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**MEASURING CULTURAL EVENT EXPERIENCES: INSIGHTS FROM 365
ALGARVE**



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ALGARVE**

Mestrado em Marketing Management

Trabalho efetuado sob orientação de:
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2017

Declaração de autoria de trabalho

Declaro ser a autora deste trabalho, que é original e inédito. Autores e trabalhos consultados estão devidamente citados no texto e constam da listagem de referências incluída.

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“...we are not necessarily thinking machines, we are feeling machines that think...”

António Damásio (2010)

“In a way, culture is the mechanism by which a community suggests to us what has to be remembered and what has to be forgotten.”

Azam Zanganeh citing Umberto Eco (2008)

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ABSTRACT

Located in the south of Portugal, the Algarve region belongs to the top twenty travel destinations Worldwide, with a local economy relying strongly on tourism-related activities.

The 365 Algarve program is a set of cultural and artistic events that was launched in 2016. Its main purpose is to increase territorial cohesion in the region by involving residents and local cultural groups in different projects, a *bottom-up* approach to initiate and sustain an event program.

Cultural events reveal an interesting process to deliver knowledge, produce relational goods, breaking the time line of ordinary life enhancing the subjective well-being of individuals and society. Culture, tourism and territory are experience providers, creating sustainable development, adding meaning to life of residents and unique encounters to visitors. An event experience occurs when individuals are exposed to specific stimuli related to the event, besides the programme itself, such as the *eventscape* in its social and physical dimensions, producing an individual personal response. In terms of practical application, this research will hopefully contribute to improve measurement instruments to assess the cultural event experience.

This research project has two main objectives: 1) to test the Event Experience Scale (EES), first developed to assess generic event experiences (Geus, Richards & Toepel, 2016), in cultural events settings; 2) to analyse cultural event experiences in relationship to other latent variables: *eventscape*, memory, and behavioural intentions.

Data was collected from the attendees who were assisting the events from 365 Algarve cultural program. A sample of 394 respondents was collected. A structured methodology and descriptive measures were used. The results confirmed the four dimensions of EES (novelty, cognitive, affective and conative) and a new dimension has emerged, experiential learning.

The outcome of this research is a Cultural Event Experience Scale (CEES) for assessing attendees' experiences on site in cultural events, enhancing its predictive character.

Keywords: experience measurement, cultural event experience, event experience, eventscape.

RESUMO

O Algarve, a região mais a sul de Portugal, pertence aos 20 destinos turísticos mais importantes mundialmente, com uma economia local fortemente alicerçada em atividades relacionadas com o turismo.

O programa 365 Algarve nasce da ação concertada entre a secretaria de estado da cultura e a secretaria de estado do turismo, com um investimento orçado em 1,5 milhões de euros. Uma abordagem ‘bottom-up’, inédita, para iniciar e suportar um programa de eventos culturais e artísticos na região. O objetivo principal é promover a coesão territorial na região, envolvendo residentes e agentes culturais locais em diferentes projetos.

A paisagem cultural e natural do território algarvio é o ponto de partida para o ato criativo. A proposta de reflexão sobre o território conduz à descoberta, à (re) interpretação e deslumbramento. É esta reflexão que informa a maioria dos eventos do programa cultural 365 Algarve. O território físico do Algarve e a comunidade que o habita são únicos, juntos garantem o carácter diferenciador deste programa cultural, expondo a identidade regional aos seus habitantes e aos que a visitam. A originalidade do programa reside na abrangência territorial: os eventos são criados e apresentados nos 16 municípios da região; as comunidades locais e residentes são o principal público alvo. Os eventos decorreram de outubro 2016 a maio de 2017, coincidindo com a época de menor fluxo turístico na região.

Os eventos culturais revelam um processo interessante na promoção do conhecimento, produção de bens relacionais, interrupção positiva da linha temporal da vida quotidiana, contribuindo para o bem-estar subjetivo dos indivíduos e da sociedade. Cultura, turismo e território apresentam-se como geradores de experiências que adicionam significado à vivência de residentes e promovem encontros únicos aos visitantes. A cultura apresenta-se como um pilar do desenvolvimento societal sustentável. Encontrar os melhores instrumentos de medição da experiência em eventos culturais é, em última análise, a aplicação prática desta investigação.

Esta dissertação tem dois objetivos principais: 1) testar uma escala desenvolvida para medir a experiência de eventos (EEE), em geral (Geus, Richards & Toepel, 2016), agora no contexto específico dos eventos culturais; 2) analisar a experiência do evento cultural

na sua relação com outras variáveis latentes, concretamente: *eventscape* (Bonn et al., 2007), memória (Oh, Fiore & Jeoung, 2007) e intenções comportamentais (Bonn et al., 2007).

A conceptualização da experiência do evento baseia-se no princípio de que os públicos dos eventos são expostos a estímulos específicos, que vão além do programa cultural em si (música, teatro, cinema, etc). O ambiente do evento, ou *eventscape*, ambas na sua componente social (público e profissionais), na sua componente física (local e os atributos do equipamento) e o conjunto total de estímulos (experiência do evento) produzem uma resposta pessoal (afetiva, cognitiva, conativa e à novidade) com implicações na memória e intenções comportamentais.

Este estudo foi conduzido recorrendo a uma metodologia estruturada, de natureza quantitativa. Tendo em conta os objetivos definidos para a investigação, optou-se pelo inquérito por questionário, constituído por quatro secções que respondem a objetivos específicos de estudo: secção I - visa caracterizar a experiência dos eventos na perspetiva dos públicos que os assistem; secção II - pretende caracterizar o ambiente ou atmosfera do evento, *eventscape*; secção III - visa caracterizar os *outputs* da experiência do evento através da memória e intenções comportamentais; secção IV - almeja caracterizar o perfil sócio demográfico do respondente. Considerando a subjetividade da experiência pessoal do público, foram introduzidas questões abertas para controlar e validar o conteúdo das escalas.

A população em estudo contempla os públicos que assistiram a um conjunto de eventos selecionados a partir do programa de eventos incluídos na programação do 365 Algarve. Os critérios de elegibilidade do respondente consideravam aptos para responder ao questionário os indivíduos com idades acima dos 14 anos. Todos os respondentes menores de 18 anos estavam autorizados pelos seus pais ou tutores legais.

O cálculo da dimensão da amostra usou a estimativa mais conservadora para a proporção da amostra ($p=0.5$), para o nível de confiança de 95% e erro máximo da amostra de 5%. A amostra estimada foi de, pelo menos, 384 respondentes.

O questionário, autoadministrado com presença de entrevistador, foi aplicado durante o período compreendido entre Março 2017 e Maio de 2017. O questionário foi distribuído à entrada do evento e todos os elementos do público presentes tiveram a oportunidade de participar. Os eventos, e suas tipologias (música, teatro, cinema, artes visuais, música-gastronomia, animação de património e artes performativas), foram

selecionados no período em que decorreu a pesquisa, todos os eventos considerados nas diversas tipologias que estavam em cartaz, foram objeto de seleção aleatória através do lançamento de dados. Os eventos selecionados estavam disseminados por todo o território algarvio, ocorreram em equipamentos e horários distintos. Obteve-se amostra de 394 questionários validados.

Os dados obtidos foram analisados usando o software Statistical Package for Social Sciences (SPSS), versão 22. Foi produzida uma análise fatorial exploratória para inspecionar a estrutura da Escala da Experiência do Evento, a sua fiabilidade e consistência interna. Os resultados confirmaram as quatro dimensões da EEE (novidade, cognitiva, afetiva e conativa) e sugerem uma nova dimensão: a aprendizagem experiencial.

Os resultados obtidos neste estudo sugerem uma Escala de Experiência de Eventos Culturais (CEES), para avaliar as experiências dos públicos durante este tipo específico de eventos. A execução de uma análise fatorial confirmatória é necessária para concluir o teste de validade da escala.

Os resultados esperados devem contribuir para o conhecimento do balanço experiencial complexo que representa a interação do território com a cultura e o turismo.

Palavras chave: medição da experiência, experiência de eventos culturais, *eventscape*, experiência de even

CHAPTER 1

GENERAL INTRODUCTION

1.1 Context and Scope

Culture is going to play a major role in key fields as social cohesion, welfare, entrepreneurship and sustainability (Blessi et al., 2014). Cultural participation can create relational goods and individual subjective well-being. The non-instrumental character of cultural experience leads to authentic personal engagement and social relationships. Duxbury & Jeannotte (2010) refers culture as one of the pillars for sustainable development of societies, as the world faces enormous environmental and economic challenges. Issues of culture and sustainability are moving to the frontline of planning, policy, and programs in cities and communities of all sizes. The European Commission (Horizon2020, 2016), recognizes the importance and need to research participatory approaches and social innovation in culture. The United Nations General Assembly (UNWTO, 2016) declared 2017 as the International Year of Sustainable Tourism for Development, emphasising tourism's role in five key areas: 1) Inclusive and sustainable economic growth; 2) Social inclusiveness, employment and poverty reduction; 3) Resource efficiency, environmental protection and climate change; 4) Cultural values, diversity and heritage; and 5) Mutual understanding, peace and security. This declaration corroborates the pertinence of our study approaching culture, tourism and territory in the form of event culture experience.

Following this trend of research, Richards (2015) adds that events have an important social function as facilitators of people direct contact (face-to-face), opposing the indirect contacts promoted by technological advance (e.g. social media, virtual reality or phone) and that, arguably, events contribute to the 'soft infrastructure' of places that supports a higher subjective well-being. Albeit the relevancy of events in the marketing plans of most destinations and its touristic value, Getz (2008) refers other event values as well: 'form community-building to urban renewal, cultural development to fostering national identities'.

Towards tourism, Csapó (2012) sees cultural tourism developing with dynamism, mass tourism does not lose its position but recreational needs change and tourists will diversify their cultural interest. Quoting ATLAS research, Richards (2010) refers that cultural tourists tend to prefer the small-scale experiences, less visited places in search for the local 'authentic' culture. Thus, cultural tourism is a significant challenge for Marketing, if maximum success is to attract many visitors, small scale of experiences or authentic culture experience could be at risk? With the development of experience economy (Pine & Gilmore, 1998) authenticity term gained other perspectives, toured objects became less important than the role of subjectivity, in the constitution of experiences (Uriely, 2005). Authenticity is now subjective and negotiable (Jennings, 2010) or 'existential authenticity' (Wang, 1999). Although the experience of participating in an event is a one-time moment, it remains in the memory and can contribute to the process of image formation (Mendes, Valle & Guerreiro, 2011).

Getz (2008) arguments that the concept and the study of experiences (event experience included), should inter-relate three dimensions: affective (emotions, moods and attitudes); cognitive (awareness, perception and interpretation); conative (activity and behavior). This author also adds that experience should be seen holistically from needs and motivations to reflections and influences on behavioural intentions.

