

**JOÃO PEDRO VALENTE DA SILVA AFRICANO PORTUGAL**

**PARTICIPATION IN MUSIC FESTIVALS:  
PUBLICS AND CONTEXTS**



2022



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PhD Thesis in Tourism



2022

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Doutoramento em Turismo

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João Pedro Valente da Silva Africano Portugal

(assinatura)

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Ao meu avô  
*José Pereira Gomes da Silva*

**“Without music,  
life would be a mistake.”**

Friedrich Nietzsche, 1889



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## **Resumo**

Esta investigação insere-se na área de lazer e eventos, com um especial enfoque no comportamento do consumidor em Festivais de Música. Portugal é um dos países do mundo com maior tradição em Festivais de Música, uma tradição que se acentuou com os festivais de verão, suporte de uma atividade económica que se desenvolve ao longo de todo o ano.

A relevância económica e social dos festivais e a pouca investigação em torno deste fenómeno justifica a pertinência desta tese, que analisa o comportamento dos festivaleiros e dos que por várias razões, nunca participaram e não têm intenções de vir a participar.

Esta investigação adota um paradigma positivista, com uma metodologia mista. Elucida motivações, explora inibidores e facilitadores da decisão de forma a identificar intenções comportamentais. Distingue públicos (turistas e residentes) e reconhece diferentes contextos (antes e durante a pandemia COVID-19) bem como organizações alternativas (festivais tradicionais e festivais digitais). Com esta tese pretende-se analisar o processo de decisão turística de diferentes segmentos e em diferentes contextos. Numa primeira fase, estuda-se segundo a teoria ecológica dos sistemas dos facilitadores e inibidores da decisão de participação ou não participação, distinguindo residentes e turistas. Numa segunda fase desenvolve-se um modelo conceptual para analisar a decisão de participação em festivais, mais uma vez destacando as diferenças comportamentais entre turistas e residentes. Numa terceira fase, analisa-se a decisão de participação ou não participação em festivais realizados em formatos alternativos ao presencial, face à situação pandémica, com o objetivo de identificar caminhos alternativos para os festivais de música.

Os resultados sugerem que existem diferenças na relação entre motivações, intenções comportamentais e perceções, quando os contextos e os públicos se alteram, sendo a segurança dos participantes um fator importante a ter em conta em contextos como uma pandemia mundial.

**Palavras-chave:** Festivais de música; Festivaleiros; Turistas festivaleiros; Residentes festivaleiros; Motivações; Intenções; Perceções; SEM, Análise qualitativa.



## **Abstract**

This research has been developed in the area of leisure and events, with a special focus on consumer behavior at music festivals. Portugal is one of the countries in the world with the longest tradition of holding music festivals, a tradition that was later accentuated with summer festivals and now supports significant economic activity that takes place throughout the whole year.

The economic and social relevance of festivals, and the little research surrounding this phenomenon justifies the relevance of this thesis.

This thesis analyzes the behavior of festival goers and those people who, for various reasons, have never participated in, and have no intention of participating in, such festivals in the future.

This research adopts a positivist paradigm, with a mixed methodology. It elucidates motivations, explores constraints and facilitators of decision making, in order to identify behavioral intentions. It distinguishes and defines audiences (tourists and residents) and recognizes different contexts (before and during the COVID-19 pandemic) as well as acknowledging alternative organizations (traditional festivals and digital festivals).

This thesis intends to analyze the tourism decision making process of different segments and in different contexts. In the first phase, the ecological systems theory of the facilitators and constraints of the decision to participate or not to participate is studied, distinguishing between local residents and tourists. In the second phase a conceptual model has been developed to analyze the decision to participate in festivals, distinguishing between tourists and residents. In the third phase, the decision to participate, or to not participate, in festivals held in alternative formats to that of traditional (and previously normal) face-to-face festivals, in the face of the situation caused by the pandemic, is analyzed, with the aim of identifying alternative paths for music festivals.

The results suggest that there are differences in the relationship between motivations, behavioral intentions and perceptions when contexts and publics change, such as the safety of participants being a vital factor to be taken into account in contexts such as the global pandemic.

**Keywords:** Music festivals; Festival goers'; Tourists' festival goers'; Residents' festival goers'; Motivations; Intentions; Perceptions; SEM; Qualitative Analysis.



