs considered in this study, such as experience, satisfaction, emotions, engagement and subjective well-being, were used in the third part of the survey existing measurement scales found in different sources that are also presented in the Literature Review. In the next table is shown and summarized what were the sources for each construct as well as the type of Likert-scales.

Table 2- Measurement scales

Construct	Source	Type of Likert-scale
Experience	Manthiou, Lee, Tang, and Chiang, 2014	6-Point Likert scale of agreement (1-Completely disagree to 6-Completely agree)
Satisfaction	Lee, 2014	6-Point Likert scale of agreement (1-Completely disagree to 6-Completely agree)
Emotions	Finn, 2005	6-Point Likert scale of frequency (1- Never to 6- Very frequently)
Engagement	Kumar and Pansari, 2016	6-Point Likert scale of agreement (1-Completely disagree to 6-Completely agree)
Subjective/Social well-being	Ballantyne, Ballantyne and Packer, 2014	6-Point Likert scale of agreement (1-Completely disagree to 6-Completely agree)

Source: own elaboration

The survey ends with sociodemographic questions such as age, gender, nationality, education, employment, marital status and monthly income. This type of questions is typically used in surveys since they can guarantee the quality of the same, making it possible to interpret if the presented results make sense according to the sociodemographic parameters.

Some of the scales used in the survey were connected with the music festival contexts, so they did not have suffered much changes. While the remaining were adapted, and even simplified to avoid tediousness and dropout rate by the participants.

Since the survey was launched in English with the purpose of not excluding other nationalities, it was mostly answered by the Portuguese. With this in mind, some of the scales were to some extent modified in a way that the non-natives of the English language could answer it easily and with clarity.

After all these considerations the questionnaire was finally complete, and then a review was carried out to check for any errors. To ensure that the questions and the phrasing could be clearly understood by the participants, and also to check if the survey was performing well, it was realized a pre-test. The link of the survey was sent for 4 selected people.

The participant's feedback was mainly positive, except about the length of the questionnaire, which was considered very extensive. Although there was also a technical issue which was pointed out by one the participants, since it was missing a column ("4- slightly agree") in the measurement scale of engagement. This last observance was quickly solved, but with regard to the duration of the questionnaire, no question or scale was removed from the same.

This decision of not excluding sections from the questionnaire has to do with the fact that it is not possible to respond to the assumptions made in the conceptual model, which involves a large number of constructs, without using measurement scales for each of them. However, to counterbalance this negative aspect that can lead to drop out percentage, it is presented at the end of each page of the survey a progression bar that can help to motivate the participants to respond to the end, as well as to guide them in terms of management of time.

5. Data Analysis

5.1 Data Treatment

In the first place, the data was downloaded from Google Forms and readily treated so that it became easily fit for the use of the chosen statistical program – IBM SPSS Statistics 23. Equally important, the surveys with the answer “None” to the questions: “Which of these music festivals did you attend in the last year?”; “What was the last music festival you have been to?” were removed from the study once the objective of the questionnaire was to analyse the music festival experiences of the consumers in the previous year. For these two questions there was an option named “Other”, in which participants could mention another festival that they had visited but was not included in the suggested list. In addition, the surveys that had as answers in the above-mentioned questions the names of festivals out of the music context were also left out from the study. As a result, of a total of 394 questionnaires, 31 were excluded, totalling 363 valid surveys.

With the aim of conducting a statistical analysis, the data set was loaded in the selected software application, to verify the hypothesis of the conceptual model. However, to proceed with an accurate analysis, it is required to define the types of the variables. For the sociodemographic variables such as Gender, Nationality, Marital status, Level of education and Employment status, was chosen the nominal type. Whereas Age range and monthly gross salary variables were treated as ordinal ones. Concerning the questions about the respondent profile, they were inserted as nominal variables. Lastly, for the measurement scales items was used the interval type.

In order to demonstrate the internal consistency of the measurements it was conducted a Reliability Analysis with SPSS 23 (Hair, William, Babin, Anderson, 2014:123), through the Cronbach. All the scales that were adapted to each construct of this study were submitted to the test. Then, after the validation of the procedures, the SPSS 23 program was used to execute frequencies and descriptive statistics, as were also carried out independent tests and multiple linear regression analysis.

5.2 Respondent Profile

As already mentioned in the previous section, the sample is composed by 363 valid surveys (n=363), divided between 193 female and 170 male responses, corresponding, respectively, to 47% and 53%, as shown below in figure 5. The participants are mainly from Portugal, although there is a very small percentage (4.1%) of people with other nationalities (cf. Appendix II.A).

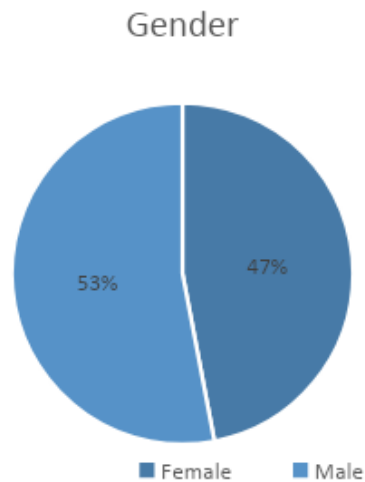


Figure 5- Distribution of Gender

Source: Own elaboration based on SPSS outputs

Regarding the first question of the questionnaire about how frequently the participants use to go to music festivals per year, it is presented in the Table 3 the frequency results. The participants' responses with "Never" were integrated as valid ones in the study, considering that participants had visited music festivals in the last year, as it can be clearly seen in the following answers (cf. Appendix II.A). Presumably these answers were given according to visitors' normal behaviour through a wider horizon perspective, and not so much related to their experience over the last year.

From the results that can be seen in Table 3, it is clear that the majority of the participants go to music festivals once in a year (46%), and the other almost half goes between 2 and 3 times per year (38%).

Table 3- Frequency of times visitors go to music festivals per year

	Frequency	Percent
Never	5	1.4
Once a year	167	46.0
2 to 3 times a year	136	37.5
More than 3 times a year	55	15.2
Total	363	100.0

Source: Own elaboration based on SPSS outputs

Hence, the age range of the participants is another interesting sociodemographic data to analyse in the study. The respondents had to answer according to the following age groups that are shown next to the figure below. In the next figure 6 is presented the frequencies of the five age-range samples, and it is evident that the vast majority of the sample belongs to the 18-24 age range (59%), followed by the 25-34 age range (21%). Whereas the age range groups with less weight in the sample are the participants with less than 18 years and with more than 45 years, both representing a frequency of 5%. The sample is composed by a very young population, and may be due to the fact of these having sparer time since many of them are students.

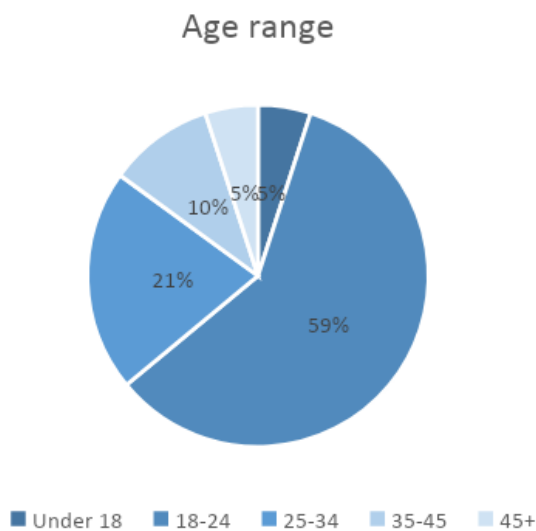


Figure 6. Distribution of age

Source: own elaboration based on SPSS outputs

The following figure 7 shows the trend between the frequency of times visitors go to music festivals per year in relation to their age range group. As it can be verified, there is a clear tendency since all the age range groups frequencies decrease as the number of times that visitors go to music festivals increases. Certainly, it is strongly related to the purchasing power of the sample. What stands out in the figure is the proportion of the sample that belong to the age range of 18-24 years and that attend music festivals between one to three times a year, representing a total of 48%.

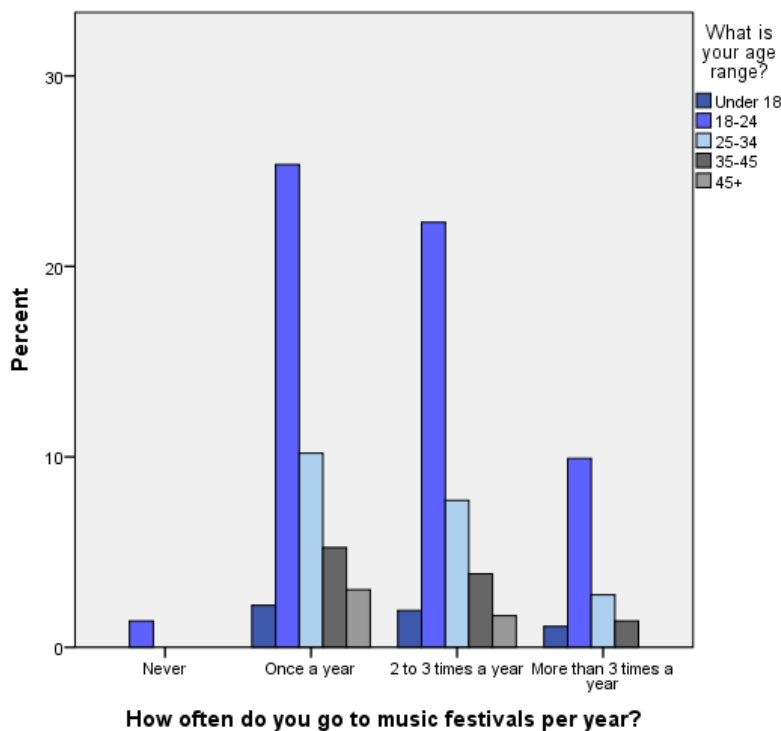


Figure 7. Cross tabulation of frequency of times visitors go to music festivals per year * age range

Source: SPSS outputs

However, it is interesting to note that the age groups with participants under 18 years and over 35 years, both only represent a minority equal to 2.5% of the visitors that attend music festivals more than 3 times a year (cf. Appendix II.A), which is much less compared with the remaining age ranges that had reached together a frequency of 12.7%. Overall, this figure reveals that the younger generations are the major consumers of music festivals. Although it is necessary to reflect on the possibility that in many cases are the relatives of those who support the expenses.

As shown below in the Figure 8, it is quite revealing that the majority of the students of this sample, around 88% (cf. Appendix II.A), are part of the group of respondents who earn as monthly gross salary less than 580€, and some of them may not even receive any source of income. It is almost certain that these students buy the festival tickets through their savings, or through their parental income.