Memories are probably performing as an important filter mechanism, linking the experience to other attitudinal outcomes of experience (Oh et al., 2007). Mossberg (2007) conceives the 'experiencescape' or the environment of the experience as an important construct of the tourist experience. In other words the eventscape with its attributes, social and physical, provide exclusive stimuli determinant for the holistic event experience which is a personal perception.

In the perspective of residents, it is interesting to note that those who identify themselves with the theme of the event and those involved in it, tend to have more positive perceptions than the other (Small, Edwards & Sheridan, 2005). In 2007, the Ministry of Economy Innovation and Development launched a cultural programme called Allgarve, a top down approach, designing events targeting mainly tourism and reposition the region as a sophisticated and glamorous destination. A study of Guerreiro, Valle & Mendes (2013)

revealed that residents reacted negatively, not identifying themselves with the brand concept nor the programme. The 365 Algarve cultural programme is carried out exclusively by municipalities or cultural associations based in Algarve, this adds a dimension of deep knowledge of the territory and its communities and allows to consolidate a local creative community in its association with tourism. Involving the local communities in the design and communication of the cultural programme is the strategy to success.

1.2 Purpose of the Dissertation

This research project has two main objectives: 1) to test the Event Experience Scale (EES), developed to assess generic event experiences (Geus, Richards & Toepel, 2016), in the specific case of cultural events settings; 2) to analyse the event experience and its relationship with other latent variables, *eventscape* (Bonn et al., 2007), arousal and memory (Oh et al., 2007), and behavioural intentions (Bonn et al., 2007). Ultimately we suggest a specific Culture Event Experience Scale.

To satisfy the above main objectives and collect insights from the attendees who were assisting the 365 Algarve cultural programme, this research has designed a data collection instrument with specific objectives: section I: to characterize the attendee's event experience; Section II: to characterize the *eventscape* experience; Section III: to characterize the outcomes of the event experience through memory and behavioural intentions; Section IV: to characterize the sociodemographic profile of the respondent.

With this research we are contributing to the theoretical knowledge as well as to the support of the managerial decision with the suggestion of a specific measurement instrument to measure experience in cultural settings.

1.3 Clarification of Constructs

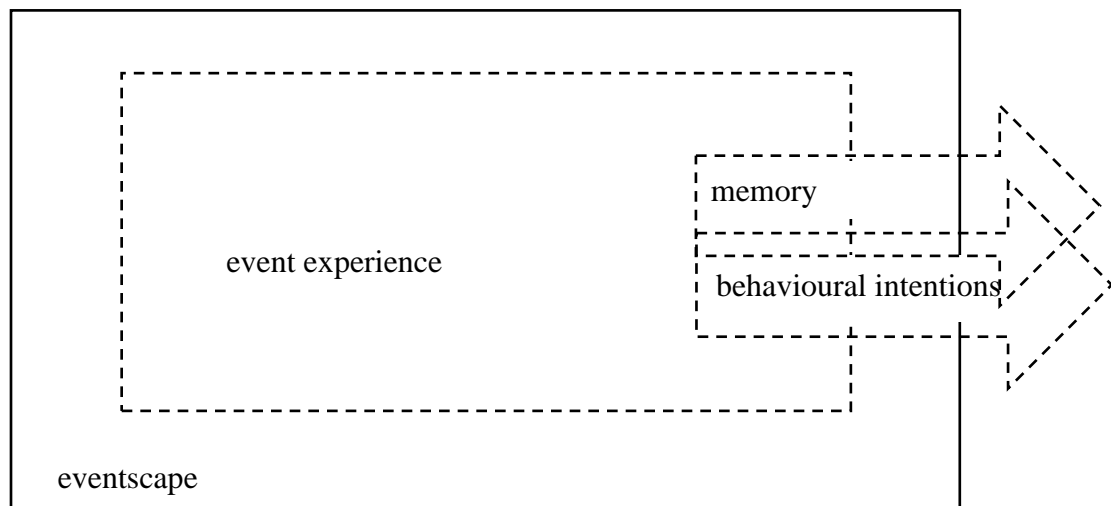
To understand and improve the experience of attendees in cultural events is fundamental to the efficiency of the cultural management. The measurement of attendees' experience is important to set the starting point for action. The conceptualization of the

event experience is based on the principle that attendees of events are exposed to specific stimuli, besides the cultural programme (music, theatre, cinema etc.) itself. The environment, or the *eventscape*, both in its social dimension (other attendees and staff) and in its physical dimension (location and facility attributes) as well as the overall stimuli (event experience) produces a response (affective, cognitive, conative and to novelty) in the attendees' memories and behavioural intentions (revisit the event and word of mouth).

The concept of 'experiencescape' or the environment of the experience was first referred by O'Dell (2005). It is an important construct, as it affects the perception of the total service or the overall experience (Mossberg, 2007). Positive evaluations of the service environment contribute significantly to positive recommendations to potential visitors (Bonn et al., 2007). The *eventscape* is the perceived limited area where all action occurs, therefore limiting the 'scape' of the event experience is a necessity to fully understand it. Setting the borders of the *eventscape* can be a complex task. Furthermore, event experience itself is subjective and personal.

Figure 1.1 shows the *eventscape* as the environment where the event experience occurs, memory and behavioural intentions are in intersection, they both originate during the event and evolve with cognition and reflexive processes after the event.

Figure 1.1 – Framework of the study



Source: Author

Memories and behavioural intentions are normally seen as outcomes of the experience (Schmitt,1999; Cutler & Carmichael, 2010; Geus et al., 2016). The summary and assessment of experiences is strongly influenced by most intense moments and final moments of the experience, memory stores and records certain defining features of a sequence of experiences, not the entire sequence (Schmitt, 2010).

Memories are probably performing as an important filter mechanism, linking the experience to other attitudinal outcomes of experience (Oh et al.,2007). Sensory-based emotional information has direct access to cognitive processing and leads to stronger memory formation, multisensory elements should be present to enhance the individual experience (Pine and Gilmore 1999).

Behavioural intentions (like to revisit and recommend an event) are the result of reflections and related meanings, created during and after the event (Getz, 2008).

1.4 The 365 Algarve

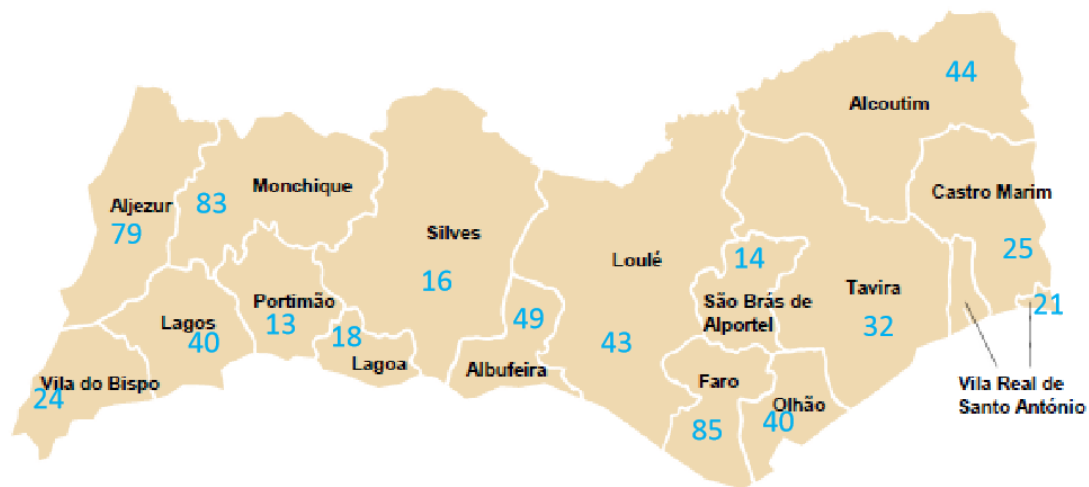
Representing one of the worlds most important travelling destinations, the Algarve is also leading Portuguese economic growth based in tourism activities. According to INE (2016), the Algarve' GIP expanded 2,7%, in 2015, against 1,6% of national medium growth.

The 365 Algarve program is a set of cultural and artistic events that was launched in 2016 and its main purpose is to increase territorial cohesion in the region by involving residents and local cultural groups in different projects. The cultural and natural landscape was the motto to create, interact and propose a reflection on the territory, as well as of (re) interpretation and delight. It is a bottom-up approach to initiate and sustain an event program. The partnership between the Portuguese Secretary of State for Culture and the Secretary of State for Tourism, with a budget of 1,5 million Euros, made conceivable to Municipalities and Cultural Agents of the Algarve propose and create the events, spreading them throughout the territory, in its 16 municipalities (AA. VV, 2016).

Densification of the cultural offer and reinforcement of the Algarve brand is also expected. Launching this cultural programme during the season of lesser tourist influx

should benefit destination's competitiveness. Ultimately the genesis of this program should reveal the stimulus to participatory governance, innovation and creativity of communities, recognizing culture as a pillar of the contemporary sustainable development.

Figure 1.2 – The Algarve’s municipalities and each number of events.



Source: © 365 Algarve (2016)

Due to its different pack of cultural events (music, theatre, opera, dance, heritage animation, literature, cinema, visual arts, contemporary circus) 365 Algarve program was considered the perfect setting to implement our research project.

1.5 Methodology

1.5.1 Data Collection Instrument

To conduct this study, a quantitative research was carried out and a questionnaire entangling different scales to measure the event experience. The questionnaire administrated consists of IV sections, each of which responds to a specific research objective: section I: to characterize the attendee’s event experience; Section II: to

characterize the *eventscape* experience; Section III: to characterize the outcomes of the event experience through memory and behavioural intentions; Section IV: to characterize the sociodemographic profile of the respondent.

Table 1.1 presents the specific objective, the main references and the questions included in the questionnaire. Considering the event experience as a subjective and personal outcome, this research added open end questions looking for new items and enabling to control content validity of existent scales.

Table 1.1 The specific objective, main references and questions included in the questionnaire.