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## ABBREVIATIONS LIST

<b>APORFEST</b>	Associação Portuguesa de Festivais de Música
<b>AR</b>	Artists
<b>AVE</b>	Average Variance Extracted
<b>BIN</b>	Behavioral Intentions
<b>CFA</b>	Confirmatory Factor Analysis
<b>CFI</b>	Comparative Fit Index
<b>CFT</b>	Constraints and Facilitators Theory
<b>COVID-19</b>	Corona Virus Disease 2019
<b>CR</b>	Composite Reliability
<b>DHC</b>	Descending Hierarchical Classification
<b>EFA</b>	Exploratory Factor Analysis
<b>EST</b>	Ecological Systems Theory
<b>FT</b>	Festival
<b>GDP</b>	Gross Domestic Product
<b>GFI</b>	Goodness of Fit Index
<b>IFI</b>	Incremental Fit Index
<b>IN</b>	Intentions
<b>INE</b>	Instituto Nacional de Estatística
<b>KMO</b>	Kaiser-Mayer-Olkin
<b>LG</b>	Logistics
<b>LISREL</b>	Linear Structural Relations
<b>MOT</b>	Motivations
<b>NFI</b>	Normed Fit Index
<b>NNFI</b>	Non-Normed Fit Index
<b>NPFI</b>	Normed Parsimony Adjustment Index
<b>PER</b>	Perceptions
<b>PGFI</b>	Parsimony Adjustment Quality Index
<b>PhD</b>	Philosophy Doctor
<b>PR</b>	Parsimony Ratio
<b>PR</b>	Price
<b>RMR</b>	Root Mean Square Residual
<b>RMSEA</b>	Root Mean Square Error of Approximation
<b>RTP</b>	Rádio e Televisão de Portugal
<b>S.E.</b>	Standard Error
<b>SEM</b>	Structural Equation Modelling
<b>SN</b>	Social Norms
<b>SP</b>	Social Pleasure
<b>SPSS</b>	Statistical Package for the Social Sciences
<b>STP</b>	Segmentation, Targeting, Positioning
<b>TLI</b>	Tucker-Lewis Index
<b>TPB</b>	Theory of Planned Behavior
<b>TRA</b>	Theory of Reasoned Action
<b>UALG</b>	Universidade do Algarve
<b>UALG FE</b>	Faculdade de Economia da Universidade do Algarve



# **Chapter I**

GENERAL INTRODUCTION



### 1.1. Background and Purpose of the Research

One form of reward for work and effort expended is leisure, which accompanied by some entertainment brings an indelible moment of pleasure. Music and music festivals are moments of escape that bring together leisure and tourism. In fact, the boundary between leisure and tourism is relatively thin, and leisure can be understood as the time that each person has available to themselves after fulfilling their activities, whether they be professional, family or social obligations.

Camargo (2001) emphasizes the need for cultural events in a tourism and leisure context and the relevance of more and better knowledge of these themes in the fragile economic scenario that the world is experiencing due to the COVID pandemic. Getz (1991) materializes this concern by proposing a categorization of leisure and tourist events, where, among other activities, he highlights live music concerts and festivals.

Music festivals can best be viewed as a fusion between cultural celebration events and art and entertainment events. Cultural celebration events as they are conceptually festivals, they are also related to art and entertainment in the sense that their main celebration focuses on live music concerts (Getz, 1991).

The history of music festivals goes back to the Newport Folk Festival (Newport, 1954), Woodstock music & Art Fair, known informally as the Woodstock Festival (New York, 1969), Knebworth Festival (Knebworth, 1974), Rock in Rio (Rio de Janeiro, 1985), Live Aid (London and Philadelphia, 1985) and all the thousands of festivals celebrated around the world that have moved, and continue to move generations, around concepts such as freedom, peace and equality. The Woodstock Festival, with an unexpectedly high audience (for the time) of 400,000 attendees, and where artists such as Janis Joplin, The Who, Joe Cocker, and Jimi Hendrix performed, is the festival that launched the counterculture movement, a movement that had its peak in the late 1960s and which led young people to mobilize and contest social norms. Behavior centered on the antisocial, liberal-minded concept of underground and alternative culture with a direct focus on transformations in consciousness, values, and behavior, turning festivals into spaces of irreverence, not advisable for the more conservative.

Indeed, music festivals began to be perceived as a space of freedom, with some excesses, often associated with drugs, and therefore often attended by alienated groups of the population. Despite the persistence of some prejudice associated with festivals, they have

begun to be perceived as a way to attract tourists and residents and promote destinations (Forga & Valiente, 2014), even if some segments of the population persist in not wanting to participate in festivals.