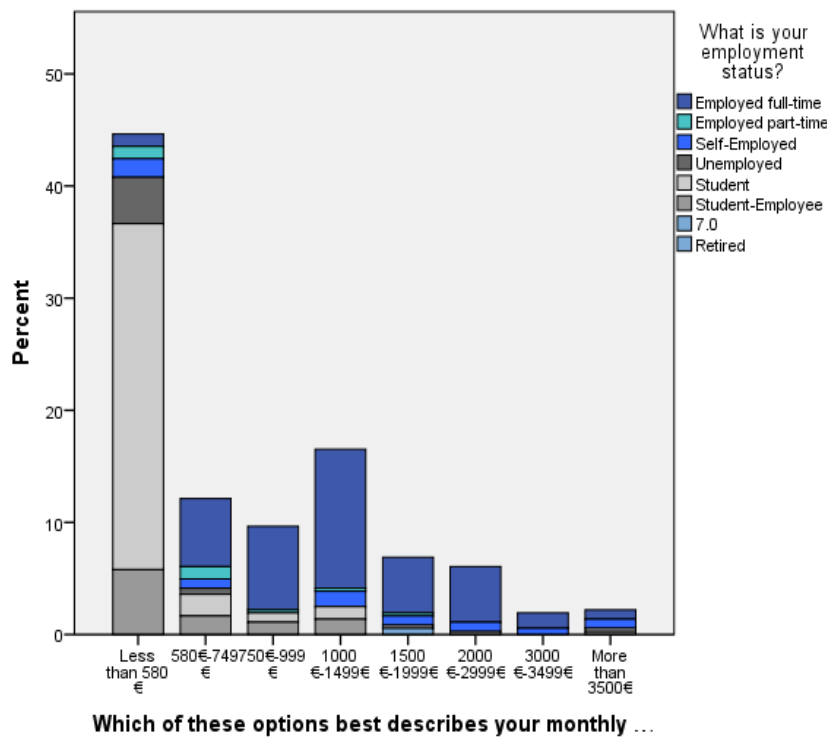


Figure 8. Cross tabulation of monthly gross salary * employment status

Source: SPSS outputs

Concerning the third question of the questionnaire about what was the last music festival that the visitors had attended in the last year, it is display below in the Figure 9 the respective results to this question. Among participants’ responses to this question, we could verify a wide variety of music festivals names. Due to this fact, and in order to facilitate the interpretation of the results, were only considered for this Figure 9 the 11 most popular music festivals among the participants’ responses, while the remaining, i.e. the least mentioned, were placed in the figure below as “Other festival”. The Figure reveals that the last music festival experience of the majority of the respondents occurred in NOS Alive (17%) and in Vodafone Paredes de Coura (17%). Followed by these, Rock in Rio (11%), Super Bock and Super Rock (10%), and Super Bock Em Stock (7%) festivals represent a relatively high

frequency between the sample. Within the music festivals mostly visited recently by the respondents, those that have less sampling expression among the ones considered are MEO Marés Vivas, Sumol Summer Fest, FMM and NOS Primavera Sound.

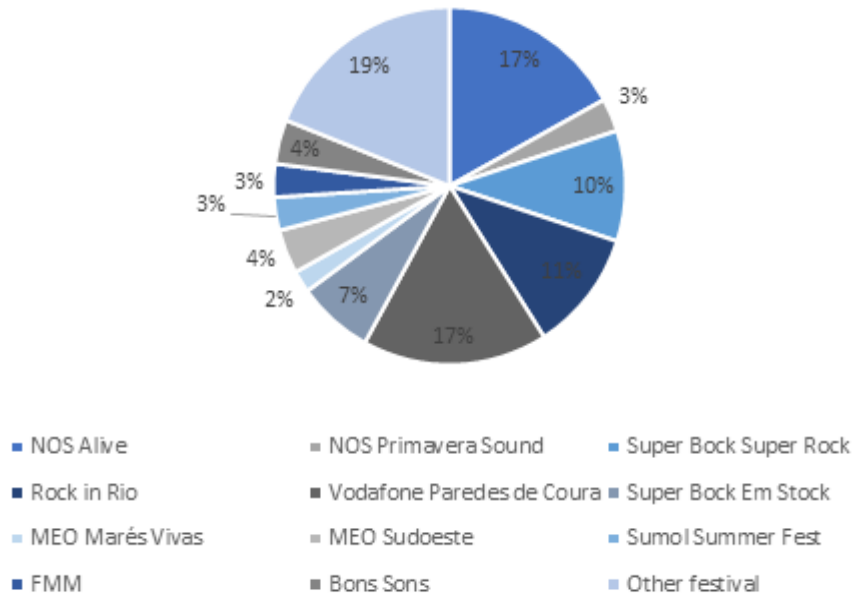


Figure 9. Frequency of the music festivals most visited last year

Source: own elaboration based on SPSS outputs

The next Figure 10 shows the relation between the employment status of the respondents with the type of ticket (e.g. Daily ticket, Multi-day ticket, Multi-day ticket + camping access, or Other) they have acquired or received for their last music festival experience.

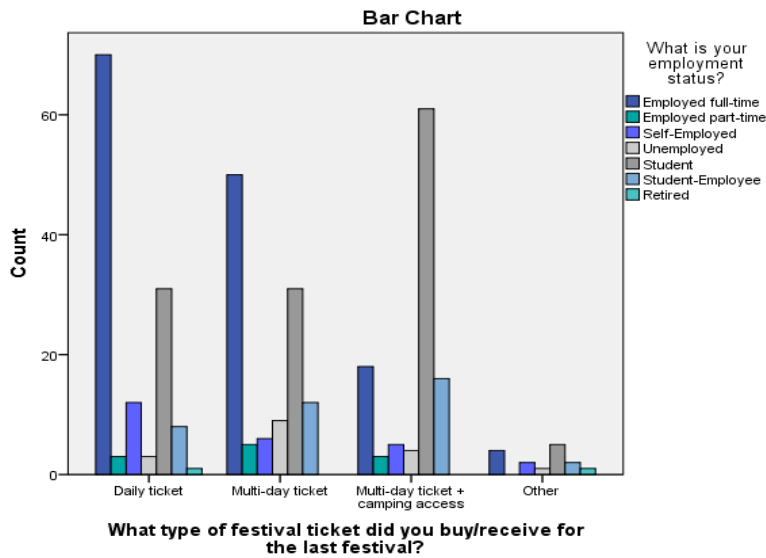


Figure 10. Cross tabulation of the festival tickets bought last year frequency * employment status

Source: SPSS outputs

As the results show in figure 10, it is quite clear that the overwhelming majority of respondents who are full-time employees are those who buy more tickets for a single day of the festival, with a percentage of 54.7% (cf. Appendix II.A). The students represent 24.2% of the total of respondents who bought Daily-Tickets for the last music festival, and they are followed by the Self-employees with 9.4%. In the case of the Multi-day tickets, the full-time employees are again the most representative group (44.2%), near to half of the total respondents. While students represent 27.4% of the respondents who had bought a Multi-day ticket.

What is interesting in this data is that the respondents who are unemployed show a preference for the purchase of the Multi-day ticket instead of the Daily ticket, as in the case of the remaining groups, but with the exception of the full-time employees and self-employee respondents.

Finally, regarding the Multi-day with camping access ticket, more than half of the total respondents are students with a percentage of 57%. In opposition, the full-time employees who bought this type of ticket decreases, reaching a total of 16.8%. This discrepancy could be attributed to the fact of young people may be more predisposed to camp. Similarly, the percentage of student-employees who bought this type of ticket also increased (15%).

5.3 Descriptive Statistics

In the next section, after the descriptive statistical calculations conducted through the use of the SPSS software, it is presented below the analysis of the means and standard deviations of each construct measurement scale included in the conceptual model.

5.3.1 Experience

The measurement scale of Experience is composed by 4 dimensions such as Education (EXPED), Entertainment (EXPEN), Escapism (EXPESC) and Aesthetics (EXPEST) in the questionnaire, according to the study of Manthiou et al. (2014), presenting 16 questions regarding this construct, as we can see in Table 4.

From the data in table 4, the items **EXPEN2**, **EXPEST3** and **EXPEST4** have equal means of 4.7, the highest ones, which signifies that there are a lot of agreement between participants' answers. Whereas, the item with the lowest mean is **EXPESC1**, with a score of 2.7.

In relation to the variability, and by observation of the standard deviation of the items, **EXPESC3** shows the highest variability, with 1.475, while the item **EXPEST4** represents the lowest fluctuation of responses with 0.665.

Table 4- Descriptive statistics: Experience

EXPERIENCE	Mean	Std. Deviation
EXPED1: My experience has made me more knowledgeable	3.8	1.292
EXPED2: I learned a lot from my experience	3.4	1.211
EXPED3: The music festival stimulated my curiosity to learn new things	4.0	1.191
EXPED4: My experience was highly educational for me	3.5	1.328
EXPEN1: The activities (e.g. art exhibits. dance. performance arts. contests) were amusing to watch	4.5	0.867
EXPEN2: Watching the artists perform at the festival was captivating	4.7	0.721
EXPEN3: I really enjoyed watching what others visitors were doing at the festival	3.7	1.274
EXPEN4: Watching activities at the festival was very entertaining	4.3	1.059
EXPESC1: I felt I played a different character at the festival	2.7	1.417
EXPESC2: I felt like I was living in a different time or place at the festival	3.5	1.457
EXPESC3: The experience at the festival let me imagine that I was someone else	2.9	1.475
EXPESC4: I completely escaped from reality at the festival	3.8	1.366

Source: own elaboration based on SPSS outputs

Table 5- Descriptive statistics: Experience (continuation)

EXPERIENCE	Mean	Std. Deviation
EXPEST1: I felt a real sense of harmony at the festival	4.5	0.908
EXPEST2: The background at festival was pleasurable to my senses	4.4	1.011
EXPEST3: Just being at the festival was very pleasant	4.7	0.700
EXPEST4: The background at the festival was very attractive	4.7	0.665
EXP construct	3.94	1.121

Source: own elaboration based on SPSS outputs

5.3.2 Satisfaction

The Satisfaction construct embodies two dimensions such as the Cognitive (SATCOG) and the Affective (SATAFF). In this questionnaire, and according to the research conducted by Lee (2014), the participants had to answer to 11 items regarding this construct. The values of the mean and standard deviation can be observed in the table 6.

As shown in table 6, the highest mean corresponds to 5.3, in **item SATAFF2r**. In contrary to, the item **SATAFF4**, with a mean value of 2.5 represents the lowest concordance between participants.

In what concerns standard deviations, the participants had answered less similarly in item **SATAFF4** with a score of 1.478. In opposition, the lowest disparity between responses with a standard deviation value of 0.587 is represented by the item **SATAFF3**.

Table 6- Descriptive statistics: Satisfaction

SATISFACTION	Mean	Std. Deviation
SATCOG1: My choice to visit this festival was a wise one	4.8	0.665
SATCOG2: I am sure it was the right decision to visit this festival	4.7	0.774
SATCOG3r: My experience at this festival wasn't what I expected	4.9	1.362
SATCOG4: This was one of the best festivals I have ever visited	4.2	1.201
SATCOG5: My experience at the festival was exactly what I needed	4.6	0.781
SATCOG6r: If I had to do it over again. I'd visit a different festival or go somewhere else	4.7	1.419
SATAFF1: I am satisfied with my decision to visit this festival	4.7	0.759
SATAFF2r: I feel bad about my decision concerning this festival visit	5.3	1.224
SATAFF3: This festival made me feel happy	4.8	0.587
SATAFF4: Sometimes I have mixed feelings about visiting the festival	2.5	1.478
SATAFF5: I really enjoyed myself at the festival	4.8	0.639
SAT construct	4.6	1.000

Source: own elaboration based on SPSS outputs

5.3.3 Emotions

The Emotions construct measurement scale is composed by four dimensions such as Arousal (EMOAR), Delight (EMODE), Positive Affect (EMOPA), and Surprising Consumption (EMOSC), as it is suggested by the author Finn (2005). Each dimension of the construct has 3 items, except the last which has only 2 items, totalling 11 items. Then, it is displayed in the table 7 the respective means and standard deviations.

The highest agreement rate is relative to the item **EMOPA3** with a mean value of 5.4, in contrast with the items **EMODE2** and **EMOSC1** that demonstrate the lowest concordance between answers, with a mean value of 4.4. It can be seen from the data in Table 7 that the mean values do not differ much from each other.

Concerning the variability, the item **EMOSC1** displays the highest asymmetry between participants' responses with a value of 1.201, while the item **EMOPA3** shows the lowest with a standard deviation value of 0.774.