Objective	Questions	References
<p>To characterise the event experience</p>	<p>1. At what extent do you agree with the following statements about your experience during this event? (Likert 7 points, 1- strongly disagree, 7 – strongly agree)</p> <p>I was excited; I got emotional energy/got motional recharged; I experienced intimacy; I felt a sense of adventure; I was aware of my own values; I wanted to relive this later (talk about it with others and show pictures);</p> <p>I was explaining/interpreting things for myself; I was thinking; I used my intellect; I learned something; I acquired new knowledge; I reflected on ideas that I got and discussed this with others; I was active; I actively participated; I was being creative; all my senses were stimulated (taste, sight, hear, smell, touch); I had impressions that the events were different from others; I experienced things that were unknown to me/ I was outside my normal life;</p> <p>I thought this was unique; If you consider another aspect relevant, to understand your personal experience during this event, please indicate.</p>	<p>Geus, Richards & Toepel (2016); Getz (2008); Brakus, Schmitt & Zarantonello (2009)</p>

Objective	Questions	References
<p>To characterize the <i>eventscape</i> experience through attributes of the physical environment and professionals.</p>	<p>2. At what extent do you agree with the following statements about the environment of this event? (Likert, 7 points, 1- strongly disagree, 7 – strongly agree)</p> <p>This facility has good lighting; this facility has a good colour scheme; this facility has a good signage and availability of information; this facility has good use of open space; this facility has a good functional layout; this facility has a good flow of customer traffic; it is easy to find the way around this location; the staff at this facility is very knowledgeable; this facility is courteous; this facility has a good staff; If you consider another aspect relevant, not listed above, please indicate.</p>	<p>Bonn et al. (2007)</p>
<p>To characterize the outcomes of the event experience trough, memory and behaviour intentions.</p>	<p>3. Please use the following scale to classify your experience at this event: Interesting to Uninteresting; Stimulating to Dull; Exciting to Monotonous.</p> <p>4. At what extent do you agree with following statements of your memories about this event? (Likert, 7 points, 1- strongly disagree, 7 – strongly agree)</p> <p>I will have wonderful memories; I will remember many positive things; I won't forget my experience.</p> <p>5. At what extent do you agree with following statements? (Likert, 7 points, 1- strongly disagree, 7 – strongly agree)</p> <p>I would revisit this event in the future; If given the opportunity, I would return to this event; I am loyal to this type of event; I would recommend this event to my friends; I would say positive things about this event; I would encourage friends and relatives to visit this event.</p>	<p>Oh, Fiore & Jeoung (2007)</p> <p>Bonn et al. (2007)</p>
<p>To characterize the sociodemographic profile of the respondent.</p>	<p>6. Gender; 7. Age; 8. Marital Status; 9. Education level; 10. Profession; 11. Nationality; 12. Residency</p>	<p>Geus, Richards & Toepel (2016)</p>

This research was conducted in order to develop two connected studies: Study 1, focusing on the results found in sections I and IV of the data collection instrument; Study 2 focuses on the results of all sections of the questionnaire, analysing the relationship between latent variables: event experience, *eventscape*, memory and behavioural intentions.

This questionnaire was initially written in English and later translated into four languages: Portuguese, French, Spanish and German. In all phases native speakers of the four languages were involved to validate the instrument. After a pre-test with 10 respondents assisting 365 Algarve programme, some adjustments were introduced.

1.5.2 Study population and sample

Once the data to be collected have been defined and the most appropriate collection instrument has been designed, the next step is to define the respective sampling plan that integrates three phases: determination of the research cases and the universe, identification of the sampling base and clarification of the technique or sampling method. The research cases (Hill and Hill, 2000) correspond to the target individuals of the study who, in the scope of this research, are attendees, national or foreign, who assist the elected events of 365 Algarve above 14 years old. All respondents under 18 years old were authorised by their tutors.

According to the authors, the total number of cases constitutes the population or universe of the study, ie the total number of attendees in the events concerned, and in the places selected for questioning, in the period of March to May 2017. Given the difficulty of covering the whole universe of the study, it was decided to consider a part of the research cases, ie a representative sample, obtained through the use of "formal sampling methods" (Hill and Hill, 2000:43). The sample size calculation used the most conservative estimate for a sample proportion ($p=0.5$), a 95% confidence level and a maximum sample error of 5%. It was concluded, therefore, that the sample size should be at least 384 respondents.

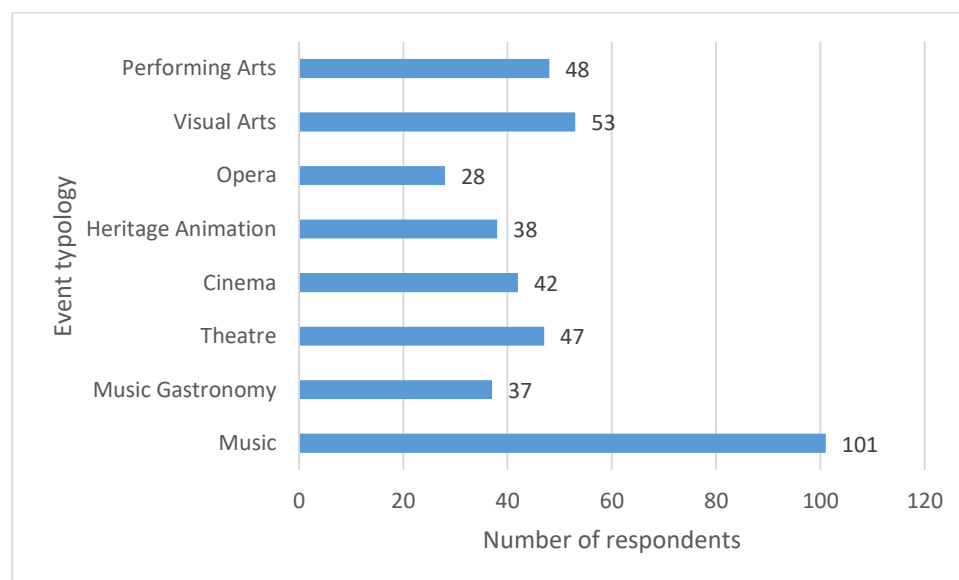
The selection of the samples obeyed the rules underlying the formal methods of random sampling, or probabilistic methods, according to which it is possible, on the one hand, to ensure the representativeness of the sample and, on the other hand, to estimate the degree

of confidence of the extrapolations (Hill and Hill, 2000). In the scope of probabilistic or random methods, the prior definition of the selection criteria of the individuals to be questioned contributes to reduce the subjectivity of the interviewer in their selection. In this case it was difficult to obtain listings in the universe because in the framework of this research the universe are attendees of events with different procedures. Some events were payed some were free, other in closed spaces and other in the streets of cities.

This research was conducted with a sample of 394 attendees who were assisting the 365 Algarve events during the period mentioned above.

Figure 1.3 shows the sample distribution by event typology. The selection of events was made to obtain a representative sample of cultural events from 365 Algarve. The events in their typologies (music, theater, cinema, visual arts, music-gastronomy, heritage animation and performative arts) were selected during the period of the research, all events considered in the various typologies that were in programme, were randomly selected through launching dices. The selected events were spread throughout the Algarve, occurred in different equipment and schedules. A sample of 394 validated questionnaires was obtained.

Figure 1.3 – Sample distribution by event typology



Source: Author

1.5.3 Data Collection and Analysis

The assessment of experience in a cultural programme has several perspectives related to which group of persons provides data (stakeholders, professionals/co-producers or attendees of the events), in a structured methodology, the sample (data) was collected through attendees' during the events. The personal experience of each attendee nurtures our insights of the Cultural Programme 365 Algarve. Data was obtained through the self-administered questionnaire and analyzed according to the objectives proposed for the study, using the SPSS, version 22.

All attendees present on the event venues, at the times when the questionnaires were applied, had the opportunity to participate in the study. The questionnaire was handed to every attendee at the beginning of each event. Prior to the application of the questionnaire, it was necessary the authorization of the entity that performs the event management to carry out the collection of data in their facilities. The interviewer who applied the questionnaire had the necessary language skills to present the study and its objectives, as well as clarifying any doubts that might arise during the completion of the form.

In a first stage, statistical treatment relied on descriptive measures. An exploratory factor analysis was carried out to inspect the EES's structure as well as its content for reliability and internal consistency.

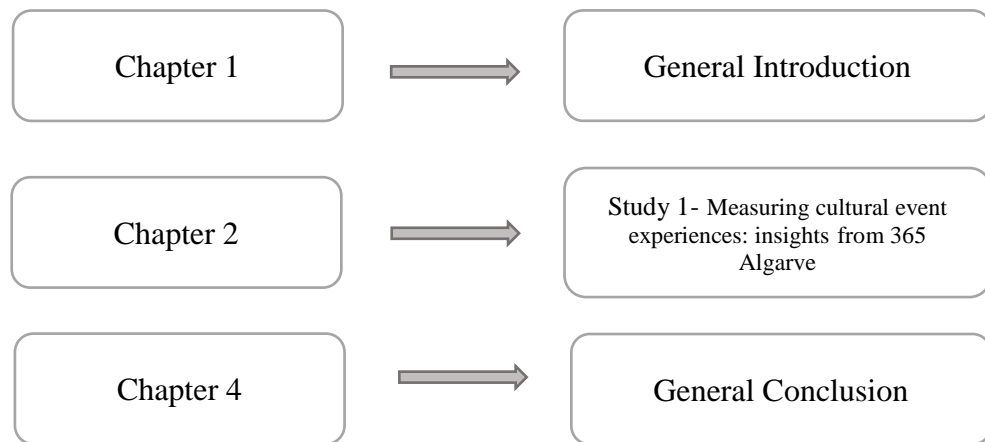
A new dimension has emerged – Experiential learning –suggesting a new measuring instrument, a Cultural Event Experience Scale (CEES).

1.6 Structure of Dissertation

This dissertation is structured in three chapters. In figure 1.4 presents the outline of this dissertation. The first chapter introduces the research problem with respect to measurement of experiences in cultural event settings using generic scales. It also introduces the studies integrated in the dissertation, by presenting their general and specific objectives.

A summary of the methodological process used in this research and the dissertation outline can also be found in the general introduction. Study one is introduced in chapters 2 and Chapter 4 sums up the studies and clarifies the main contribution and limitations of the research, as well as directions for future research.

Figure 1.4 – Outline of the dissertation



Source: Author

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CHAPTER 2

STUDY 1- Measuring cultural event experiences: insights from 365 Algarve

Abstract

Located in the south of Portugal, the Algarve region belongs to the top twenty travel destinations Worldwide, with a local economy relying strongly on tourism-related activities.

The 365 Algarve cultural program is a set of cultural and artistic events that was launched in 2016 and its main purpose is to increase territory cohesion in the region by involving residents and local cultural groups in different projects. It is a bottom-up approach to initiate and sustain an event program.

The purpose of this paper is to test the Event Experience Scale in cultural events settings.

Data was collected from the attendees who were assisting the events from 365 Algarve cultural program. A sample of 394 respondents was collected. The results confirmed the four dimensions of EES (novelty, cognitive, affective and conative) and a new dimension has emerged, experiential learning.

The outcome of this research is a Cultural Event Experience Scale (CEES) for assessing attendees' experiences on site in cultural events.