Music festivals have appeared as important moments of participation in social and cultural spaces, spaces of celebration and sharing of values, ideologies, mythologies and beliefs, increasingly important and fundamental to the formation of structures of communities and society, being therefore spaces removed from everyday life and offering a range of possibilities and experiences. According to Getz (2008), festivals are cultural celebrations often subordinated to the literature on event tourism, being studied as phenomena of urban development, tourism and as a factor responsible for changes in social structure. Festivals are therefore considered an important subset in the universe of cultural events, consequently having increased research interest given their universality and popularity in the experiences they provide (Getz, 2010).

Just as they provide experiences, festivals influence the community where they take place due to the various activities that drive both locals and tourists to attend, and consequently promote the image of the place, which is generated by its intrinsic meaning and culture (Getz, 1991), as well as its impact on the local economy (Pine & Gilmore, 2011), contributing to the development of ties between communities (Pegg & Patterson, 2010), and leveraging cultural development and social integration between groups (Yeoman et al., 2015).

Music festivals thus come to be recognized as events with great potential to boost tourism development in places with lower tourist inflow and in destinations that are at the most mature stage of the tourism life cycle (Forga & Valiente, 2014). This tourism promotion also originates from the existence of events not only in the locality in question, but also in the localities close to it, and these end up boosting the identity of the destination, allowing to be distinguished from others, reinforcing the sense of pride and belonging by the population, contributing to the construction of a more solid tourism image (Getz et al., 2007).

Although the relevance of residents as ambassadors of the places where festivals take place, research exclusively about festivals focuses more on visitors of these spaces (Lee, Lee, & Yoon, 2009), than on residents. However, repeat festival goers show higher engagement and a greater propensity to participate in new experiences (Yolal, Chi, & Pesämaa, 2017).

Despite the research conducted on music festivals, there remains a need to better understand the decision process of festival goers and non-festival goers. In particular, to unveil their motivation for attending (Pegg & Patterson, 2010; Forga and Valiente, 2014). The relevance of this research relies on the impacts of festivals at cultural and social level. In fact, festivals contribute to the increase of residents' pride regarding the place where the event is held, and often expose local minorities and increase the number of international tourists. Furthermore, festivals are an immersive experience, including tourists in the community and customs and consequently contributing to the development of the local economy (Long & Perdue, 1990). Getz (1991) states that music festivals have thus become a new wave of tourism, contributing directly to sustainable development and creating tools for improving relations between hosts and guests.

In Portugal, although the musical events had already started in the 50's with the Grande Noite do Fado in 1953 and continued in the 60's with the RTP Song Festival in 1964, it was in 1971 that the first live music festivals as we recognise them now was held - Vilar de Mouros Festival, currently known as EDP Vilar de Mouros, with a counterculture concept similar to the one that existed in the United States of America. This event, which had about 30 thousand participants, many of them from several different European countries, and had the presence of famous international artists such as Elton John and Manfred Mann, as well as the Portuguese performers Amália Rodrigues and GNR.

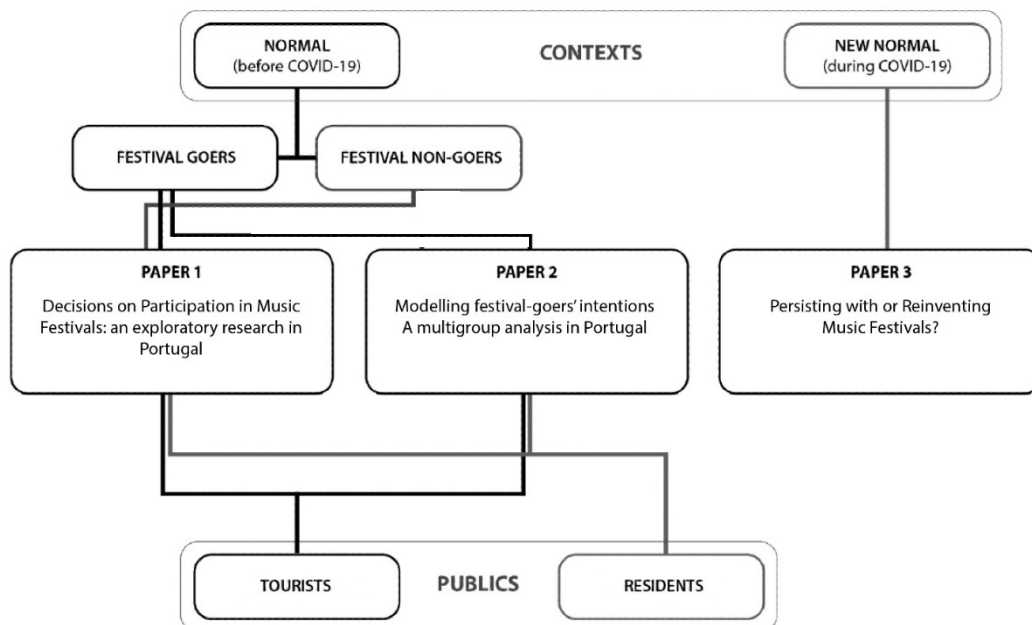
Concerning the objectives of this study, we intend to analyze the festival goers' decision processes regarding the different segments, in different contexts. In the first phase (paper one) the decision process of participation or non-participation is studied, distinguishing residents and tourists. In the second phase (paper two), a conceptual model is developed to analyze the decision to participate in festivals, distinguishing tourists and residents. In the third phase (paper three), we analyze the decision whether to participate or do not participate in festivals held in alternative formats, given the pandemic situation, with the aim of identifying new paths for music festivals under such circumstances.