Table 7- Descriptive statistics: Emotions

EMOTIONS	Mean	Std. Deviation
EMOAR1: Stimulated	5.0	0.979
EMOAR2: Enthused	5.1	0.906
EMOAR3: Excited	5.2	0.852
EMODE1: Delighted	5.0	0.988
EMODE2: Elated	4.4	1.166
EMODE3: Gleeful	4.8	1.060
EMOPA1: Contented	5.0	0.988
EMOPA2: Pleased	5.1	0.842
EMOPA3: Happy	5.4	0.774
EMOSC1: Astonished	4.4	1.201
EMOSC2: Surprised	4.6	1.100
EMO construct	4.9	0.987

Source: own elaboration based on SPSS outputs

5.3.4 Engagement

The Engagement construct features 16 items, and they are divided between 4 dimensions that integrates the measurement scale used in the questionnaire based on the study developed by Kumar and Pansari (2016), likewise Purchases (ENGPU), Referrals (ENGRE), Influence (ENGIN) and at last Knowledge (ENGKN). The values of the mean and standard deviation are exhibited in Table 8.

The mean value, as shown in Table 8, indicate that the item **ENGPU3r** displays the highest agreement rate with 4.5. This last item is a reversed-item, signifying that the high mean corresponds to the satisfaction felt by the majority of the visitors with the purchase of their tickets for the last music festival in which they were. Whereas the highest disagreement rate can be verified in item **ENGRE1** with a mean value of 2.6.

Regarding the variability, the item that shows the biggest divergence in terms of responses is **ENGRE2** with a value of 1.645. Whilst the lowest variability in the responses can be verified in **item ENGIN2** with a value of 0.929.

Table 8- Descriptive statistics: Engagement

ENGAGEMENT	Mean	Std. Deviation
ENGPU1: I will continue buying the tickets for this festival in the near future.	4.3	1.098
ENGPU2: My purchases of tickets to this festival make me content	4.3	1.132
ENGPU3r: I do not get my money's worth when I buy tickets for this festival	4.5	1.559
ENGPU4: Owning the products/services of this festival makes me happy	3.9	1.349
ENGRE1: I promote this festival because of the monetary referral benefits provided by the organizers	2.6	1.620
ENGRE2: Besides the experience. the monetary referral incentives also encourage me to refer this festival to my friends	2.8	1.645
ENGRE3: I enjoy referring this festival to my friends because of the monetary referral incentives.	3.3	1.630
ENGRE4: Once I go to this festival, I refer my friends to go to the festival because of the monetary referral incentives	2.8	1.622
ENGIN1r: I do not actively discuss this festival on any media	3.9	1.585
ENGIN2: I love talking about my festival experience.	4.4	0.929
ENGIN3: I discuss the benefits that I get from this festival with others	4.1	1.293
ENGIN4: I feel part of this festival and mention it in my conversations	3.7	1.482

Source: own elaboration based on SPSS outputs

Table 9- Descriptive statistics: Engagement (continuation)

ENGAGEMENT	Mean	Std. Deviation
ENGKN1: I provide feedback about my festival experiences to the festival organizers.	2.9	1.615
ENGKN2: I provide suggestions for improving the performance of the festival	3.0	1.589
ENGKN3: I provide feedback/suggestions for developing new products/services for this festival	2.7	1.590
ENGKN4: I provide suggestions/feedbacks about the new product/services of the festival.	2.8	1.595
ENG construct	3.5	1.458

Source: own elaboration based on SPSS outputs

5.3.5 Well-being

The construct of Well-being is composed by 3 dimensions in the questionnaire comprising a total of 12 items that the participants had to answer. In accordance with the investigation by Ballantyne et al. (2014) the 3 dimensions constituents of Well-being are Social Well-being (SOCWB), Psychological Well-being (PSYWB) and Subjective Well-Being (SUBWB). In the Table 10 are exposed the mean and standard deviation values.

Closer inspection of the Table 10 shows that the major agreement can be observed in item **SUBWB2** with a mean value of 4.2, and the lowest with a value of 3.4 can be verified in items **SOCWB4** and **PSYWB4**.

In what concerns variability, the item where participants had answer with bigger dispersion was the item **PSYWB5** with 1.488, whereas the item in which participants had answered with less variability was **SOCWB3** with a value of 1.193.

Table 10- Descriptive statistics: Well-being

WELL-BEING	Mean	Std. Deviation
SOCWB1: I am more able to make sense of what is happening in the world	3.5	1.399
SOCWB2: I feel I have more things in common with others	4.0	1.215
SOCWB3: I feel more positive about other people	4.1	1.193
SOCWB4: I feel I now have more to contribute to the world	3.4	1.422
SOCWB5: I feel more hopeful about the way things are in the world	3.5	1.451
PSYWB1: I feel a greater sense of confidence/control over my life	3.6	1.362
PSYWB2: I feel I have grown/developed as a person	3.8	1.388
PSYWB3: I feel better able to deal with the demands and responsibilities in my life	3.5	1.449
PSYWB4: I feel a greater sense of purpose in my life	3.4	1.485
PSYWB5: I am more able to accept myself for who I am	3.6	1.488
SUBWB1: I feel more positive about my life	4.0	1.369
SUBWB2: I feel a sense of happiness or elation	4.2	1.254
WB construct	3.7	1.373

Source: own elaboration based on SPSS outputs

5.4 Measurement Results and Validity

In order to evaluate the validity of the study and its results, it is necessary to first analyse the reliability of the Likert-type scales used in the questionnaire, designated as summated scales (Hair, Black, Babin and Anderson, 2014: 123). The analysis of the reliability was realized through the Cronbach's Alpha in SPSS programme.

The Cronbach's Alpha is a measure that allow us to verify the internal consistency of the several variables' measures used, and the value obtained can vary between 0 and 1. Hair et al. (2014: 123) identify Cronbach's Alpha as one of the measures most commonly used and consider 0.7 as the value that defines the threshold between what must be the minimum to accept in what is linked to the measures' consistency. However, these authors also argue that in the context of an exploratory research, which is the case, the acceptance threshold can change to the value of 0.6.

In summary, as all the Cronbach's Alpha tests have acceptable values it can be said that exists sufficient consistency between scale measurement to consider that the questionnaire is reliable.

Table 11- Reliability test results

Constructs	Cronbach's Alpha
Experience	0.9
Satisfaction	0.7
Emotions	0.9
Engagement	0.9
Well-being	1.0

Source: own elaboration based on SPSS output

As can be seen from the table below, the majority of the alpha coefficients are significantly high with values around 0.9 or more, which means that the measurement scales of the constructs such as Experience, Emotions, Engagement and Well-being represent a very good internal consistency. On the other hand, the scale of the Satisfaction is comparatively lower, with a value of 0.7. As already mentioned above, since it is an exploratory research, it is then possible to integrate the Satisfaction measurement scale in this study because its Cronbach's value is still within the acceptance threshold.

5.5 Multiple Linear Regression

For this study, the multiple linear regression was used to analyse the relationships between the constructs presented in the conceptual model. Multiple linear regression is a very useful statistical technique that allows to explore all sorts of dependence relationships, although one of its limitations is the fact of only admitting the study of relationships one at a time (Hair et al., 2014: 541).

In order to examine the relationships in the conceptual model, we aim to start with the study of the first research hypothesis: The experience of the festivals attendees has a positive relationship with Satisfaction (H1a) and with Emotions (H1b). Posteriorly, the second research hypothesis will be examined: "The satisfaction of the festival attendees has a positive relationship with their Engagement" (H2a) and "The emotions felt by the festival attendees have a positive relationship with their Engagement" (H2b). Then, the third research hypothesis will be analysed, which is the following: "The satisfaction of the festival attendees has a positive relationship with their sense of Well-being" (H3a) and "The emotions felt by festival attendees have a positive relationship with their sense of Well-being" (H3b). Finally, the analysis of the fourth research question of the conceptual model will be assessed: "The engagement of the festival attendees has a positive relationship with their sense of Well-being" (H4).

5.5.1 Multiple Regression with Emotions as the dependent variable (H1a)

The ANOVA test table underlines (cf. Appendix III.A) that the model is valid as well as significant ($\text{sig} < 0.05$) to predict the dependent variable- Emotions.

From the Model Summary table (cf. Appendix III.A), we can see that the R^2 value indicates that 26.3% of the dependent variable can be explained, at least, by some of the predictors. The Aesthetics dimension is important to the explanation of the model, as the $\text{Sig} < 0.05$, while the lasting variables, such as Education, Entertainment, and Escapism are not significant explanatory variables, as their $\text{Sig} > 0.05$. Yet, if we set an alpha level of 0.1%, we can consider as significant the dimensions of Escapism and Education, since their Sig . values, respectively, are equal to (0.059; 0.087).

Table 12- Coefficients Table: Impact of Consumers' Experience on their Emotions

	Unstandardized coefficients		Standardized coefficients Beta	t(sig.)	R^2	F(sig.)	Durbin-Watson	Collinearity statistics	
	B	Std.Error						Tolerance	VIF
(Constant)	27.708	2.614		10.598 (0.000)	0.263	31.893 (0.000)	1.937		
Education	0.182	0.106	0.103	1.718 (0.087)				0.571	1.750
Entertainment	-0.054	0.184	-0.020	-0.291 (0.771)				0.455	2.198
Escapism	0.181	0.096	0.107	1.891 (0.059)				0.647	1.545
Aesthetics	1.201	0.189	0.403	6.362 (0.000)				0.514	1.946

a. Dependent Variable: emotions_sum

Source: own elaboration based on SPSS output

The multiple regression model obtained is as follows:

$$\text{Emotions} = 27.708 + 0.182 * \text{Education} + (-0.054) * \text{Entertainment} + 0.181 * \text{Escapism} + 1.201 * \text{Aesthetics} + E_i$$

As a consequence, it is required to verify if the assumptions hold the model. Regarding the Residual statistics table (cf. Appendix III.A), as it is observed, the mean of the residual component of the model is equal to zero, so this assumption holds the model. Moreover, not only the values of tolerance are higher than 0.1 but also the VIF values lower than 10, which signifies that the assumptions are met because it cannot be verified correlation among the variables. Concerning the Durbin-Watson value, with a value almost around 2 we can refer that the errors are normally distributed, because they are independent. Hence, the normality of the residuals can be checked graphically as it is detected through the Histogram and Normal P-Plot (cf. Appendix III.A). And lastly, the analysis of the Scatterplot (cf. Appendix III.A) display that the variance of the random term is constant.

Table 13- Coefficients Table with Emotions (analysed separately) as Dependent Variable

	Unstandardized coefficients		Standardized coefficients Beta	t(sig.)	R ²	F(sig.)	Durbin-Watson	Collinearity statistics	
	B	Std.Error						Tolerance	VIF
(Constant)	9.927	0.634		15.649 (0.000)	0.412	73.611 (0.000)	2.036		
Arousal	0.084	0.010	0.412	8.580 (0.000)				1.000	1.000
(Constant)	9.306	0.700		13.295 (0.000)	0.121	49.730 (0.000)	2.026		
Delight	0.076	0.011	0.348	7.052 (0.000)				1.000	1.000
(Constant)	10.425	0.599		17.400 (0.000)	0.168	72.971 (0.000)	2.093		
Positive Affect	0.079	0.009	0.410	8.542 (0.000)				1.000	1.000
(Constant)	4.743	0.557		8.511 (0.000)	0.143	60.364 (0.000)	1.872		
Surprising Consumption	0.067	0.009	0.378	7.769 (0.000)				1.000	1.000

a. Dependent Variable: emotions_sum (separately)

Source: own elaboration based on SPSS output

Table 13 presents the output obtained after being conducted a linear regression with Experience as independent variable, and individually, with each emotions' dimension, being these the dependent variable. As it can be observed in the previous Table 13, the output results indicate that the majority of the dimensions that composes the Emotions construct are not considered relevant to the model. One of the reasons that justifies that effect has to do with the fact that when the variables are considered together, some of them become more relevant than others.