Keywords: experience measurement, cultural event experience, event experience

2.1 Introduction

Recent research data is supporting that culture will play a major role in key fields as social cohesion, welfare, entrepreneurship and sustainability (Blessi et al., 2014). The non-instrumental character of cultural experiences leads to authentic personal engagement and social relationships. As the world faces enormous environmental and economic challenges, issues of culture and sustainability are moving to the forefront of planning, policy, and

programs in communities of all sizes (Duxbury & Jeannotte, 2010). Culture is one of the pillars for sustainable development of societies (Duxbury & Jeannotte, 2010).

Events contribute to the ‘soft infrastructure’ of places that supports a higher subjective well-being (Richards, 2015). Getz (2008: 403) refers other event values as well: ‘form community-building to urban renewal, cultural development to fostering national identities’.

The conceptualization of the event experience is based on the principle that attendees of events are exposed to specific stimuli, besides the cultural programme (music, theatre, cinema etc.) itself. The environment or the *eventscape*, both in its social dimension (other attendees and staff), in its physical dimension (location and facility attributes) and the overall stimuli (event experience) produces a response (affective, cognitive, conative and to novelty) in the attendees’ memories and behavioural intentions (revisit the event and word of mouth).

The objective of this paper is to test the Event Experience Scale (EES) created by Geus, Richards & Toepel (2016) in cultural events settings and, simultaneously, collect insights from the attendees of the 365 Algarve’s events.

The 365 Algarve cultural program is a set of cultural and artistic events that was launched in 2016 and its main purpose is to increase territory cohesion in the region by involving residents and local cultural groups in different projects. It is a bottom-up approach to initiate and sustain an event program (AA.VV., 2016).

Due to its different pack of cultural events, it was considered the perfect setting to implement our research project. One gap found in previous research is addressed in this study. In Geus, Richards & Toepel’s (2016) respondents were asked to remember events they attended until one year ago. In this research data was collected *in situ* during the event. In the previous study (Geus, Richards & Toepel, 2016), item multisensory have been removed from EES and, in the current study, it was placed back. To fulfil the objectives of this study, a questionnaire was developed and administrated to attendees, handed live at events and collected *in situ*.

The sample size calculation used the most conservative estimate for a sample proportion ($p=0.5$), a 95% confidence level and a maximum sample error of 5%. It was

concluded, therefore, that the sample size should be at least 384 respondent attendees. This research was conducted with a sample of 394 attendees of events in the 365 Algarve.

In a first stage, statistical treatment relied on descriptive measures. An Exploratory Factor Analysis was carried out to inspect the EES's structure as well as its content for reliability and internal consistency. Analysis have used the Statistical Package for Social Sciences (SPSS) software, version 22. A new dimension has emerged – Experiential learning – giving place to a new instrument of measurement, the Cultural Event Experience Scale (CEES) to assess attendees' experiences in cultural events.

2.2 Literature review

From experiences to event experiences

Schmitt (2010) in his deep research of experience, concluded that understanding the relation between experience and happiness needs to be addressed so that marketing and public policy makers, can overcome utilitarian value, improve well-being and life quality of consumers and citizens. Experience definitions fall in two categories: those referring to the past, knowledge and accumulating experiences over time and others referring to present, perceptions and feelings in direct observation (Schmitt, 2010). Our study pretends to assess the experience falling in the second category.

Reflecting on Dewey's and Oakeshott's philosophic ideas, Boud, Cohen & walker (1993) posits that experience has within it judgement, thought and connectedness with other experience, it is not isolated sensing. Even in its elementary form, it involves perception and it implies consciousness, it always comes with meaning. Meaning is also what Li (2000) concluded to be the only element in common in all definitions of tourism experience.

Csikszentmihalyi (1990) posits that meanings are related to the type of setting and activity which influences how perceptions of challenge and skill are formed, “flow”, or the optimal experience, occurs when challenge and skill meet both above the normal, learning is more likely to occur in the state of arousal, when challenge is higher than skill. Arousal, is the intensity of physiological response to a stimulus on the range from calmness to excitement (Oh et al., 2007).

For Geus, Richards & Toepel (2016: 277) the event experience is ‘ an interaction between an individual and the event environment (both physical and social), modified by the level of engagement or involvement, involving multiple experiential elements and outputs (such as satisfaction, emotions, behaviours, cognition, memories and learning) that can happen at any point of the event journey.’ This was the concept supporting the construct of the Event Experience Scale (EES) with four dimensions: affective engagement, cognitive engagement, conative engagement and experiencing novelty. These dimensions are in accordance to those experiential dimensions suggested by Getz (2008), three inter-related dimensions referring to what individual do (conative), individual emotions (affective) and individual perceptions (cognitive) during an event. Getz (2008) has also an holistic vision of event tourism experience, referring the importance to understand not only the individual experience during the event, but also in the pre-event and post-event, like expectations meanings and future behaviour attached.

Brakus, Schmitt & Zarantonello (2009) found agreement in the categorization of experiences by philosophers, cognitive scientists, and management thinkers and have constructed a brand experience scale with four experience dimensions: sensory, affective, intellectual and behavioral. The concept base for this construction was: ‘brand experience’ refers to brand-related stimuli which constitute the key source of subjective, internal consumer responses (sensations, feelings, and cognitions) and behavioral responses induced by brand-related stimuli like packaging, communications and environments. If we replace the word brand with event, we see conceptual similitude and common experiential dimensions.

In the same conceptual line Ellis, Jamal & Jiang (2015) in a ‘Situating Tourist Experience’, define ‘experience as ‘the integration of environmental stimuli with motivation, emotion, cognition, attention and behaviour during a defined period of time.’

One of experience’s most researched outcome is satisfaction, Rojas & Camarero (2008) confirmed in their study that cognitive (quality perceived) and emotional (pleasure) are complementary and determinant for attendee satisfaction in a cultural context, emotional aspects can gain or lose importance for cognitive aspects, depending on the accumulated

experience of attendee and after more judgement is required. To Giese & Cote (2000) satisfaction is also an emotional or cognitive response, focused for instance in experience or expectations, which occurs at a particular time, and could be after accumulated experiences.

Another important outcome of experience involves learning and education, Cutler & Carmichael (2008) in their revision of literature found four categories of learning and skill development in tourist experiences, all related to personal discoveries, cognitive, affective, psychomotor and personal development (discovery of the self). At the personal level, learning shapes on learners' previous life experience, engages and stimulates reflection on experience, opening horizons to new experience and, thereafter, continuous learning (Andresen, Boud & Cohen, 1999).

Emotions design our vision of the world, our sense of time and space. Imagination and future experience change in relation to current emotional state. Pre-experienced emotions will condition later-experienced emotions, and continuously (re)design tourism experience (Davidson and Milligan 2004). 'Measuring traveler's emotions in real time and in natural settings represents an important advancement for the design and management of tourism experiences'. (Kim & Fesenmaier 2015:419)

Events and cultural events

Getz (2008) defines an event as an occurrence, a special and meaningful situation, happening at a specific place and time. An event is more adequate to be described experientially and further understand or assess attendees' experiences in the event environment (Ayob, Wahid, & Omar, 2011). Richards (2015) arguably relates the production of positive quality of life (QoL) benefits with quality of time embedded in events. Events create different time qualities and disruption of the monotonic time line of every day routine, lively events become 'time markers' and offer opportunities for social interactions, which is shown to support the subjective well-being (SWB).

Blessi et al. 2014 emphasises the benefits of communities participating in cultural events, they feel and get subjective empowerment, reinforcing the decision to participate to

the gatherings and increasing their subjective enjoyment. These researchers citing Wood & Smith, focusing a concrete cultural event context, like a musical performance, note that the design of set and programme aims to produce emotions on the audience and the most effective performances are those which generate a sense of intimacy, audience feel emotionally connected with performers, producing 'resilience', a 'sense of wellness' and reaching 'those emotional qualities which have the capacity to enhance people's quality of life.'

Events in the private sector must generate positive returns on investment, while those in the public sector, or receiving subsidies and support, must be justified in terms of their demonstrable public good and long-term legacies. Furthermore, there is an expectation that events will be green, strategies will emphasize sustainability, health and safety standards will be rigorously upheld, and corporations will behave in a responsible manner with regard to the community and environment. What a challenge! (Getz, 2014:vi)

To have a rich social life increases the level of happiness, and the average of experiential purchases are considered more gratifying than material possessions (Gilovich, 2015), experiences are more likely than material things to give a sense of self and produce long lasting memories, becoming the theme of conversations, becoming part of the self. Creative tourism involves activities that provide tourists with the opportunity to learn local skills and traditions (Richards & Wilson, 2006).

2.3 Methodology

2.3.1 Setting

The "365 Algarve" programme is the outcome of a partnership between Culture and Tourism, implemented by the Algarve Tourism Region. Municipalities (public initiatives) and Cultural Agents (public and private initiatives) of the Algarve are the proponents and creators of over one thousand presentations of music, dance, theatre, exhibitions, activities involving the region's heritage and, covering several typologies of planned events. Events

occurred across all Municipalities from littoral to interior, from October 2016 to May 2017. In its genesis, as referred in the official presentation, "365 Algarve" intends to foster strong territorial cohesion, densify the cultural offer and reinforce the Algarve brand (AA. VV., 2016).

The event typologies included in 365 Algarve are: Music, Opera, Performing Arts, Theatre, Visual arts, Music/Gastronomy, Cinema, Animation of Heritage, Literature and Contemporary Circus. This study has included all typologies except Literature and Contemporary Circus, due to the fact that there was no programming during the data collection period.

2.3.2 Questionnaire Design

The questionnaire comprised four sections: (I) 19 items of the original event experience scale (EES) (Geus, Richards & Toepel, 2016); (II) 6 items to measure the arousal and memory scales adapted from Oh, Fiore & Jeoung (2007); (III) 6 items to measure behavioural intentions (adapted from Bonn et al., 2007); (IV) sociodemographic profile of the respondent. The questionnaire was translated from English into four languages (Portuguese, Spanish, French and German) revised by native speakers/specialists for each language, an academic in Marketing field and a professional in Cultural Management. The current study concerns sections I and IV.

All items were measured using a 7 point semantic differential or Likert-type scale with anchors of 1=strongly disagree, 2= disagree, 3= slightly disagree, 4=Neither agree or disagree, 5=slightly agree, 6=agree and 7=strongly agree.

2.3.3 Sample and data collection

For a two month period, during the 1st Edition of "365 Algarve" cultural programme in 2017, attendees of selected events, were live invited to respond *in situ* to a questionnaire as part of a marketing research project to characterise the cultural event experience, testing the EES from Geus, Richards and Toepel, (2016).

The selection of events was made to obtain a representative sample of the cultural events offered by "365 Algarve. The events in their typologies (music, theater, cinema,

visual arts, music-gastronomy, heritage animation and performative arts) were selected during the period of the research, all events considered in the various typologies that were in print, were randomly selected through launching dices. The selected events were spread throughout the Algarve, occurred in different equipment and schedules. A sample of 394 validated questionnaires was obtained.