In view of the worldwide COVID-19 pandemic and the paralysis of the industry, it becomes even more important to define and understand the decision processes in different contexts, in order to understand the decision behavior of the participant and the future participant, taking into account their needs and desires, regarding both social, health and safety issues.

In sum, this thesis directly contributes to the stream of research about music festivals, the motivations of participants and a better understanding of the reasons why those who do not participate continue not to participate. In addition, the study also contributes to a better understanding of the motivational factors for participating in festivals in new formats other than conventional ones.

This thesis has been developed from three studies (figure I.1).

**Figure I.1 - Thesis conceptual model**



**Source:** Own elaboration

The first study, through a qualitative methodology, intends to identify facilitators of, and constraints to, the participation decision among residents and tourists. The second study, through a quantitative methodology, aims to understand the decision to continue to participate in, or recommend, music festivals in Portugal. The third study aims, with a more prospective logic and through a mixed methodology (quantitative and qualitative), to identify alternatives to keep festival audiences attending, in the context of the "new normal" - pandemic (COVID-19), perceiving the motivations, perceptions and behavioral intentions of individuals regarding traditional festivals and festivals in new alternative formats.

This dissertation proposes the articulation of the Theory of Planned Behavior (TPB) (Ajzen, 1991), the Theory of Ecological Systems (EST) (Bronfenbrenner, 1992) and the Theory of Factors (Crawford & Godbey, 1987) and the Facilitators and Constraints Paradigm (Raymore, 2002). The objective is to test whether the importance of these theories on the behavior of individuals determines the type of strategy to continue with, or not, their participation in music festivals.

## 1.2. Presentation of the Study 1

Music festivals offer new leisure opportunities and tourist experiences in Portugal, inducing tourists and residents to participate in and to repeatedly visit these events, while other people never participate and remain unwilling to participate.

The growing importance of music festivals in the tourist experience deserves to be studied, starting with garnering an understanding of the facilitators and constraints of participation in these events.

Moreover, this study also aims to identify how these factors can influence tourists' perceptions of music festivals in Portugal. Supported by the Ecological Systems Theory (EST) and the Theory of Factors and Facilitators and Constraints Paradigm, this study was segmented between participants and non-participants, through a structured questionnaire with open and closed questions, corresponding to 1178 validated answers. The conceptual model that supports this study is illustrated in figure II.2.

The objective of the study was to categorize the facilitators and constraints that induce participation or non-participation in a music festival in Portugal, following the model presented by Crawford et al. (1991). Furthermore, the sample was segmented between tourists and residents and the facilitators and constraints were categorized into intrapersonal, interpersonal and structural factors.

The study adopts a qualitative methodology, based on a questionnaire applied to a theoretical sample of the Portuguese population through the snowball method.