Also, the dimensions considered for the construct- Emotions- are quite different from one another. For example, the emotions for Positive affect dimension (e.g. contented, pleased, happy) has no great relationship with Surprising Consumption dimension (e.g. astonished, surprised). Thus, we can verify that, individually, each Emotion dimensions is significantly important in the explanation of the model, as their Sig. (Sig. =0.00 \leq 0.05) which can be seen in the ANOVA test.

5.5.2 Multiple Regression with Satisfaction as the dependent variable (H1b)

Firstly, observing the ANOVA test table (c.f. Appendix III.B), we can verify that the significant value ($p= 0.00$) is less than 0.05, which means that the multiple regression model is valid and significantly predicts the dependent variable i.e. Satisfaction.

Another table of interest is the Model Summary (c.f. Appendix III.B), since R^2 value indicates the degree of correlation between the variables, in this case 45.3% of the Satisfaction can be explained by the independent variables.

By looking at the Sig values of the coefficients table 14, it can be stated that the only predictor that is relevant to the dependent variable explanation, is the Aesthetics dimension since it has a $\text{sig}<0.05$. While the remaining, such as Education, Entertainment and Escapism less significantly relevant to explain the model once their Sig. values are much higher than >0.05 .

Table 14- Coefficients Table: Impact of Consumers' Experience on their Satisfaction

	Unstandardized coefficients		Standardized coefficients Beta	t(sig.)	R ²	F(sig.)	Durbin-Watson	Collinearity statistics	
	B	Std.Error						Tolerance	VIF
(Constant)	21.724	1.714		12.678 (0.000)	0.453	74.073 (0.000)	1.779		
Education	-0.108	0.069	-0.081	-1.561 (0.119)				0.571	1.750
Entertainment	0.030	0.120	0.014	0.250 (0.803)				0.455	2.198
Escapism	-0.081	0.063	-0.062	-1.283 (0.200)				0.647	1.545
Aesthetics	1.646	0.124	0.726	13.305 (0.000)				0.514	1.946

a. Dependent Variable: Satisfaction_sum

Source: own elaboration based on SPSS output

The multiple regression model obtained is as follows:

$$\text{Satisfaction} = 21.724 + (-0.108) * \text{Education} + 0.030 * \text{Entertainment} + (-0.081) * \text{Escapism} + 1.646 * \text{Aesthetics} + E_i$$

Therefore, it is required to verify if the assumptions hold the model. In relation to the Residual statistics table (cf. Appendix III.B), the data shows that the mean of the residual component of the model is equal to zero, as it should be. In addition, all the values of tolerance are higher than 0.1 and the VIF values lower than 10, so it indicates that the assumptions are met because it cannot be verified correlation among the variables. Regarding the Durbin-Watson value, with a value almost around 2 we can refer that the errors are normally distributed, because they are independent. Hence, the normality of the residuals can be verified graphically as it is observed through the Histogram and Normal P-Plot (cf. Appendix III.B). Lastly, the analysis of the Scatterplot (cf. Appendix III.B) confirms that the variance of the random term is constant.

5.5.3 Multiple Regression with Engagement as the dependent variable (H2a)

As shown in the table 15 below, the F(sig) column indicates a Sig value lower than 0.05, so it means that the analysis of the model is viable.

Closer examination of the R² value (cf. appendix III.C), indicates that 12.3%, which is relatively a low, of the dependent variable, i.e. Engagement, is significantly explained by, at least, some of the explanatory variables. From the observation of the sig values included in the coefficients table, we can verify that, in this case, the only dimension capable of explaining the Engagement variable is the Surprising Consumption, as its sig<0.05. The remaining variables such as Arousal, Delight and Positive Affect, are not significant to explain the Dependent variable, once their sig values are >0.05. However, when applying an alpha level of 0.1%, it is then possible to consider the Arousal dimension as an explanatory variable, with a Sig. value of 0.075.

Table 15- Coefficients Table: Impact of Consumers' Emotions on their Engagement

	Unstandardized coefficients		Standardized coefficients Beta	t(sig.)	R ²	F(sig.)	Durbin-Watson	Collinearity statistics	
	B	Std.Error						Tolerance	VIF
(Constant)	24.235	5.130		4.724 (0.000)	0.123	12.586 (0.000)	1.998		
Arousal	0.715	0.400	0.122	1.787 (0.075)				0.528	1.895
Delight	-0.278	0.421	-0.051	-0.659 (0.511)				0.414	2.416
Positive Affect	0.707	0.496	0.114	1.425 (0.155)				0.386	2.593
Surprising Consumption	1.516	0.421	0.223	3.602 (0.000)				0.638	1.568

a. Dependent Variable: Engagement_sum

Source: own elaboration based on SPSS output

The multiple regression model obtained is as follows:

$$\text{Engagement} = 24.235 + 0.715 * \text{Arousal} + (-0.278) * \text{Delight} + 0.707 * \text{Positive Affect} + 1.516 * \text{Surprising Consumption} + E_i$$

As it can be seen in the Residual statistics table (cf. Appendix III.C), the mean value of the residual term is zero, which confirms the first assumption. Secondly, not only the Tolerance values are all above 0.1 but also the VIF values are lower than 10. Thirdly, the Durbin-Watson is close to 2. Under those circumstances these assumptions also hold the model. Moreover, studying the Histogram and Normal P-Plot (cf. Appendix III.C), it can be verified the normality of the residuals. Lastly, the Scatterplot (cf. Appendix III.C) displays that the variance of the random term appears to be constant.

5.5.4 Multiple Regression with Engagement as the dependent variable (H2b)

Our data from the ANOVA test table confirms (cf. Appendix III.D) that the model is valid (sig<0.05), and indicates that some of the variables that were used are important to explain the dependent variable- Engagement.

However, from the Model Summary table (cf. Appendix III.D), we can see that the R² value indicates a very low value, only 5.3% can be explained by the explanatory variables. The cognitive dimension of the Satisfaction variable it is the one important to explain the dependent variable, as the Sig<0.05. Whilst the affective dimension, cannot be considered a relevant predictor, as its Sig >0.05.

Table 16- Coefficients Table: Impact of Consumers' Satisfaction on their Engagement

	Unstandardized coefficients		Standardized coefficients Beta	t(sig.)	R ²	F(sig.)	Durbin-Watson	Collinearity statistics	
	B	Std.Error						Tolerance	VIF
(Constant)	29.316	6.949		4.219 (0.000)	0.053	10.038 (0.000)	1.949		
Cognitive	0.580	0.199	0.178	2.914 (0.004)				0.707	1.414
Affective	0.474	0.369	0.078	1.286 (0.199)				0.707	1.414

a. Dependent Variable: Engagement_sum

Source: own elaboration based on SPSS output

The multiple regression model obtained is as follows:

$$\text{Engagement} = 29.316 + 0.580 * \text{Cognitive} + 0.474 * \text{Affective} + E_i$$

The Residual statistics table (cf. Appendix III.D) revealed that the mean of the residual component is equal to zero, which holds one of the assumptions of the model. Furthermore, through the observance of the Collinearity statistics columns, we can validate that all the Tolerance values are above 0.1 and the VIF values are below 10. This information indicates that there is no correlation among the variables, so this assumption can be hold. The Durbin-Watson is almost equal to 2, which signifies that the errors are considered as independent. Thus, it is apparently evident from the Histogram and Normal P-Plot (cf. Appendix III.D) that both register graphically the normality of the residuals. Finally, the Scatterplot (cf. Appendix III.D) showed that the random term has a constant variance.

5.5.5 Multiple Regression with Well-Being as the dependent variable (H3a)

Starting the analysis by the result of the ANOVA test, we can verify that the study is valid as its Sig ($0.00 \leq 0.05$), and it can be concluded that, at least, some of the variables are pertinent for explaining the dependent variable -Well-being.

Observing the Model Summary table (cf. Appendix III.E), the R² value indicates that 14.5%, a relatively low value, corresponds to the total of the dependent variable that can be explained through the explanatory variables. Looking at the Sig values of the Emotions' dimensions from the Coefficients table (cf. Appendix III.E), we can see that the relevant variables for explaining the model are Arousal, Positive Affect and Surprising Consumption, as their Sig (>0.05).

Table 17- Coefficients Table: Impact of Consumers' Emotions on their Well-being

	Unstandardized coefficients		Standardized coefficients Beta	t(sig.)	R ²	F(sig.)	Durbin-Watson	Collinearity statistics	
	B	Std.Error						Tolerance	VIF
(Constant)	8.025	5.020		1.599 (0.111)	0.145	15.196 (0.000)	1.876		
Arousal	1.197	0.392	0.206	3.055 (0.002)				0.528	1.895
Delight	-0.510	0.412	-0.094	-1.236 (0.217)				0.414	2.416
Positive Affect	1.029	0.486	0.167	2.118 (0.035)				0.386	2.593
Surprising Consumption	1.055	0.412	0.157	2.560 (0.011)				0.638	1.568

a. Dependent Variable: Wellbeing_sum

Source: own elaboration based on SPSS output

The multiple regression model obtained is as follows:

$$\text{Well Being} = 8.025 + 1.197 * \text{Arousal} + 1.029 * \text{Positive Affect} + 1.055 * \text{Surprising Consumption} + E_i$$

Interpreting the Residual Statistics table (cf. Appendix III.E), it is required to assure the first assumption that the mean of the residual component is equal to zero, which in this case it is. Then, in relation to the second assumption, we can verify that all the Tolerance values are higher than 0.1 and the VIF values are lower than 10, as it should be. The Durbin- Watson value is close to the value of 2. Still, observing graphically the Histogram and the Normal P-Plot (cf. Appendix III.E), both of them register the normality of the residual. To finish,

concerning the Scatterplot (cf. Appendix III.E) it can be observed that the variance of the random term is constant.

5.5.6 Multiple Regression with Well-Being as the dependent variable (H3b)

Observing the ANOVA test in the Table 18, we can assume that the model is feasible for the reason of having significant value below 0.05, which also means that at least some of the variables are relevant for explaining the dependent variable, i.e., Well-Being.

Secondly, using the Model Summary table (cf. Appendix III.F), the R^2 , it is a very low value. Only 4.7 % of the dependent variable can be explained by the independent variables, such as Cognitive and Affective Satisfaction. Closer inspection of the Sig values extracted from the Coefficients table (cf. Appendix III.F), allow the verification of the variables that are relevant to the model. The Cognitive dimension presents a Sig value of 0.03 (Sig<0.05), so it guarantees its importance for the model. The Affective dimension has a Sig value of 0.06, but if we consider an alpha level of 0.1%, then it can also be relevant to the model.

Table 18- Coefficients Table: Impact of Consumers' Satisfaction on their Well-being

	Unstandardized coefficients		Standardized coefficients Beta	t(sig.)	R ²	F(sig.)	Durbin-Watson	Collinearity statistics	
	B	Std.Error						Tolerance	VIF
(Constant)	17.634	6.909		2.552 (0.011)	0.047	8.853 (0.000)	1.755		
Cognitive	0.431	0.198	0.133	2.178 (0.030)				0.707	1.414
Affective	0.678	0.367	0.113	1.850 (0.065)				0.707	1.414

a. Dependent Variable: Wellbeing_sum

Source: own elaboration based on SPSS output

The multiple regression model obtained is as follows:

$$\text{Well-Being} = 17.634 + 0.431 * \text{Cognitive} + 0.678 * \text{Affective} + E_i$$

Then looking at the Residual Statistics table (cf. Appendix III.F), we can check that the mean of the residual component is equivalent to zero, which ensures the first assumption. In

addition, all the Tolerance values are higher than 0.1, and the VIF less than 10. The Durbin-Watson value presented in the Table above is approximately 2, indicating that the errors are independent. Yet, the observation of the Histogram and Normal P-Plot (cf. Appendix III.F) confirms, graphically, the normality of the residuals. Lastly, the Scatterplot (cf. Appendix III.F) validates that the variance of the random term is constant.