All attendees who were assisting events during the period under research, were invited to participate and informed about the survey objectives and scope, at the beginning of each event. Two interviewers, including the author, handed the questionnaire in the language preferred. In a touristic region as Algarve it was important to have respondents of various nationalities, also an opportunity to test results against the original sample of EES where 94,3% were Dutch.

Respondents had to fill in the questionnaire *in situ* and hand it back to interviewer. Younger respondents under 14 -years old were rejected. Respondents under 18-years old were authorised by their tutors.

Ultimately 394 attendees of events from “365 Algarve” cultural programme provided data suitable for analysis.

2.3.4 Data analysis

Reliability and facets of validity are sample-based statistics, and sampling distributions are unknown, Ping (2004) highlights that the reliability and validity of each study measure, should be evaluated and reported in a UV–SD model test, regardless of whether it has been used previously.

The hearth of the theory testing process and quality measures development is the construct validity, responding the question of what is the instrument measuring, what concept or trait underlies a score on a measure (Churchill 1979).

Based on literature, a scale with construct validity have to encounter several criteria: (a) content validity- the measurement items are relevant to and representative of the construct’s domain; (b) unidimensionality - a set of items measure a single construct; (c) reliability – a set of items is internally consistent/homogenous; (d) validity – a set of items

measuring a variable correlate or statistically converge together (convergent validity), a set of items measuring a latent variable discriminate from others measuring other variables (discriminant validity): (e) nomological validity – constructs relate to other constructs in a predictable manner. (Churchill, 1979; Gerbin and Anderson, 1988; O’Leary-Kelly and Vokurka, 1998; Ping, 2004).

Geus, Richards & Toepel (2016) established a priori content validity in their original study and we consider no need to re-examine the content validity of the scale.

2.4 Results

2.4.1 Characteristics of the sample

A total of 394 attendees of 365 Algarve events have responded to our questionnaire, 62,5% of the total were female, the average age is 48,32 years old with a St. deviation of 16,6. The youngest respondent was 14 years old and the oldest was 90 years old.

Table 2.1- Respondent characteristics (n=394)

Respondent characteristic	Percentage
Gender	
Male	37.5
Female	62.5
Age	
Mean	48.32
Mode	67
St. Deviation	16.558
Minimum	14
Maximum	90
Education level	
Primary education	2.1
Secondary education	24.5

Respondent characteristic	Percentage
Higher education	73.3
Profession	
Student	10.4
Active	75.9
Retired	13.7
Nationality	
Portuguese	59.8
Other	40.2
Residency	
Temporary	30.8
Permanent	69.2

Source: Author

The majority of attendees is higher educated (73,3%) and are professionally active (75,9%). Regarding the origins of the attendees they are most Portuguese (59,8%) and most Permanent residents (69,2%). This last results seem to be in accordance with the character of 365 Algarve cultural programme to stimulate the locals participation and the touristic character of Algarve.

2.4.2 Validity Test

The sample adequacy for the analysis was confirmed with the Kaiser-Meyer-Olkin measure (KMO = .925) and the Bartlett's test of sphericity [χ^2 (171)= 3136.378; p=.000]. Results indicated that the correlations between items were satisfactorily large to justify the use of EFA. Factors were extracted using the Principal Component Factor Analysis (PCA).

Based on the observation of the eigenvalues and following Kaiser's criterion five principal components were retained (they had eigenvalues over than 1), explaining 71,157% of the data variability. Table 2.2 shows the component loadings after rotation (Oblimin with Kaiser Normalization), and how they group on the five components suggested.

Table 2.2 - Summary of EFA (oblique rotation) results for the EES (n=330)

[Concept] Item (during the event...)	Rotated component loadings				
	<i>Experiencing novelty</i>	<i>Cognitive engagement</i>	<i>Affective engagement</i>	<i>Experiential learning</i>	<i>Conative engagement</i>
[Uniqueness] I thought this was unique	.827				
[unfamiliarity] I experienced things that were unknown to me/I was outside my 'normal life'	.814				
[Distinctiveness of event] I had impressions that the events were different from others	.751				
[Adventure] I felt a sense of adventure	.726				
[Cognition/thinking] I was thinking		.898			
[intellect] I used my intellect		.875			
[Interpretation] I was explaining/interpreting things for myself		.824			
[Emotional energy] I got emotional energy/got emotionally recharged			.854		
[Excitement] I was excited			.848		
[Value(s) creation] I was aware of my own values			.645		
[Intimacy] I experienced intimacy			.642		
[Learning] I learned something				.734	
[Knowledge acquisition] I acquired new Knowledge				.720	

[Concept] Item (during the event...)	Rotated component loadings				
	<i>Experiencing novelty</i>	<i>Cognitive engagement</i>	<i>Affective engagement</i>	<i>Experiential learning</i>	<i>Conative engagement</i>
[Behaviour] I was active					.861
[(Active) participation] I actively participated					.851
[Reflexivity] I reflected on ideas that I got and discussed this with others					.805
[Creativity] I was being creative					.773
[Multisensory] All my senses were stimulated (taste, sight, hear, smell, touch)					.699
[Recollection] I wanted to relive this later (talk about it with others and show pictures)					.667
Eigenvalues	8.983	1.355	1.174	1.057	.951
Percentage of variance	47.280	7.131	6.181	5.561	5.005
Cronbach's alpha	.801	.846	.777	.904	.889

The items grouping on the first component suggested that represents *experiencing novelty* (distinctiveness of event, unfamiliarity, uniqueness and adventure); Component 2 represents *cognitive engagement* (cognition/thinking, intellect, interpretation), means the understanding of the event (Getz,2008); Component 3 named as *affective engagement* (excitement, emotional energy, values and intimacy), refers to emotions and moods dimension (Getz,2008);

Component 4 designated as *Experiential Learning* (learning and knowledge acquisition), following Pine & Gilmore (1999) given that education is one of the principal

realms of the experience. Finally, component 5 was named *conative engagement* (behaviour, active participation, creativity, multisensory, recollection and reflexivity) meaning what persons did during the event and following Getz’s (2008) study.

The correlations between the dimensions are all above .480 (see Table 2.3), which justify the use of oblique rotation (Table 2.2). This five factors report an adequate internal consistency to with Cronbach’s alphas ranging from .777 to .889.

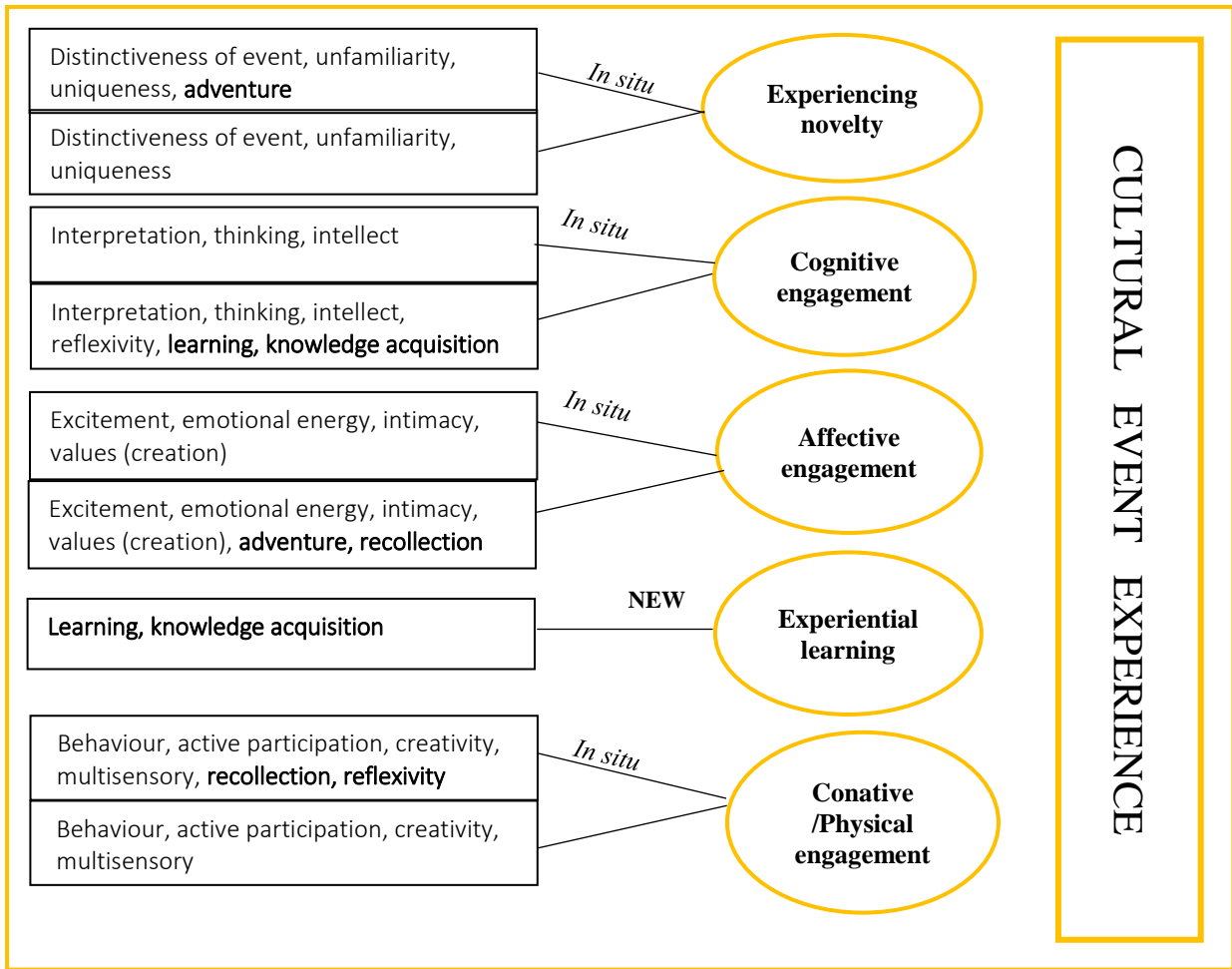
Table 2.3 - Correlation matrix EES factors and Cronbach’s alphas.

	Experiencing novelty	Cognitive engagement	Affective engagement	Experiential learning	Conative engagement
Experiencing novelty					
Cognitive engagement	,485**				
Affective engagement	,589**	,527**			
Experiential learning	,610**	,504**	,502**		
Conative engagement	,716**	,581**	,694**	,666**	

** Correlation is significant at the 0,01 level (two-tailed).

In Figure 2.1 we show, in a comparative way, the dimensions and contents obtained with our study (assessing cultural events *in situ*) versus those obtained by Geus, Richards & Toepel (2016) (EES). In current study, a new dimension - *Experiential learning* - emerged.