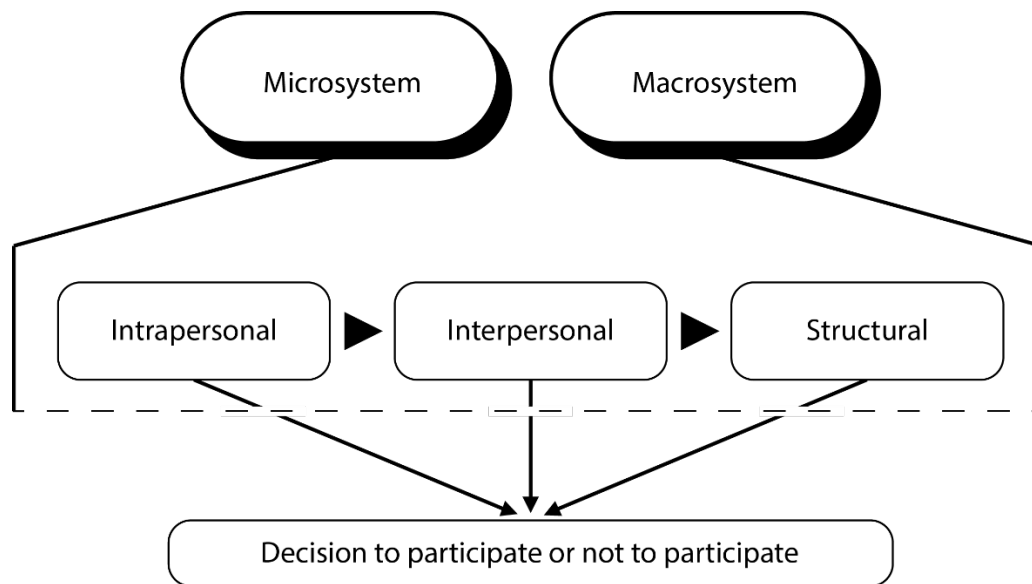
The assumptions of the study are framed in two research proposals:

**P1:** Intrapersonal factors inhibit or facilitate residents' and tourists' decisions to participate in music festivals.

**P2:** Interpersonal factors inhibit or facilitate residents' and tourists' decisions to participate in music festivals.

**P3:** The structural factors inhibit or facilitate residents' and tourists' decisions to participate in music festivals.

**Figure I.2 - Conceptual model (study 1)**



**Source:** Own elaboration

The responses to the facilitators and constraints of residents and tourists were analyzed through content analysis, as this provides detailed information that allows for interpretation at various levels according to different contexts.

Additionally, to better understand the aspects that the public most values when choosing a music festival, a qualitative analysis of the text corpus was carried out for the answers given to the last question of the questionnaire used in the study, "What is a music festival for you". This analysis is done using IRaMuTeQ software which allows visualization of different types of textual data analysis such as basic lexicography, frequency calculation, multivariate analysis and similarity analysis.

The study shows that the sample population that attended at least one music festival in Portugal, presents intrapersonal and interpersonal factors as facilitators, but that it is the structural factors that end up having a greater weight in the decision to participate.

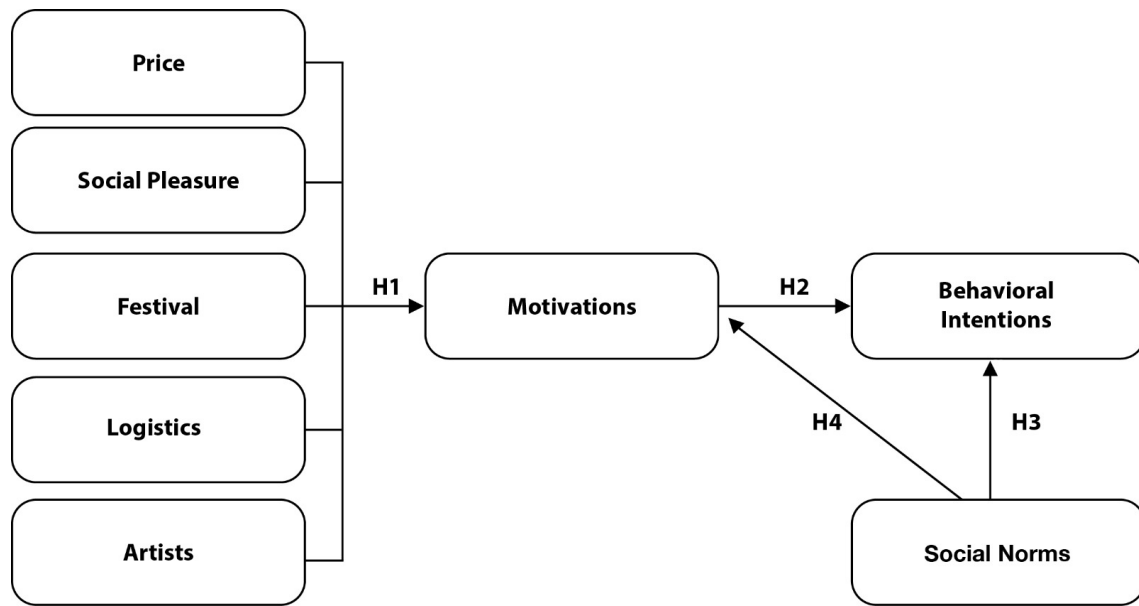
The constraints to participation depend mainly on intrapersonal factors, such as the fact that people do not really like this type of event (preferences). Other interpersonal factors are family and lack of companionship to participate. At the structural level, opportunity cost and communication/awareness of the event are some of the structural factors that determine non-participation.