5.5.7 Multiple Regression with Well-Being as the dependent variable (H4)

As it can be observed through the ANOVA test table (cf. Appendix III.G), we can validate the study as the Sig value ($0.00 \leq 0.05$) and relevant to predict the dependent variable, i.e. Well-Being.

Table 19- Coefficients Table: Impact of Consumers' Engagement on their Well-being

	Unstandardized coefficients		Standardized coefficients Beta	t(sig.)	R ²	F(sig.)	Durbin-Watson	Collinearity statistics	
	B	Std.Error						Tolerance	VIF
(Constant)	-2.303	3.131		-0.735 (0.463)	0.444	71.378 (0.000)	1.998		
Purchases	1.125	0.210	0.260	5.349 (0.000)				0.656	1.524
Referrals	0.129	0.126	0.054	1.028 (0.305)				0.563	1.777
Influence	1.231	0.217	0.303	5.671 (0.000)				0.545	1.836
Knowledge	0.576	0.131	0.240	4.388 (0.000)				0.521	1.919

a. Dependent Variable: Wellbeing_sum

Source: own elaboration based on SPSS output

As the Model Summary table (cf. Appendix III.G) shows, the R² value is a relatively high value of 44.4%, and this corresponds to the total of the dependent variable that can be explained through the explanatory variables. Looking at the Sig values of the independent variables, represented in the Coefficients table (cf. Appendix III.G) we can verify that the majority such as Purchases, Influence and Knowledge, are significantly relevant to the model, as their Sig value ($0.00 \leq 0.05$). In this case, the only dimension which is not influential

for the explanation of the model is the Referrals, since it has a Sig value of 0.345, that does not satisfy the assumption.

The multiple regression model obtained is as follows:

$$\text{Well-Being} = -2.303 + 1.125 * \text{Purchases} + 0.129 * \text{Referrals} + 1.231 * \text{Influence} + 0.576 * \text{Knowledge} + E_i$$

Then, looking at the Residual Statistics table (cf. Appendix III.G), we can check that the mean of the residual term matches the value of zero, which satisfy another assumption of the study. Furthermore, not only the Tolerance value are above 0.1, as the VIF values are below 10. Secondly, we can verify that the Durbin-Watson value registers a value around 2, as it is required. In the course of the results analysis, the Histogram and the Normal P-Plot charts (cf. Appendix III.G) reveal that exist normality among the residuals. Finally, in what concerns the Scatterplot (cf. Appendix III.G), it is apparent from the graph that the variance of the random term is constant.

6. Conclusions and Implications

6.1 Findings overview and discussions

The present study was designed to determine the impact of the outcomes which are derived from the music festival experiences, such as consumer satisfaction, emotional states, engagement and well-being. This study also attempts to explore empirically through a conceptual model that allow to explore the relationships between these constructs. The conceptual model developed for this study was based on the S-O-R framework presented by Mehrabian and Russell (1974).

The database of 363 participants represents a great diversity for the reason that the surveys have been divulged among the visitors of many festivals that take place in Portugal. In addition, the database allowed the accomplishment of all the objectives proposed regarding our conceptual model.

Reviewing the descriptive statistics results, satisfaction and emotions dimensions represent the highest agreement rates, with respectively, 4.9 and 4.6, in a 7-likert scale. It can thus be suggested that it is likely that visitors attribute greater importance to the emotions and state of satisfaction that is provided by music festivals. Whereas engagement has the lowest agreement, with only a mean of 3.5. In table 8, the engagement dimensions that have the lowest mean of the items is Knowledge, and this finding help us to understand that for the music festival visitors' is not common to give feedback about the products and services to the festival organizers. The constructs of experience and well-being have slightly higher agreement rates with 3.94 and 3.7, respectively. Concerning the results of experience variable exhibited in table 4, the Aesthetics dimension seems to be the most significant as it is the one that registers higher agreement among participants with a mean value of 4,6, followed by the Entertainment dimensions with a mean value of 4,3. This finding is coherent with the study of Manthiou, Lee, Tang, Chiang, et al. (2014) that also identified Aesthetics and Entertainment as the most important in the context of music festivals experience.

In order to verify the validation of the hypothesis were conducted multiple linear regressions and all the hypothesis without exception indicated the existence of a positive relationship between the variables and guaranteed at least one between the independent variables.

Concerning the first research hypothesis which tests if music festival experience has a positive relationship with on emotions (H1a) and satisfaction (H1b). From the results it can

be stated that the visitors' emotions can be mainly explained by Aesthetics, and Escapism dimensions, supporting Hypothesis 1(a). Hence, the Education dimension also contributes satisfactorily for the explanation. The remaining variable (Entertainment) showed that it is not significantly important for explaining the dependent variable, and also shows as observable in table 12 that has a negative impact on consumers' emotions as its β value is equal to -0.291. The results of this study demonstrate the importance of the Aesthetics variable which was in line with the studies of Lee et al. (2008), Lee et al. (2011), Lee and Kyle (2013) and Sun and Dai (2018) who found that the festival atmospherics (i.e. layout, design, ambience) can strongly and positively affect the visitors' emotions. In relation to the Hypothesis 1(b), the Aesthetic dimension had proved to be the most significant for the explanation of the dependent variable. Tanford and Jung (2017) described that consumers' satisfaction is mostly influenced by entertainment attributes, and then by the festival atmosphere. On the other hand, the results of the study developed by Cole & Chancellor (2008) demonstrated that the effects of the Entertainment dimension on visitors' satisfaction were the strongest, when compared with the festival environment. Also, it was revealed that the dimensions Education and Escapism had a negative impact on Satisfaction as it can be observable in table 14 through the β values, respectively, equal to -0.081 and -0.062.

The second hypothesis allowed to test if there is a positive relationship between consumers' engagement and emotions (H2a) and satisfaction (H2b). From the results there is evidence that not all the dimensions significantly contributed for the model. The surprising consumption dimension proved to be the most important to the explanation of the dependent variable, consumer engagement, supporting the Hypothesis (2a), and the Arousal can also be considered when we set an alpha of 0.1, as its sig = 0.075. However, if we look at the standardized coefficients beta in table 15, we can verify that the Delight dimension has a negative impact on consumer engagement since its β value is equal to -0.051. Some researchers (e.g., Shane and Patterson, 2010; Packer and Ballantyne, 2011; Packer and Ballantyne, 2014) have recognized the importance of exploring the outcomes of consumers' engagement in the context of music festivals, but up until now there is still a gap in the literature. Thus, further research is needed once it becomes difficult to discuss and compare the results of this study. The Hypothesis (2b) could also be accepted, and the most relevant to the explanation of the model was the cognitive dimension. This result indicates that visitors' engagement is more influenced through the correspondence of visitor's

expectations, i.e. with the quality of the service provided, than with their induced feelings during the service consumption.

Regarding the third hypothesis, which posits that visitors' well-being have a positive relationship with emotions (H3a) and satisfaction (H3b). Almost all the dimensions, i.e. Arousal, Positive Affect, Surprising Consumption were the ones that contributed the most for the explanation of the relationship between well-being and emotions. The remaining variable which is delight has a negative impact on visitors' well-being, because as it is shown in table 17, its β value is equal to -0.094. This study has focused on the positive emotions for the reason that music festivals are rather linked with positive outcomes than negative ones. The findings of this study in relation to the Hypothesis (3b) show that the cognitive dimension is more relevant than the affective for the explanation of the dependent variable.

Lastly, the last hypothesis states that visitors' engagement leads to their own well-being (H4). The independent variables which were significantly to the explanation of the dependent variable were Purchases, Influence, and Knowledge. The Referrals dimension is the less significant to the explanation of the model, this may be due to the fact that mean of the items that composes this dimension is quite low, as can be verified in the list o. Presumably it is not likely that visitors will give references in order to attract others to the festivals.

6.2 Managerial Implications

Nowadays there is an increasing demand for music festivals as they are growing in popularity, which leads to the necessity of a better comprehension of the phenomenon. The music festivals industry is also becoming saturated by more and more competition, and therefore festival organizers should better understand the music festival outcomes experienced by the visitors. Moreover, the theoretical concepts brought by the field of relationship marketing, such as experience, emotions, satisfaction and engagement can be very useful to this comprehension.

This research has contributed for the field of tourism and event management by giving new insight for the gaps that were found in the literature. In addition, this research has provided knowledge for the different constructs that have impact on visitors' well-being in the context of music festivals as well as it explores the existing relationships between them. In addition,

there are several relevant areas where this study makes an original contribution, for instance, by adding visitors' engagement in a conceptual model in the context of music festivals. This study is a pioneer in the perspective of music festivals for having introduced the engagement variable.

From the statistical analysis, it can be drawn some implications that will help festival organizers to achieve visitors' engagement and contribute to their well-being. Firstly, this study has revealed that festival organizers should invest a lot in ways to provide a good atmosphere, an attractive program and enough facilities to the festival attendees, since the aesthetic experience appears to be extremely important for them. The aesthetic experience appears to have a significant impact on visitors' emotions and satisfaction. Furthermore, the escapism experience although does not seem important for visitors' satisfaction, it has an important role for the visitors' emotions. Thus, as long as festival organizers continue to bet in ways to provide innovative and memorable festival experiences, they will be providing the opportunity for visitors escape to their daily routines. Taken together, festival managers should evaluate visitors' emotions and satisfaction before designing the next music festival, as it can increase the likelihood of customer loyalty and of positive word-of-mouth.

Secondly, in this study we found that music festivals that induce visitors' feelings of surprise leads to better chances of engagement. This can be explained by the fact that music festivals offer an experience different from the usual consumption experiences by its experiential nature. Consequently, festival managers should concentrate on how to surprise their visitors, for instance, by offering a festival program with the best bands and by offering a unique atmosphere.

Thirdly, as the involvement of visitors increase when they create emotional bonds with the festival and when are satisfied, this leads to higher engagement. Moreover, the visitors' engagement can have positive impacts on their well-being, because when visitors are involved with the festival, they feel part of something meaningful. Hence, festival managers should provide platforms, for instance, through social media in order to visitors provide in an easier way their feedback. Not only visitors will benefit for being actively involved but also festival managers since they could better understand what could be improved. Lastly, festival organizers should think in new ways to promote social interaction, once it can produce higher levels of engagement, which also boosts their sense of well-being.

6.3 Theoretical contribution

By exploring several constructs of the Relationship Marketing field, this study has provided a number of theoretical and practical contributions for the tourism and events literature, as it presents new insight to better comprehend the experience and the benefits of the music festivals' visitors. Firstly, the identification of the gaps that can be found in the literature provides guidance to potential future research.

Secondly, the current dissertation enables further contribution through the adaptation of the Mehrabian and Russell's S-O-R framework, not only because it adds new variables, but also because it suggests original and pioneer relationships between variables that have not been conceptualised before in previous research, synthesized as the following: (i) considering engagement and well-being as response, (ii) hypothesizing the lived experience of consumers and their emotional states as drivers of consumer engagement, and finally, (iii) postulating consumer engagement, emotions and satisfaction as drivers of consumer well-being.

6.4 Limitations and Further Research

All studies face limitations, and this is not an exception, but as it matters to understand how the restraints were managed during this study, and because it is important to realize how they should be interpreted, they are revealed as it follows.

Firstly, one of the limitations of this study is due to the fact of the sample not being notably balanced, either within the age groups, as the representation of the sample is mostly characterized for younger people, but also because the large majority of the participants are Portuguese. Therefore, the reader should bear in mind that the study can hardly be extrapolated and generalized to other international backgrounds.