Figure 2.1 - CEES framework



Source: Author

2.5 Discussion and Conclusion

Richards & Lanuza (2017) have made a selection of surveys conducted in the framework of the ATLAS Event Experiences Project, showing the use of EES to profile and distinguish event experiences between different locations and types of events. This authors refer that different events produces variations of results across the 18 items of the scale, probably influenced by type of event and its capacity to engage and activate visitors. These surveys showed a high level of emotional and cognitive dimensions stimulation and relatively less for active and novelty dimensions.

Our study confirmed the four dimensions of EES (Experiencing novelty, Cognitive engagement, Affective engagement and Conative engagement) and a new dimension has emerged, Experiential learning. Some items migrated in between dimensions: Adventure, Recollection and Reflexivity.

Cronbach Alpha technique was used to measure the reliability (degree of precision or accuracy) of the EES and across the five dimensions, Cronbach alpha ranged from .777 to .889 which validates the internal consistency of dimensions.

The item Adventure, considered a state of mind (Priest & Bunting,1993), migrated from the dimension *Affective engagement* to *Experience novelty*, and we find evidence of this association when Priest & Bunting (1993) in their study of perceived risk and competence in adventure activity, imposed that all experiences in the survey ‘should feel like an adventure (be new and exciting)’, the essential constituent of adventure is uncertainty and in the conclusion of the study they left a question: Are novelty and adventure interchangeable concepts? Boyle (2003) refers that participants in ‘Adventure-Based Training’ when placed in unfamiliar environment are stimulated to use mental skills that generally they do not use in a daily basis, also Human (2012) analyzing the reports of participants in adventure-based experiences, found that ‘discovering uniqueness’ was part of the essence of their personal growth. To define adventure, Cambridge Dictionary (2017) gives the following example: “Reading a book should be an adventure, a personal experience full of surprises”.

Recollection and Reflexivity both migrated to *Conative engagement*, this dimension refers to actual behaviour or what people do during the event (Getz,2008) and the phrases in the questionnaire evoking these concepts are respectively: I wanted to relive this later (talk about it with others and show pictures), I reflected on ideas I got and discussed this with others. When assessing events onsite like we did, these phrases suggest actions, things done during the event.

Multisensory (elements), this item maintained its position in the *conative dimension*, was excluded before for presenting a low Cronbach’s alpha .61, in current study obtained .699. Sensory stimuli are important for experience recollection (Tung & Ritchie, 2011),

consumer motivation is more influenced by subconscious emotional and sensory elements rather than tangible attributes of a product or service (Carbone 1998).

The fourth component that arose from the current PCA was *Experiential Learning*, Learning and Knowledge acquisition, were items grouped before (EES) in *cognitive engagement*, in current study gained dimension significance. The education realm (Pine & Gilmore, 1998) seem to be found. A crucial component of experiential learning is that learners analyse their experience considering prior experience, to extract meaning from it (Andresen, Boud & Cohen, 2000). Learning is influenced by the socio-emotional context in which it occurs (Boud, Cohen & Walker, 1993) Most persons learn when reaching the state of arousal when the challenges are somewhat higher than the skills needed, and they can easily move into “flow” developing their skills (Csikszentmihalyi, 2004).

Gilovich, (2015) argue that finding meaning in experiences contributes to happiness, discussing that social policy makers should target experiential investments providing hedonic value and positive emotions, therefore improving societal well-being.

As conclusion the present study points out what Brakus et al. (2009:54) noted in their research for brand experience dimensions: ‘there is no one-to-one correspondence, such that a certain stimulus type would trigger a certain experience dimension and only that dimension.’ The positive result obtained for the multisensory item opens the question if other items (among the total of 56 in the exploratory phase of EES) should be recovered or substitute other items, and tested in specific event contexts. Finally the emergence of the new component *Experiential Learning* suggests a new instrument of measurement, the Cultural Event Experience Scale (CEES) to measure event experience in specific cultural settings.

2.6 References

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CHAPTER 3

DISCUSSION AND GENERAL CONCLUSION

3.1 Discussion

Memories are probably performing as an important filter mechanism, linking the experience to other attitudinal outcomes of experience (Oh et al., 2007). Sensory-based emotional information has direct access to cognitive processing and leads to stronger memory formation (Pine and Gilmore, 1999). Multisensory elements should be present to enhance the tourist experience.

Escapist (an escape from a daily routine) and satisfaction experience can determine the tourist's behavioral intention significantly, and an event can be a place where it is possible to live feelings of satisfaction. According to Park, Oh & park (2010), in the tourism field, a tourist experience is no longer a function of destination attributes, it is an interaction with destination offerings. Events provide their attendees with a "leisure and social opportunity beyond everyday experience" (Jago and Shaw, 1998: 29) which can be classified as "meaningful experiences" (Stokowski, 1992: 12).

The 'experiencescape' (O'Dell, 2005), or the environment of the experience, is an important construct of the tourism experience, because it affects perception of the total service. It is important to show cohesion between all industries, share knowledge in co-producing products (events). The experience takes place within the 'experiencescape' and will be influenced by physical environment, products and souvenir (Mossberg, 2007). In the perspective of marketing Wadeson (2003), posits that Arts need to communicate an experience, an extraordinary event, success in the arts, as in a different subject, is having customers as partners rather than targets, enhancing that long-term relationships are those that benefit both parts.

The emergency of the dimension *experiential learning* confirm the importance given by Pine & Gilmore' (1998) to the education realm, *experiential learning* seem to be related to arousal and reflexion, and long lasting memories, thus contributing to favourable

attendees' behaviour with respect to destination loyalty for non-residents and well-being of local populations. Bosangit & Demangeot (2016) consider that existing experiential consumption literature has not yet explored consumer learning and self-development as significant long-term benefits, like happiness, satisfaction and well-being and their work suggests consumer learning as a value consumer take away from their experience.

After landscape, other “scapes” appeared in different areas of science. In this research, experiencescape and eventscape are different concepts that share the same environment. It refers to the environment where the event experience occurs. A concert hall or the old city centre can equally be the environment of an event. The eventscape and its attributes provide exclusive stimuli which are determinant for the holistic event experience as a personal perception. During the event, individuals will react to stimuli and form personal responses: emotions, cognitions and actions; memories and behavioural intentions. The interaction of individuals with all aspects of the event besides the programme it self results in the event experience.

3.2 Main Conclusions

The current study addressed the gap identified by Geus, Richards & Toepel (2016) assessing directly attendee's experience *in situ* during the event, inspected the structure, all dimensions (*affective engagement, cognitive engagement, physical engagement and experiencing novelty*) found previously, were confirmed and a new dimension - *experiential learning* – emerged.

The 365 Algarve cultural program aimed to increase the territorial cohesion in the region by involving residents and local cultural groups in different projects. The concept and strategy underlying this program of cultural events makes it the perfect setting for this study. Data was collected from the attendees who were assisting the events from 365 Algarve cultural program.

3.2.1 Methodological/theoretical implications

Inspecting the content of the original EEE scale (Geus, Richards & Toepel, 2016), we register the successful reintegration of the item *multisensory*, and the migration of some items (adventure, recollection and reflexivity) in between dimensions. Our exploratory analysis revealed the importance of the moment when data is collected, and re-confirmed the relative importance of the realm education first presented by Pine & Gilmore (1998) and largely recognised in the marketing research community.

Testing the EES raised the opportunity to suggest a new scale, the Cultural Event Experience Scale and results so far should be considered by researchers as a valid instrument to assess cultural event experiences. Suggest that CEES can be used to measure cultural event experiences *in situ*.

3.2.2 Managerial Implications

“Measuring traveller’s emotions in real time and in natural settings represents an important advancement for the design and management of tourism experiences”(Kim & Fesenmaier 2014: 426). Albeit the author’s field of study is diverse from ours, the fundamental cues applies to our case. Using CEES to measure the experience of the attendees *in situ*, suggests that results are accurate and can inform marketing managers, policy makers and cultural agents about the design and management of the more suitable cultural event setting to create special and memorable experiences.

3.2.3 Limitations and Directions for further research

Although we propose CEES as a new measurement instrument, our study did not conclude the validity process. Results suggests unidimensionality problems, so a Confirmatory Factor Analysis (CFA) should be done.

Longitudinal research is needed to unveil how CEES can predict outcomes and address the issue of how do people assign meaning to cultural event experiences within each dimension. (Getz 2008).

The predictive relationship between the event experience and the eventscape, and its outcomes should be addressed in a new paper that will be focusing two research questions: which variables are determinant for memorable and meaningful cultural experiences?; In what extent does the experiencescape influences the event experience ?

Another cue for research must address the experiential balance resulting from territory, tourism and culture's interaction.

Schmitt (2010) considers that experience marketing still has a long way to develop, and suggests future research should address how environments and cultural contexts can shape experiences, the impact of consumer experiences in various touchpoints and their behaviour in the short and long term. Our literature review emphasizes the importance of meaningful experiences contributing to persons happiness, like Schmitt (2010) we also think this relation – experience and happiness – needs to be better understood.

To corroborate the above ideas, marketing research need to address issues like co-creation and co-production, stimulate participatory local communities, provide knowledge and insights to stakeholders. Ultimately create solutions for advanced sustainable touristic communities.

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APPENDIX
Questionnaires

Realizado no âmbito do Mestrado em Marketing Management, Faculdade de Economia da Universidade do Algarve, este questionário tem como objetivo recolher informação que permita caracterizar a experiência, vivida pelos participantes, nos diversos eventos do 365 ALGARVE. É importante que a sua resposta seja a mais sincera e objetiva possível. Os autores deste questionário asseguram confidencialidade e anonimato das respostas. Obrigada pelo seu tempo e colaboração.