The contributions of this research are twofold: first methodologically, this is one of the first investigations to address participation and non-participation decisions by distinguishing between residents and tourists. On the other hand, by studying the constraints that lead Portuguese and foreigners in Portugal do not participate in music festivals, a range of opportunities to understand the effective reasons for non-participation emerges and the possibility to rethink new strategies to counteract these behaviors is created.

### 1.3. Presentation of the Study 2

The aim of this study is to define and test a conceptual model (Figure I.3) that allows the analysis of the decision to repeat the attendance of, or the recommendation of, music festivals. Inspired by the literature, four hypotheses were tested based on 8 factors established: Price, Pleasure in socializing, Festival, Logistics, Artists - as explanatory factors of the motivation to attend a particular music festivals (Formica & Uysal, (1996, 1998); Formica & Murrmann (1998); Bowen & Daniels (2005); Cummings (2007); McMorland & Mactaggart (2007); Gelder & Robinson (2009); Pegg & Patterson (2010); Blešić et al. (2014) and motivations as an explanatory factor for Intentions (Zhan & He, 2011) and Social Norms (Cialdini & Goldstein, 2004).

**Figure I.3 - Conceptual model (study 2)**



Source: Own elaboration

**H1:** Music festival goers' motivations are a multidimensional construct explained by Price, Socialization, Festival, Logistics, and Artists.

**H2:** Music festival goers' motivations influence behavioral intentions.

**H3:** Social norms influence music festival goers' behavioral intentions.

**H4:** Social norms influence music festival goers' motivations.

To analyze the data, a two-step model was adopted to identify the underlying dimensions and test the hypotheses (CFA and SEM). First, a confirmatory factor analysis (CFA) was conducted, using SPSS (13) and AMOS (15). These analyses allowed for the identification of latent variables that freely correlated to confirm the explanatory constructs of the participation/recommendation decision. Once the theoretical model was validated, a formative structural model was estimated that allowed the testing of the hypotheses that support this conceptual model. Since festivals are attended by tourists and residents, a multigroup analysis was conducted to analyze the importance of each of the constructs in both segments.

This study, after evaluating the scales through confirmatory factor analysis (CFA), 23 items were used to build, through a structural equation model (SEM), a structural model that resulted in four research hypotheses, all of which were confirmed.

Regarding the first hypothesis, it was confirmed that motivation is a construct explained by the price, the pleasure of socializing, the logistics, the artists and the festival itself.

The second hypothesis, also verified, shows that the motivations are directly related to the intentions of returning to the festival, showing that, as well as the motivations increasing the probability of a first participation in a given festival, they also increase the probability of returning to other festival.

As for the third hypothesis, the social norms are related with the intention to return to festival, i.e., insertion and acceptance, within a social group referring to festival goers and/or groups with cultural and artistic specificities, which promote a participant's self-esteem and sense of belonging (Ballantyne et al., 2014).

The fourth and last verified hypothesis explains that social norms are explained by the motivations and that, therefore, the fact that an individual wants to feel embedded in a specific social group is also a motivation to participate in music festivals.

Finally, through a multigroup analysis, between tourists and residents, it is important to note that for tourists, issues related to logistics and social relationships are more important than for those who reside in the destination, and therefore it is important that event managers take this aspect into account as one of the objectives is to attract audiences from outside the locality where the event takes place. All other factors analyzed were invariant when segmented between tourists and residents.