Secondly, as the research method was quantitative there might be some disadvantages, such as the usage of closed questions and the high probability of participants' misapprehension relatively to the items included in the measurement scales, which can lead to more untrue responses. When conducting interviews instead of surveys, it is possible to clarify the participants about what they did not comprehend. Moreover, through questionnaires is difficult to obtain in-depth information and consider the different perspectives the participants may have regarding the topic which are not included in the scale items.

Thirdly, the measurement scales used to this study may not have been the most suitable, particularly in the case of the variable emotions. Lee and Kyle (2013) have questioned the reliability of the current emotions' measurement scales, as they support what was previously suggested by Richins (1997), indicating that emotions must be adequate to the context. However, there is still inconclusive discussion about the theme (Lee and Kyle, 2013).

The last limitation of this study is concerned with the second question of the questionnaire inserted in the respondent profile group. When the respondents were asked about what were the music festivals they have visited in the last year, but they responded with so many different combinations of music festivals that it ended to not be useful to deeply analyse the output obtained.

Future research is needed to explore the role of visitors' engagement in the context of music festivals, since there are not enough studies that provide a satisfactory comprehension of how could it be enhanced through the experience provided by festival organizers. Moreover, in future investigations may also be interesting to add to this study the examination of the inverse relationship between visitors' emotions and satisfaction on visitors' engagement, i.e. if the visitors' engagement can also have positive impacts on their emotions and satisfaction. In addition, recent research has suggested that the visitors' engagement with music festivals is becoming more and more virtual and less physical. Therefore, further studies should investigate visitors' engagement in a separate way.

Lastly, the inclusion of the loyalty variable in this model could be an important issue for further research. As it mentioned before, there is a clear link between engagement and loyalty, which makes it appealing to add the loyalty variable to the conceptual model developed in this study.

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Appendices

Appendix I.A- Online questionnaire

Music Festivals experience

Dear participant,

First of all, let me thank you for taking part in this survey. It should only take 5-7 minutes to complete.

I am a student of the MSc in Marketing at ISCTE Business School, and this survey is being conducted as part of the research for my Master dissertation regarding relationship marketing in the context of music festival experiences.

Please answer all questions as honestly as possible. Thank you!

***Obrigatório**

How often do you go to music festivals per year? *

Never

Once a year

2 to 3 times a year

More than 3 times a year

Which of these music festivals did you attend in the last year? *

NOS Alive

NOS Primavera Sound

Super Bock Super Rock

Rock in Rio

Vodafone Paredes de Coura

Super Bock Em Stock

MEO Marés Vivas

MEO Sudoeste

Sumol Summer Fest

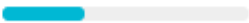
Outra: _____

What was the last music festival you have been to? *

- NOS Alive
- NOS Primavera Sound
- Super Bock Super Rock
- Rock in Rio
- Vodafone Paredes de Coura
- Super Bock Em Stock
- MEO Marés Vivas
- MEO Sudoeste
- Sumol Summer Fest
- Outra: _____

What type of festival ticket did you buy/receive for the last festival? *

- Daily ticket
- Multi-day ticket
- Multi-day ticket + camping access
- Outra: _____

SEGUINTE  Página 1 de 3

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Music Festivals experience

*Obrigatório

Music Festival Experience & satisfaction

Now, considering the experience you had in the last music festival, please select the answer that best suits you using a Likert scale ranging from 1 (completely disagree) to 6 (completely agree): *

	Completely disagree	Mostly disagree	Slightly disagree	Slightly agree	Mostly agree	Completely agree
The experience at the festival let me imagine that I was someone else	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Just being at the festival was very pleasant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The background at the festival was very attractive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The activities (e.g. art exhibits, dance, performance arts, contests) were amusing to watch	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I completely escaped from reality at the festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I really enjoyed watching what others visitors were doing at the festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The music festival stimulated my curiosity to learn new things	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt a real sense of harmony at the festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I learned a lot from my experience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I learned a lot from my experience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt I played a different character at the festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Watching the artists perform at the festival was captivating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My experience was highly educational for me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The background at festival was pleasurable to my senses	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Watching activities at the festival was very entertaining	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt like I was living in a different time or place at the festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My experience has made me more knowledgeable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Considering the level of satisfaction you had in the last music festival, please select the answer that best suits you using a Likert scale ranging from 1 (completely disagree) to 6 (completely agree): *

	Completely disagree	Mostly disagree	Slightly disagree	Slightly agree	Mostly agree	Completely agree
This festival made me feel happy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My choice to visit this festival was a wise one	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My experience at the festival was exactly what I needed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I really enjoyed myself at the festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

My choice to visit this festival was a wise one	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My experience at the festival was exactly what I needed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I really enjoyed myself at the festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This was one of the best festivals I have ever visited	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel bad about my decision concerning this festival visit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If I had to do it over again, I'd visit a different festival or go somewhere else	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sometimes I have mixed feelings about visiting the festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My experience at this festival wasn't what I expected	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am satisfied with my decision to visit this festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am sure it was the right decision to visit this festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Now, taking into account what you felt at the festival, how frequently did you feel each of the following? (Please select the answer most suitable ranging from 1-never to 6-very frequently)

*

Never	Very rarely	Rarely	Occasionally	Frequently	Very Frequently
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Now, taking into account what you felt at the festival, how frequently did you feel each of the following? (Please select the answer most suitable ranging from 1-never to 6-very frequently)

*

	Never	Very rarely	Rarely	Occasionally	Frequently	Very Frequently
Stimulated	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
enthused	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
excited	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
delighted	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
elated	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
gleeful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
contented	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
pleased	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
happy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
astonished	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
surprised	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Considering the involvement with the festival you had in the last music festival, please select the answer that best suits you using a Likert scale ranging from 1 (completely disagree) to 6 (completely agree): *

	Completely disagree	Mostly disagree	Slightly disagree	Slightly agree	Mostly agree	Completely agree
I love talking about my festival experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I provide feedback about my festival experiences to the festival organizers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I enjoy referring this festival to my friends because of the monetary referral incentives.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My purchases of tickets to this festival make me content	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

My purchases of tickets to this festival make me content	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I discuss the benefits that I get from this festival with others	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Owning the products/services of this festival makes me happy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I provide suggestions for improving the performance of the festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I promote this festival because of the monetary referral benefits provided by the organizers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I will continue buying the tickets for this festival in the near future.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I provide feedback/suggestions for developing new products/services for this festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Once I go to this festival, I refer my friends to go to the festival because of the monetary referral incentives	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel part of this festival and mention it in my conversations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I do not get my money's worth when I buy tickets for this festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I do not actively discuss this festival on any media	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Besides the experience, the monetary referral incentives also encourage me to refer this festival to my friends	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I provide suggestions/feedbacks about the new product/services of the festival.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Lastly, and considering your reflection after your music festival experience, please select the answer that best suits you using a seven-point Likert scale ranging from 1 (completely disagree) to

Lastly, and considering your reflection after your music festival experience, please select the answer that best suits you using a seven-point Likert scale ranging from 1 (completely disagree) to 6 (completely agree): *

	Completely disagree	Mostly disagree	Slightly disagree	Slightly agree	Mostly agree	Completely agree
I am more able to make sense of what is happening in the world	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel I have more things in common with others	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel more positive about other people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel I now have more to contribute to the world	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel more hopeful about the way things are in the world	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel a greater sense of confidence/control over my life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel I have grown/developed as a person	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel better able to deal with the demands and responsibilities in my life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel a greater sense of purpose in my life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am more able to accept myself for who I am	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel more positive about my life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel a sense of happiness or elation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

ANTERIOR

SEGUINTE

Página 2 de 3

Nunca envie palavras-passe através dos Google Forms.

Music Festivals experience

*Obrigatório

Sociodemographics

You are almost ending the survey :)

Gender *

Female

Male

What is your age range? *

Under 18

18-24

25-34

35-45

45+

Nationality *

Portuguese

Spanish

French

German

Outra: _____

What is your marital status? *

- Single (Never married)
- Married
- Divorced
- Separated
- Widowed

What is the highest degree or level of education you have completed? *

- Less than a high school diploma
- High School diploma
- Bachelor's degree
- Master's degree
- Doctorate degree
- Professional degree

What is your employment status? *

- Employed full-time
- Employed part-time
- Self-employed
- Unemployed
- Student
- Student-employee
- Military
- Retired

- ~
- Unemployed
 - Student
 - Student-employee
 - Military
 - Retired

Which of these options best describes your monthly gross salary? *

- Less than 580€
- 580€- 750€
- 750€- 999€
- 1000€-1499€
- 1500€- 1999€
- 2000€-2999€
- 3000€- 3499€
- More than 3500€

All done! thank you again for your time and help! :) For SurveyCircle users (www.surveycircle.com): The Survey Code is: J4P2-6TKG-XJFU-6GW3

ANTERIOR

SUBMETER

Página 3 de 3

Nunca envíe palabras-passe através dos Google Forms.

Appendix II.A- Respondent Profile

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	193	53,2	53,2	53,2
	Male	170	46,8	46,8	100,0
	Total	363	100,0	100,0	

Nationality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Portuguese	348	95,9	95,9	95,9
	Other Nationality	15	4,1	4,1	100,0
	Total	363	100,0	100,0	

What is your age range?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Under 18	19	5,2	5,2	5,2
	18-24	214	59,0	59,0	64,2
	25-34	75	20,7	20,7	84,8
	35-45	38	10,5	10,5	95,3
	45+	17	4,7	4,7	100,0
	Total	363	100,0	100,0	

How often do you go to music festivals per year?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	5	1,4	1,4	1,4
	Once a year	167	46,0	46,0	47,4
	2 to 3 times a year	136	37,5	37,5	84,8
	More than 3 times a year	55	15,2	15,2	100,0
	Total	363	100,0	100,0	

What is your age range?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Under 18	19	5,2	5,2	5,2
	18-24	214	59,0	59,0	64,2
	25-34	75	20,7	20,7	84,8
	35-45	38	10,5	10,5	95,3
	45+	17	4,7	4,7	100,0
	Total	363	100,0	100,0	

What type of festival ticket did you buy/receive for the last festival?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Daily ticket	128	35,3	35,3	35,3
	Multi-day ticket	113	31,1	31,1	66,4
	Multi-day ticket + camping access	107	29,5	29,5	95,9
	Other	15	4,1	4,1	100,0
	Total	363	100,0	100,0	

What is your employment status?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Employed full-time	142	39,1	39,1	39,1
	Employed part-time	11	3,0	3,0	42,1
	Self-Employed	25	6,9	6,9	49,0
	Unemployed	17	4,7	4,7	53,7
	Student	128	35,3	35,3	89,0
	Student-Employee	38	10,5	10,5	99,4
	Retired	2	,6	,6	100,0
	Total	363	100,0	100,0	

Source: SPSS outputs

Appendix III.A- Multiple Regression Analysis: Emotions as dependent variable

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	,513 ^a	,263	,254	6,65396	1,937

- a. Predictors: (Constant), EXPEST_Sum, EXPESC_Sum, EXPED_Sum, EXPEN_Sum
- b. Dependent Variable: emotions_sum