Experiência do Evento

1. Em que medida concorda com as seguintes afirmações sobre a sua experiência neste evento?

	Discordo fortemente	Discordo	Discordo ligeiramente	Não concordo nem discordo	Concordo ligeiramente	Concordo	Concordo fortemente
Eu estava entusiasmado	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Obtive energia emocional/fiquei emocionalmente recarregado	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu experienciei uma sensação de intimidade	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu senti uma sensação de aventura	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu estava ciente dos meus próprios valores	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu queria reviver isto mais tarde (falar nisto com outros e mostrar-lhes fotografias)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu estava explicando/interpretando as coisas a mim mesmo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Fiquei pensativo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu usei o meu intelecto	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu aprendi alguma coisa	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu adquiri novos conhecimentos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu refleti sobre as ideias que tive e discuti-as com os outros	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu estava ativo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu participei ativamente	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu estava a ser criativo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Todos os meus sentidos foram estimulados (paladar, visão, audição, olfato, tato)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Tive a impressão de que este evento era diferente dos outros	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu experienciei coisas que me eram desconhecidas/ Eu estava fora da minha vida normal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu pensei que isto era único	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Se considera relevante um outro aspeto não contemplado nesta lista, por favor indique _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Experiência do Ambiente do Evento

2. Em que medida concorda com as seguintes afirmações sobre a sua experiência durante este evento?

	Discordo fortemente	Discordo	Discordo ligeiramente	Não concordo nem discordo	Concordo ligeiramente	Concordo	Concordo fortemente
Este equipamento/local tem boa iluminação	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Esta equipamento/local tem um bom esquema de cores	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Este equipamento/local tem uma boa sinalização e informação disponível	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Este equipamento/local tem um bom <i>layout</i> funcional	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Este equipamento/local faz um bom uso do espaço exterior	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Neste equipamento/local o trânsito de pessoas é fluido	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tem uma boa localização	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Neste equipamento/local os colaboradores são muito experientes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Este equipamento/local oferece um bom serviço	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Neste equipamento/local os colaboradores são simpáticos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Este equipamento/local tem bons colaboradores	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Se considera relevante um outro aspeto não contemplado nesta lista, por favor indique _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. Por favor use a seguinte escala para classificar a sua experiência neste evento:

Interessante	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Desinteressante
Estimulante	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Enfadonha
Excitante	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Monótona

Memórias

4. Em que medida concorda com as seguintes afirmações sobre as suas memórias acerca deste evento?

	Discordo fortemente	Discordo	Discordo ligeiramente	Não concordo nem discordo	Concordo ligeiramente	Concordo	Concordo fortemente
Eu terei memórias maravilhosas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu recordarei muitas coisas positivas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu não esquecerei a minha experiência	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Intenções de comportamento futuro

5. Em que medida concorda com as seguintes afirmações ?

	Discordo fortemente	Discordo	Discordo ligeiramente	Não concordo nem discordo	Concordo ligeiramente	Concordo	Concordo fortemente
Eu voltaria a procurar este evento no futuro	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Se me fosse dada a oportunidade, eu voltaria a este evento	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu sou fiel a este tipo de evento	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu recomendaria este evento aos meus amigos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu falaria positivamente sobre este evento	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eu encorajaria amigos e familiares a visitar/assistir a este evento	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Caraterização do respondente

6. **Género:** Feminino Masculino

7. **Idade:** _____ anos.

8. **Estado civil:**

Solteiro Casado/ União de facto Divorciado/Separado Viúvo

9. **Nível de escolaridade:**

Primária Secundária Superior (Universitária)

10. **Profissão:** _____

11. **Nacionalidade:** _____

12. **Residência:** temporária permanente

13. **Convidamo-lo a deixar sugestões que, na sua opinião, podem contribuir para a melhoria de próximas edições do 365 Algarve.**

Caro Sr. /Sra.,

Gostaria de responder a um segundo questionário *online*, acerca da sua experiência neste evento? Sim Não

Se respondeu positivamente, por favor deixe-nos um endereço de email: _____ @ _____

Muito obrigada pela sua colaboração!

EVENT EXPERIENCE IN THE 365 ALGARVE

Held under the Masters in Marketing Management of the Faculty of Economics of the University of Algarve, the following questionnaire aims to collect information to characterize the experience of participants in various events of 365 ALGARVE. It is important that you answer as sincerely and objectively as possible. The authors of the questionnaire assure absolute confidentiality to the respondent. Thank you in advance for your time and effort.

Event Experience

14. At what extend do you agree with the following statements about your experience during this event?

	Strongly disagree	Disagree	Slightly Disagree	Neither agree nor disagree	Slightly Agree	Agree	Strongly Agree
I was excited	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I got emotional energy/got emotionally recharged	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I experienced intimacy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I felt a sense of adventure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was aware of my own values	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I wanted to relive this later (talk about it with others and show pictures)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was explaining/interpreting things for myself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was thinking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I used my intellect	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I learned something	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I acquired new knowledge	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I reflected on ideas that I got and discussed this with others	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was active	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I actively participated	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was being creative	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
All my senses were stimulated (taste, sight, hear, smell, touch)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

I had impressions that the events were different from others	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I experienced things that were unknown to me/ I was outside my normal life	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I thought this was unique	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
If you consider another aspect relevant, to understand your personal experience during this event, please indicate. _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Eventscape Experience

15. At what extend do you agree with the following statements about the environment of this event?

	Strongly disagree	Disagree	Slightly Disagree	Neither agree nor disagree	Slightly Agree	Agree	Strongly Agree
This facility has good lighting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This facility has a good colour scheme	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This facility has a good signage and availability of information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This facility has good a good use of open space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This facility has a good functional layout	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This facility has a good flow of customer traffic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is easy to find the way around this location	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The staff at this facility is very knowledgeable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This facility offers good service	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The staff at this facility is courteous	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This facility has a good staff	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
If you consider another aspect relevant, not listed above, please indicate. _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

16. Please use the following scale to classify your experience at this event:

Interesting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Uninteresting
Stimulating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Dull
Exciting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Monotonous

Memory

17. At what extend do you agree with the following statements of your memories about this event?

	Strongly disagree	Disagree	Slightly Disagree	Neither agree nor disagree	Slightly Agree	Agree	Strongly Agree
I will have wonderful memories	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I will remember many positive things	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I won't forget my experience	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Future behavioural intentions

18. At what extend do you agree with the following statements?

	Strongly disagree	Disagree	Slightly Disagree	Neither agree nor disagree	Slightly Agree	Agree	Strongly Agree
I would revisit this event in the future	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
If given the opportunity, I would return to this event	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am loyal to this type of event	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would recommend this event to my friends	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would say positive things about this event	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would encourage friends and relatives to visit this event	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Respondent's Characterization

19. **Gender:** Female Male

20. **Age:** _____ years old.

21. **Marital status:**

Single Married/ civil partnership Divorced/separated Widowed

22. **Education level:**

Primary Education Secondary Education Higher Education (University)

23. **Profession:** _____

24. **Nationality:** _____

25. **Residency:** temporary permanent

26. **We invite you to provide us with suggestions that, in your opinion, will contribute to improve 365Algarve in the future.**

Dear Sir/Madam,

Would you consider responding online to a second questionnaire about your experience in this event? yes No

If your answer is positive, please provide us an email address: _____@_____

Thank you for your kind cooperation!

Unter dem Master in der Marketing-Leitung der Wirtschaftswissenschaftlichen Fakultät der Universität Algarve soll der folgende Fragebogen Informationen über die Ereigniserfahrung im 365ALGARVE sammeln. Es ist wichtig, dass Sie aufrichtig und objektiv wie möglich antworten. Die Autoren des Fragebogens sorgen für absolute Vertraulichkeit gegenüber dem Befragten. Vielen Dank im Voraus für Ihre Zeit und Mühe

Veranstaltung Erfahrungen

1. In welchem Umfang stimmen Sie mit den folgenden Aussagen über Ihre Erfahrungen während dieser Veranstaltung überein?

	Stimme überhaupt nicht zu	Stimme nicht zu	Stimme nicht ganz zu	weder zustimmen noch abstreiten	Etwas zustimmen	Stimme zu	stimme voll zu
Ich war begeistert	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich habe emotionale Energie bekommen/wurde ich emotional aufgeladen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich habe Nähe erlebt	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich habe ein Gefühl von Abenteuer empfunden	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich war mir meiner eigenen Werte bewusst	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich wollte das später wieder erleben (mit anderen reden und Fotos zeigen)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich erklärte / interpretierte Dinge für mich selbst	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
ich habe nachgedacht	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich habe meinen Intellekt benutzt	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich habe etwas gelernt	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich habe neues Wissen erworben	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich dachte über Ideen die ich bekam, und diskutierte diese mit anderen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich war aktiv	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich nahm aktiv teil	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich war kreativ	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Alle meine Sinne wurden angeregt (Geschmack, Anblick, Hören, Geruch, Spüren)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Ich hatte den Eindrücke, dass dies Ereignis anders waren als andere	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich habe Dinge erlebt, die mir unbekannt waren / ich war außerhalb meines normalen Lebens	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich dachte, das war einzigartig	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wenn Sie einen anderen Aspekt wesentlich finden, der nicht in der Liste beinhaltet ist, geben Sie ihn bitte an. _____ _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Umgebung der Veranstaltung

2. In welchem Umfang stimmen Sie mit den folgenden Aussagen über die Umgebung dieser Veranstaltung überein?

	Stimme überhaupt nicht zu	Stimme nicht zu	Stimme nicht ganz zu	weder zustimmen noch abstreiten	Etwas zustimmen	Stimme zu	stimme voll zu
Diese Anlage/Ort hat eine gute Beleuchtung	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Diese Anlage/Ort hat ein gutes Farbschema	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Diese Einrichtung hat eine gute Beschilderung und Verfügbarkeit von Informationen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Diese Anlage/Ort verfügt über ein gutes funktionales <i>Layout</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Diese Anlage/Ort hat eine gute Nutzung von Außenflächen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hier ist die Bewegung von Menschen fließend	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Es ist ein guter Standort	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Das Personal dieser Anlage/Ort ist sehr erfahren	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Diese Anlage/Ort bietet eine gute Dienstleistung/Kundendienst	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Das Personal dieser Anlage/Ort ist sympathisch	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Diese Anlage/Ort hat gutes Personal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wenn Sie einen anderen Aspekt relevant fanden und es nicht in diese list ist, geben Sie bitte an _____ _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. Verwenden Sie die folgende Skala, um Ihrer Erfahrung in diesem Fall zu bewerten:

Interessant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Nicht interessant
Anregend	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Langweilig
Spannend	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Eintönig

Erinnerungen

4. In welchem Umfang stimmen Sie mit den folgenden Aussagen über Ihre Erinnerungen in diesem Fall überein?

	Stimme überhaupt nicht zu	Stimme nicht zu	Stimme nicht ganz zu	weder zustimmen noch abstreiten	Etwas zustimmen	Stimme zu	stimme voll zu
Ich werde wunderbare Erinnerungen haben	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich werde mich an viele positive Dinge erinnern	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich werde meine Erfahrung nicht vergessen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Verhaltensintentionen in der Zukunft

5. In welchem Umfang stimmen Sie mit den folgenden Aussagen ?

	Stimme überhaupt nicht zu	Stimme nicht zu	Stimme nicht ganz zu	weder zustimmen noch abstreiten	Etwas zustimmen	Stimme zu	stimme voll zu
Ich würde diese Veranstaltung in Zukunft noch einmal besuchen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wenn ich die Gelegenheit hätte, würde ich zu diese Veranstaltung zurückkehren	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich bin loyal zu diese art Veranstaltung	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich würde diese Veranstaltung meinen Freunden empfehlen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich würde positive Dinge über diese Veranstaltung sagen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ich würde meine Freunde und Verwandte ermutigen diese Veranstaltung zu besuchen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Charakterisierung des Beantwortenden

6. **Geschlecht** Weiblich Männlich

7. **Alter:** _____ Jahre alt.