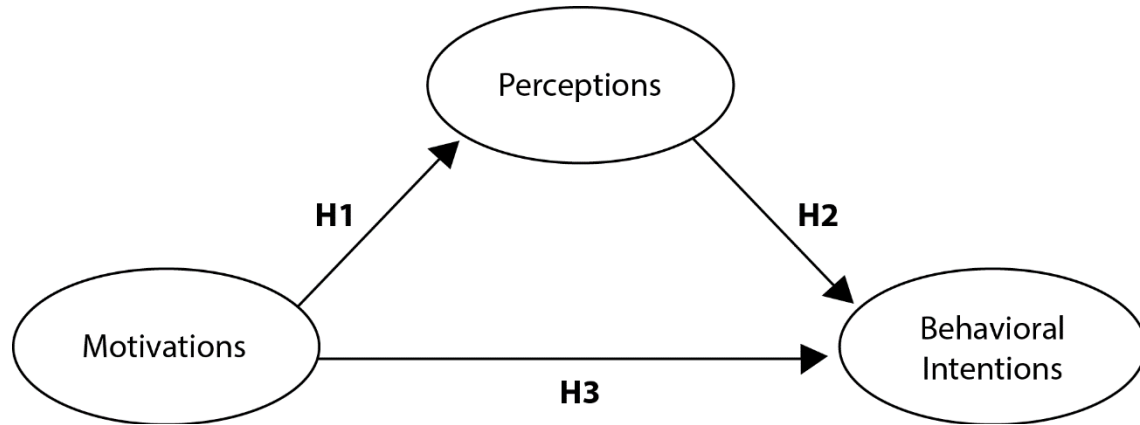
#### 1.4. Presentation of the Study 3

The third study is carried out in the context of the "new normal" pandemic, with the aim of understanding the propensities to return to traditional music festivals and in alternative formats (digital). The study adopts a mixed methodology (quantitative and qualitative) and based on a new questionnaire with 1160 valid answers, applied to a convenience sample of the Portuguese population through the snowball method.

The aim of this study is to define and test a conceptual model (Figure I.4) that allows to analyze motivations, perceptions, and intentions to attend or recommend music festivals

in the context of a pandemic, whether in traditional (venue) or alternative (digital) formats.

**Figure I.4 - Conceptual model (study 3)**



Source: Own elaboration

As participants are, according to Baloglu & McCleary (1999), strongly influenced by their motivations and perceptions of the place where the leisure activity takes place regardless of the music festivals format, and so the first research hypothesis was established:

**H1** – Motivations influence music festivals perceptions whatever the form these festivals assume.

Regarding behavioral intentions, these are explained through the probability of return and intentions to recommend (Correia & Pimpão, 2008). Future behavior is a likely outcome of behavioral intentions such as the willingness to attend and the intention to recommend a particular festival (Yoon & Uysal, 2005), given the evaluation of the festival's attributes (LaTour & Peat, 1979); Levitt, 1981; Whipple & Thatch, 1988). Evidence from which the second research hypothesis is formulated:

**H2** - Perceptions about music festivals influence behavioral intentions whatever the form these festivals assume.

According to Gnoth (1997), participants seek rewards, i.e., they are motivated by psychological factors such as entertainment, feeling of safety and escape from routine, by

social factors such as friends and general social involvement, and finally by economic factors such as ticket prices. Gnoth (1997), Correia & Pimpão (2008), among other authors, proved in their studies that individuals have an affective and cognitive image of the destination, in this case a festival, since it is expected that perceptions directly influence motivations. Thus, the last research hypothesis of this study is formulated:

**H3** - Motivations to participate in music festivals influence behavioral intentions whatever the form these festivals assume.

This study is divided into three distinct phases: the first phase is related to the construction of a structural model with the objective of understanding the motivations, perceptions and behavioral intentions of individuals regarding music festivals during a pandemic crisis; the second phase is a qualitative analysis of the item related to suggestions for the organization of festivals in times of pandemic. The third phase analyzes the conceptual model motivations - perceptions - intentions in the context of festivals organized on digital platforms.

Concerning the conclusions regarding traditional festivals in pandemic contexts, two of the three hypotheses formulated were supported. The first hypothesis suggests that, in times of pandemic, the perceptions of attending a music festival, i.e., the feeling of safety when participating in this type of event and interacting with individuals in the same space and the priority that participants give to social events, is explained by motivations such as access limitations at the venue, sanitation, screening units and having the necessary information available for immediate access during the event.

The second hypothesis was also confirmed, suggesting that during a pandemic outbreak, intentions to recommend and attend the festival are explained by individuals' perceptions of safety and social priority.

The third and last hypothesis was rejected, since it was not found that intentions to recommend and attend the festival are explained by individuals' motivations, i.e., it is not the fact that there are specific safety measures in place related to reducing the risk of contagion that makes individuals attend or recommend a particular festival to others.

Regarding the respondents' suggestions, through a similarity analysis of the text corpus, it was found that besides the festival being, as expected, the central aspect of the analysis, there are two types of opinions regarding the solutions proposed to solve the problem of

crowds: Those individuals who totally reject the hypothesis of having this type of event as long as there is a pandemic outbreak, and those who point to the option of holding them on online platforms, without having a physical space (enclosure), so that they can enjoy the event safely. This analysis consumed the need, based on the same theoretical model used for traditional festivals, to identify motivations, perceptions and behavioral intentions for organizing festivals through digital platforms.