ANOVA^a

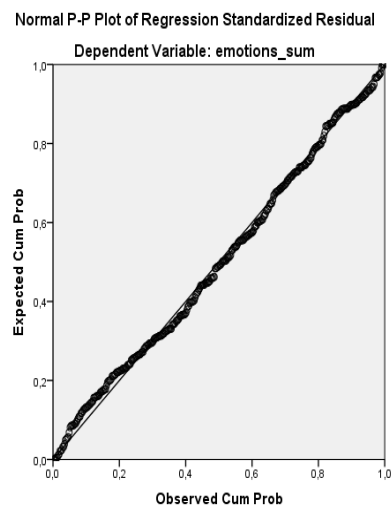
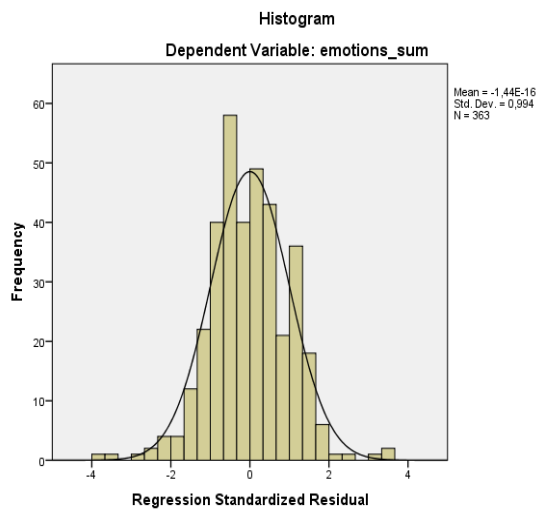
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	5648,316	4	1412,079	31,893	,000 ^b
	Residual	15850,500	358	44,275		
	Total	21498,815	362			

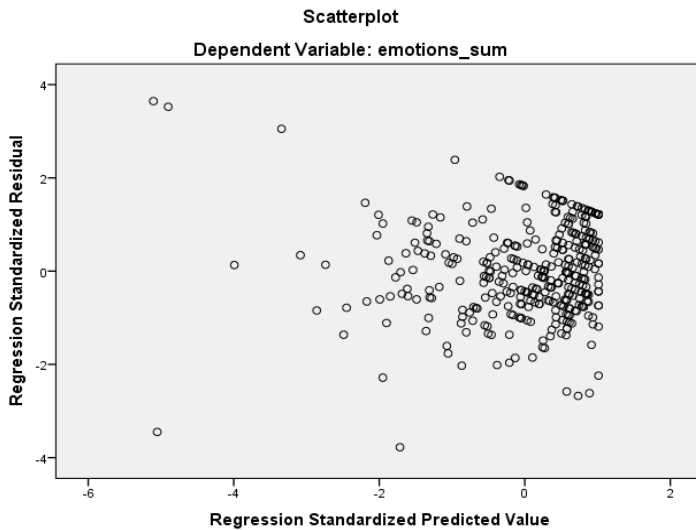
- a. Dependent Variable: emotions_sum
- b. Predictors: (Constant), EXPEST_Sum, EXPESC_Sum, EXPED_Sum, EXPEN_Sum

Residuals Statistics^a

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	33,7487	57,9099	53,9063	3,95007	363
Residual	-25,13046	24,25131	,00000	6,61709	363
Std. Predicted Value	-5,103	1,014	,000	1,000	363
Std. Residual	-3,777	3,645	,000	,994	363

- a. Dependent Variable: emotions_sum





Appendix III.B- Multiple Regression Analysis: Satisfaction as dependent variable

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	,673 ^a	,453	,447	4,36111	1,779

a. Predictors: (Constant), EXPEST_Sum, EXPESC_Sum, EXPED_Sum, EXPEN_Sum

b. Dependent Variable: Satisfaction_sum

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	5635,239	4	1408,810	74,073	,000 ^b
	Residual	6808,899	358	19,019		
	Total	12444,138	362			

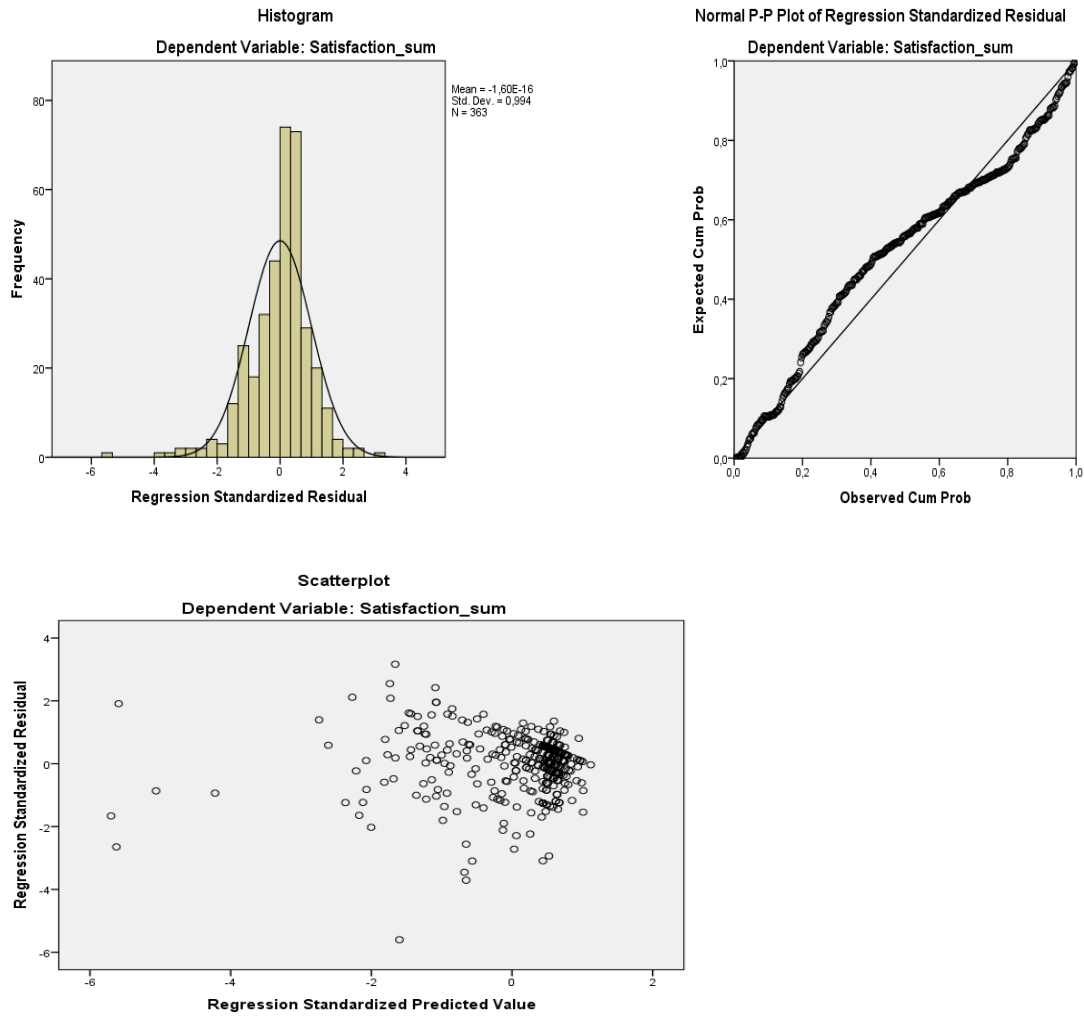
a. Dependent Variable: Satisfaction_sum

b. Predictors: (Constant), EXPEST_Sum, EXPESC_Sum, EXPED_Sum, EXPEN_Sum

Residuals Statistics^a

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	27,2484	54,1541	49,7383	3,94550	363
Residual	-24,42504	13,81040	,00000	4,33695	363
Std. Predicted Value	-5,700	1,119	,000	1,000	363
Std. Residual	-5,601	3,167	,000	,994	363

a. Dependent Variable: Satisfaction_sum



Appendix III.C- Multiple Regression Analysis: Engagement as dependent variable (1)

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	,351 ^a	,123	,113	13,14715	1,998

a. Predictors: (Constant), EMOSC_Sum, EMOAR_Sum, EMODE_Sum, EMOPA_Sum

b. Dependent Variable: Engagement_sum

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	8701,964	4	2175,491	12,586	,000 ^b
	Residual	61879,397	358	172,847		
	Total	70581,361	362			

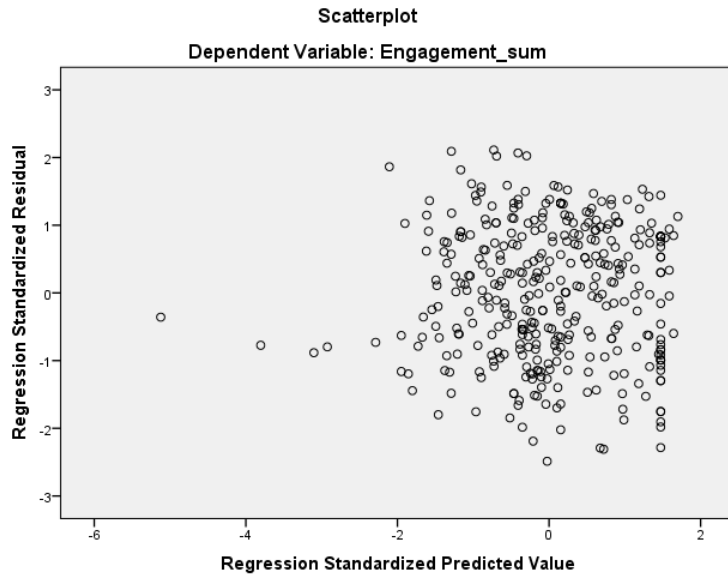
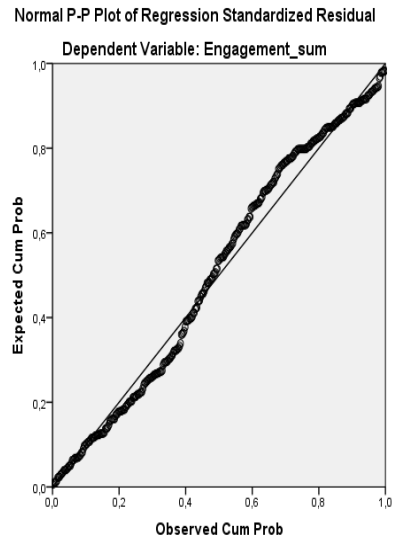
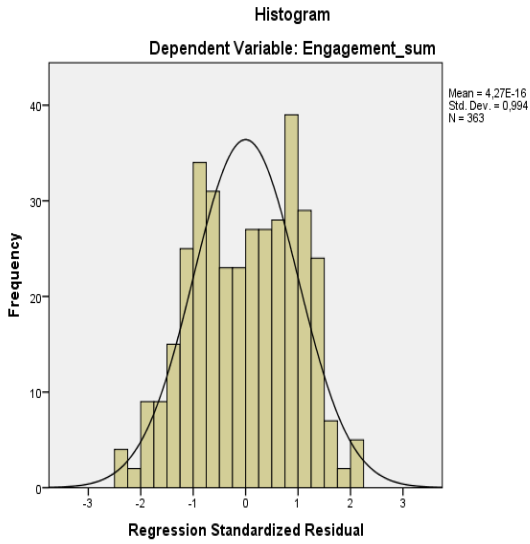
a. Dependent Variable: Engagement_sum

b. Predictors: (Constant), EMOSC_Sum, EMOAR_Sum, EMODE_Sum, EMOPA_Sum

Residuals Statistics

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	30,7026	64,1525	55,8209	4,90291	363
Residual	-32,69950	27,75567	,00000	13,07431	363
Std. Predicted Value	-5,123	1,699	,000	1,000	363
Std. Residual	-2,487	2,111	,000	,994	363

a. Dependent Variable: Engagement_sum



Appendix III.D- Multiple Regression Analysis: Engagement as dependent variable (2)

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	,230 ^a	,053	,048	13,62729	1,949

a. Predictors: (Constant), SATAFF_sum, SATCOG_sum

b. Dependent Variable: Engagement_sum

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	3728,311	2	1864,156	10,038	,000 ^b
	Residual	66853,050	360	185,703		
	Total	70581,361	362			