8. **Familienstand:**

Single Verheiratet / Lebenspartner Geschieden / getrennt Verwitwet

9. **Ausbildungsniveau:**

Grundschulbildung Sekundarschulbildung Hochschule (Universität)

10. **Beruf:** _____

11. **Staatsangehörigkeit:** _____

12. **Wohnsitz:** Vorübergehende Dauerhaft

13. **Wir laden Sie ein, uns Verbesserungsvorschläge zu machen, die Ihrer Meinung nach zur Verbesserung der 365 Algarve in der Zukunft beitragen können.**

Sehr geehrte Damen und Herren,

Würden Sie nach Ihrer Erfahrung in diesem Fall auf einen zweiten Fragebogen antworten? Ja Nein

Wenn Ihre Antwort positiv ist, geben Sie uns bitte eine EMail-Adresse: _____ @ _____

Vielen Dank für die freundliche Zusammenarbeit!

Événement Expérience 365 ALGARVE

Tenu sous le Master en Marketing Management, Faculté des Sciences Économiques, Université de l'Algarve, cette enquête vise à recueillir information pour caractériser l'expérience des participants vécue dans les divers événements au 365ALGARVE. Il est important que votre réponse soit le plus sincère et objective que possible. Les auteurs de ce questionnaire assurent la confidentialité et l'anonymat des réponses. Nous vous remercions de votre collaboration

Événement Expérience

1. Dans quelle mesure êtes-vous d'accord avec les affirmations suivantes au sujet de votre expérience à cet événement ?

	Fortement en désaccord	Désaccord	Légèrement en désaccord	Ni d'accord ni en désaccord	Légèrement d'accord	D'accord	Fortement d'accord
J'étais excité	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'ai obtenu énergie émotionnel/ J'étais émotionnellement rechargées	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'ai eu un sentiment d'intimité	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'ai eu une sensation d'aventure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Je connaissais mes propres valeurs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Je voulais le faire revivre plus tard (en parler avec les autres et leur montrer les photos)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'ai expliquais / interpréter a moi-même les choses	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'étais pensive	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'ai utilisé mon intelligence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'ai appris quelque chose	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'acquis de nouvelles connaissances	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Je réfléchissais sur les idées que j'avais et en discuter avec d'autres	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'étais actif	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'ai participé activement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'étais créatif	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tous mes sens ont été stimulés (goût, la vue, l'ouïe, l'odorat, le tact)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

J'ai eu l'impression que cet événement était différent des autres	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'ai vécu des choses qui étaient inconnues pour moi / j'étais sorti de ma vie normale	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Je pensais que c'était unique	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Si vous avez un autre aspect important, non inclus dans la liste précédente, s'il vous plaît indiquer _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Expérience environnementale à l'événement

2. Dans quelle mesure êtes-vous d'accord avec les affirmations suivantes au sujet de votre expérience à cet événement ?

	Fortement en désaccord	Désaccord	Légèrement en désaccord	Ni d'accord ni en désaccord	Légèrement d'accord	D'accord	Fortement d'accord
Cet équipement/locale a un bon éclairage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cet équipement/ locale a un bon jeu de couleurs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cet équipement/locale a une bonne signalisation et information disponible	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cet équipement/locale dispose d'une bonne mise en page fonctionnelle	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cet équipement/locale fait bon usage de l'espace extérieur	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cet équipement/locale offre un bon flux de trafic client	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Il est un bon emplacement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dans cet équipement/locale les collaborateurs sont très expérimentés	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cet équipement/locale offre un bon service	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dans cet équipement/locale les collaborateurs sont sympathiques	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cet équipement/locale a de bons collaborateurs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Si vous avez un autre aspect important, non inclus dans la liste précédente, s'il vous plaît indiquer _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. S'il vous plaît utiliser l'échelle suivante pour évaluer leur expérience à cet événement :

Intéressant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Inintéressant
Passionnant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Fastidieux
Excitant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Monotone

Mémoires

4. Dans quelle mesure vous êtes d'accord avec les énoncés suivants au sujet de vos mémoires sur cet événement ?

	Fortement en désaccord	Désaccord	Légèrement en désaccord	Ni d'accord ni en désaccord	Légèrement d'accord	D'accord	Fortement d'accord
Je vais avoir de mémoires merveilleux	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Je me souviendrai beaucoup de choses positives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Je ne vais pas oublier mon expérience	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

intentions de comportement à l'avenir

5. Dans quelle mesure êtes-vous d'accord avec les énoncés suivants?

	Fortement en désaccord	Désaccord	Légèrement en désaccord	Ni d'accord ni en désaccord	Légèrement d'accord	D'accord	Fortement d'accord
Je reviendrais à cet événement à l'avenir	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Si j'ai eu l'occasion, je retournerais à cet événement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Je suis fidèle à ce type d'événement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Je recommanderais cet événement à mes amis	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Je parlerais positivement de cet événement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J'encouragerais les amis et la famille à visiter/assister à cet événement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Caractérisation du répondant

6. **Genre :** Féminin Masculin

7. **Âge:** _____ ans.

8. **État civil:**

Célibataire Marié/Pacs Divorcé/ Séparé Veuf

9. **Niveau d'éducation :**

Primaire Secondaire Supérieur (Universitaire)

10. **Profession :** _____

11. **Nationalité :** _____

12. **Résidence :** temporaire permanente

13. **Nous vous invitons à faire des suggestions qui, à son avis, peuvent contribuer à l'amélioration des futures éditions 365 Algarve.**

Monsieur / Madame

Vous souhaitez répondre à un deuxième questionnaire en ligne, sur leur expérience à cet événement ? Oui Non

Si vous avez répondu positivement, s'il vous plaît laisser vous une adresse e-mail : _____@ _____

Nous vous remercions de votre collaboration !

EXPERIENCIA DEL EVENTO 365ALGARVE

Realizado bajo el Master en Marketing Management, Facultad de Economía de la Universidad del Algarve, este cuestionario tiene como objetivo recopilar información que permite caracterizar la experiencia vivida por los participantes de los varios eventos del 365ALGARVE. Es importante que responda con la mayor sinceridad y objetividad posible. Los autores del cuestionario aseguran absoluta confidencialidad al encuestado. Gracias de antemano por su tiempo y colaboración.

Experiencia del Evento

1. ¿Hasta qué punto está de acuerdo con las siguientes declaraciones sobre su experiencia durante este evento?

	Muy en desacuerdo	En desacuerdo	Ligeramente en desacuerdo	Ni de acuerdo ni en desacuerdo	Ligeramente de acuerdo	De acuerdo	Muy de acuerdo
Yo estaba entusiasta	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
He obtenido energía emocional/quedé emocionalmente recargado	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Experimenté una sensación de intimidad	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sentí una sensación de aventura	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yo era consciente de mis propios valores	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quería revivir esto más tarde (hablar de ello con otros y mostrar imágenes)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yo estaba explicando / interpretando las cosas a mí mismo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yo quedé pensativo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Utilicé mi intelecto	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Aprendí algunas cosas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
He adquirido nuevos conocimientos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reflexioné sobre las ideas que obtuve y las discutí con otros	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yo estaba activo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yo participé activamente	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yo estaba siendo creativo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Todos mis sentidos fueron estimulados (gusto, vista, oído, olfato, tacto)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Tuve la impresión de que este evento eran diferente de los demás	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Experimenté cosas que eran desconocidas para mí / Yo estaba fuera de mi vida normal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pensé que esto era único	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Se considera otro aspecto relevante, no contemplado en la lista anterior, por favor indique.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Experiencia Ambiente del Evento

2. ¿Hasta qué punto está de acuerdo con las siguientes afirmaciones sobre su experiencia en este evento?

	Muy en desacuerdo	En desacuerdo	Ligeramente en desacuerdo	Ni de acuerdo ni en desacuerdo	Ligeramente de acuerdo	De acuerdo	Muy de acuerdo
Este equipamiento/local tiene buena iluminación	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Este equipamiento/local tiene un buen esquema de color	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Este equipamiento/local tiene una buena señalización e información disponible	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Este equipamiento/local hace un buen uso del espacio exterior	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Este equipamiento/local cuenta con un buen diseño funcional	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
En este equipamiento/local las personas se mueven con fluidez	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Es una buena ubicación	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Los colaboradores son muy experimentados	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Este equipamiento/local ofrece buen servicio	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Los colaboradores en este equipamiento/local son simpáticos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Este equipamiento/local tiene buenos colaboradores	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Se considera otro aspecto relevante, no contemplado en la lista anterior, por favor indique.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. Por favor utilice la siguiente escala para clasificar su experiencia en este evento:

Interesante	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	No interesante
Estimulante	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Aburrida
Excitante	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Monótona

Memoria

4. ¿Hasta qué punto está de acuerdo con las siguientes afirmaciones de sus memorias acerca de este evento?

	Muy en desacuerdo	En desacuerdo	Ligeramente en desacuerdo	Ni de acuerdo ni en desacuerdo	Ligeramente de acuerdo	De acuerdo	Muy de acuerdo
Tendré recuerdos maravillosos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Recordaré muchas cosas positivas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
No olvidaré mi experiencia	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Intenciones de comportamiento futuro

5. ¿Hasta qué punto está de acuerdo con las siguientes afirmaciones?

	Muy en desacuerdo	En desacuerdo	Ligeramente en desacuerdo	Ni de acuerdo ni en desacuerdo	Ligeramente de acuerdo	De acuerdo	Muy de acuerdo
Me gustaría volver a este evento en el futuro	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Si me dieran la oportunidad, volvería a este evento	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Soy leal a este tipo de evento	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yo recomendaría este evento a mis amigos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yo diría cosas positivas sobre este evento	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Me gustaría animar a amigos y familiares a visitar este evento	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Caracterización del encuestado

6. **Género:** Femenino Masculino
7. **Edad:** _____ años.
8. **Estado civil:**
 Soltero Casado/ Unión civil Divorciado/ Separado Viudo
9. **Nivel de educación:**
 Educación Primaria Educación Secundaria Educación Superior (Universidad)
10. **Profesión:** _____
11. **Nacionalidad:** _____
12. **Residencia:** temporaria permanente
13. **Le invitamos a que nos proporcione sugerencias que, en su opinión, podrían contribuir a mejorar las próximas ediciones 365 Algarve.**

Estimado Señor / Señora:

¿Consideraría responder en línea a un segundo cuestionario, acerca de su experiencia en este evento? Sí No

Si su respuesta es positiva, por favor, deje una dirección de correo electrónico: _____ @ _____

¡ Muchas gracias por su cooperación !