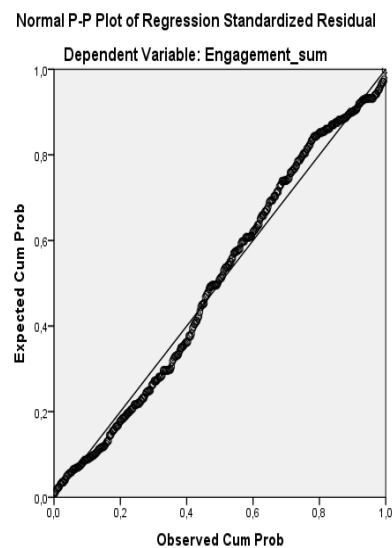
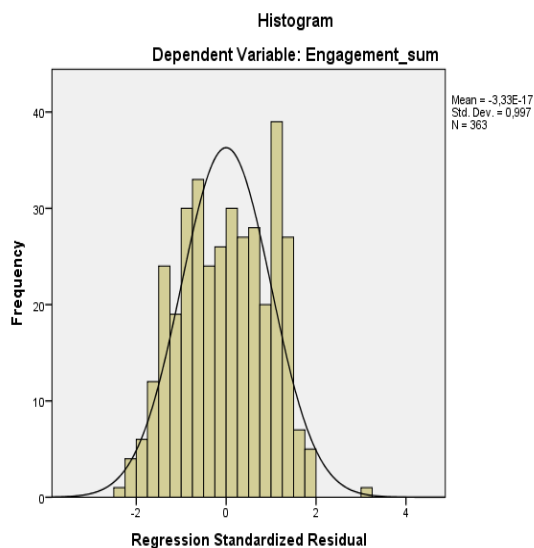
a. Dependent Variable: Engagement_sum

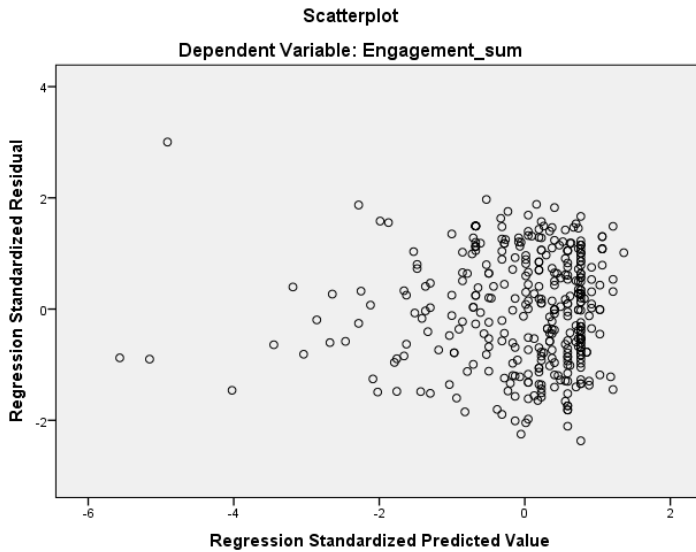
b. Predictors: (Constant), SATAFF_sum, SATCOG_sum

Residuals Statistics^a

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	37,9559	60,1863	55,8209	3,20924	363
Residual	-32,29058	40,93697	,00000	13,58959	363
Std. Predicted Value	-5,567	1,360	,000	1,000	363
Std. Residual	-2,370	3,004	,000	,997	363

a. Dependent Variable: Engagement_sum





Appendix III.E- Multiple Regression Analysis: Well-being as dependent variable (1)

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	,387 ^a	,149	,135	12,86962	1,879

a. Predictors: (Constant), EMOSC_Sum, SATAFF_sum, EMOAR_Sum, SATCOG_sum, EMODE_Sum, EMOPA_Sum

b. Dependent Variable: WellBeing_sum

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	10361,428	6	1726,905	10,426	,000 ^b
	Residual	58963,288	356	165,627		
	Total	69324,716	362			

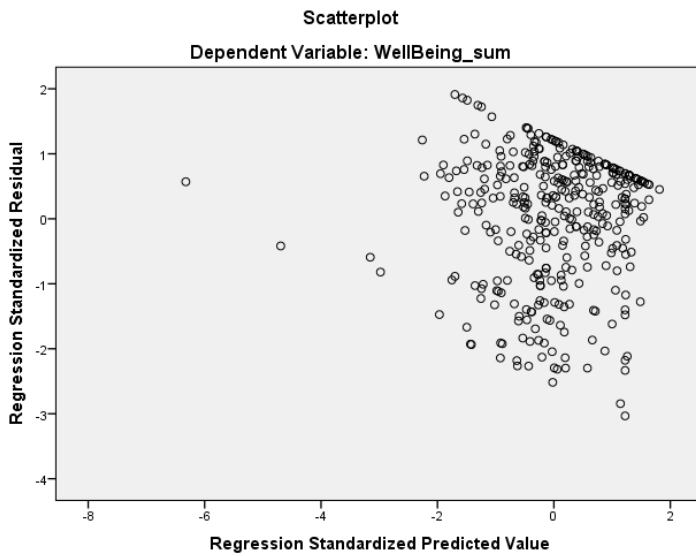
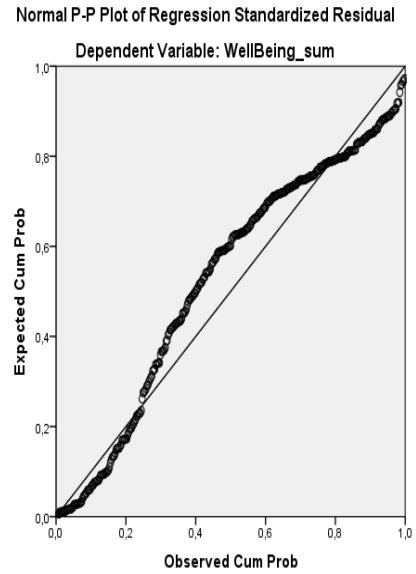
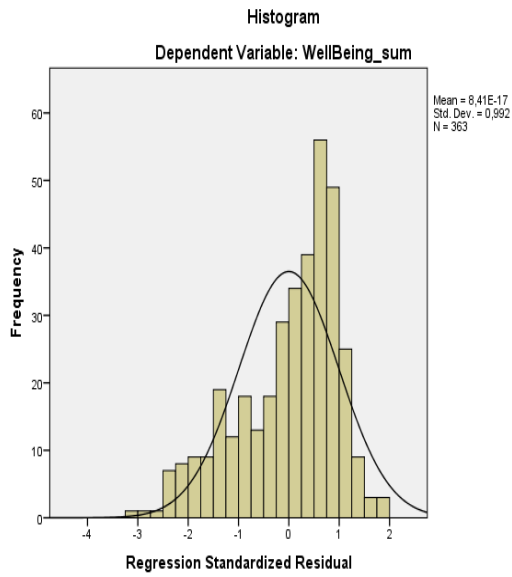
a. Dependent Variable: WellBeing_sum

b. Predictors: (Constant), EMOSC_Sum, SATAFF_sum, EMOAR_Sum, SATCOG_sum, EMODE_Sum, EMOPA_Sum

Residuals Statistics^a

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	10,6618	54,1956	44,4904	5,35002	363
Residual	-39,03345	24,61079	,00000	12,76252	363
Std. Predicted Value	-6,323	1,814	,000	1,000	363
Std. Residual	-3,033	1,912	,000	,992	363

a. Dependent Variable: WellBeing_sum



Appendix III.F- Multiple Regression Analysis: Well-being as dependent variable (2)

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	,217 ^a	,047	,042	13,54775	1,755

a. Predictors: (Constant), SATAFF_sum, SATCOG_sum

b. Dependent Variable: WellBeing_sum

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	3249,791	2	1624,896	8,853	,000 ^b
	Residual	66074,925	360	183,541		
	Total	69324,716	362			

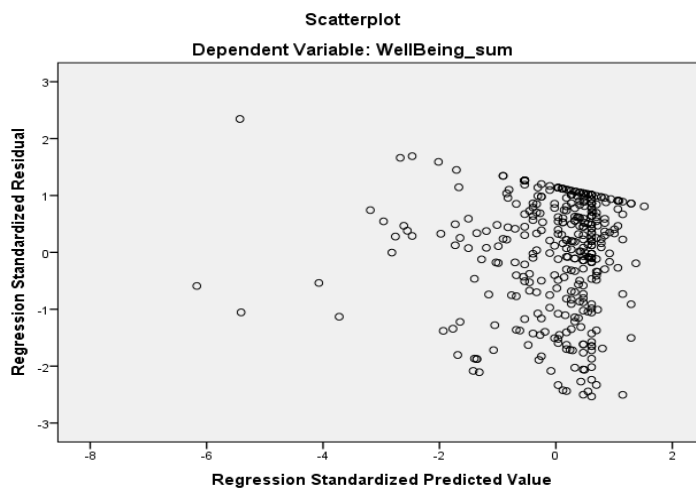
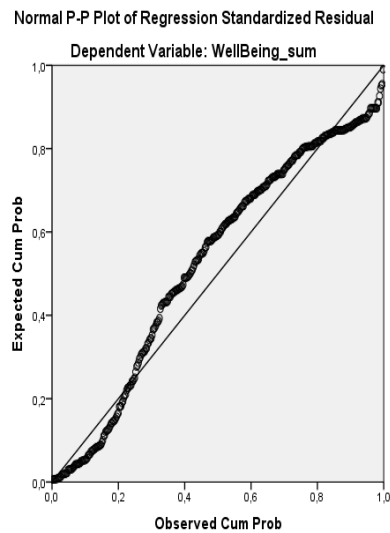
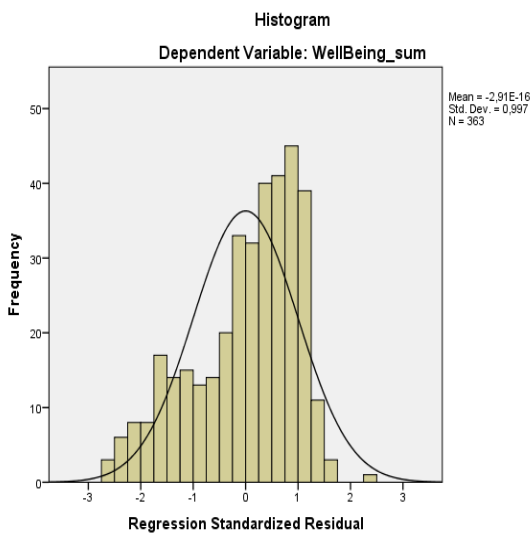
a. Dependent Variable: WellBeing_sum

b. Predictors: (Constant), SATAFF_sum, SATCOG_sum

Residuals Statistics^a

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	26,0071	49,0384	44,4904	2,99622	363
Residual	-34,32700	31,77589	,00000	13,51027	363
Std. Predicted Value	-6,169	1,518	,000	1,000	363
Std. Residual	-2,534	2,345	,000	,997	363

a. Dependent Variable: WellBeing_sum



Appendix III.G- Multiple Regression Analysis: Well-being as dependent variable (3)

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	,666 ^a	,444	,437	10,37926	1,998

a. Predictors: (Constant), ENGKN_Sum, ENGPU_Sum, ENGRE_Sum, ENGIN_Sum

b. Dependent Variable: WellBeing_sum

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	30757,753	4	7689,438	71,378	,000 ^b
	Residual	38566,964	358	107,729		
	Total	69324,716	362			

a. Dependent Variable: WellBeing_sum

b. Predictors: (Constant), ENGKN_Sum, ENGPU_Sum, ENGRE_Sum, ENGIN_Sum

Residuals Statistics^a

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	17,4766	61,2645	44,4904	9,21771	363
Residual	-35,67366	35,01308	,00000	10,32175	363
Std. Predicted Value	-2,931	1,820	,000	1,000	363
Std. Residual	-3,437	3,373	,000	,994	363

a. Dependent Variable: WellBeing_sum