In this case all hypotheses were supported. The first hypothesis suggests that individuals' perceptions, i.e. the ease of use of the platforms, the fact that it is visually attractive and that this type of online event is an entertainment factor, are explained by the motivations to participate, motivations that range from social factors (meeting people, friends, interaction between festival goers, social networks, interaction with artists), to the way the event is executed on the platform (the fact that it is free, use of means such as virtual reality and 4D, and exclusivity of the event itself).

The second hypothesis suggests that, in a pandemic situation, intentions to recommend and attend an online music festival are explained by the individual's own perceptions regarding the ease of use, design, and entertainment that the festival offers.

Finally, the third hypothesis explains that individuals' intentions to recommend and attend this type of event on online platforms are explained by their own social and structural motivations that the event offers to participants in times of pandemic and often confinement.

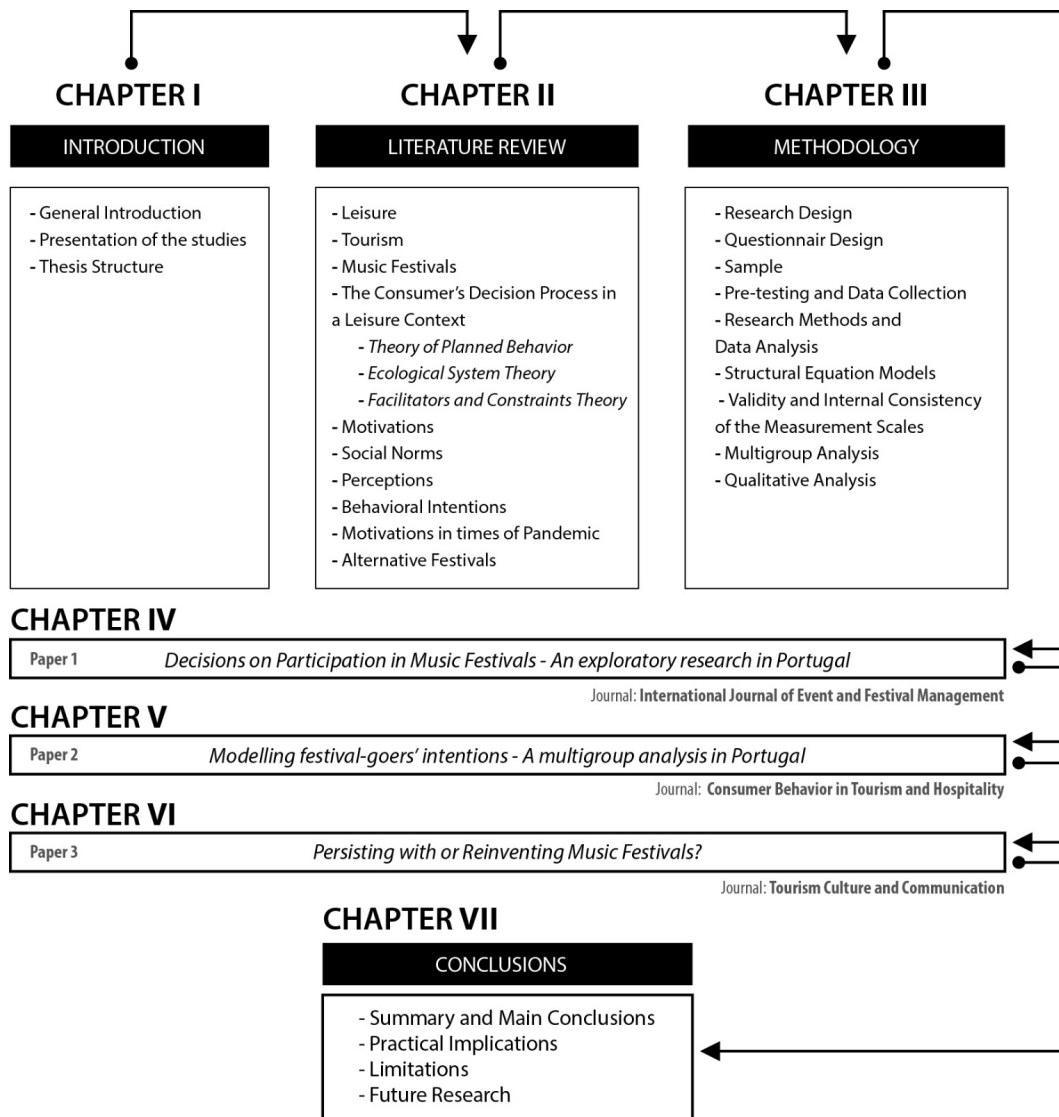
## 1.5. Thesis Structure

This thesis is divided into 6 chapters (Figure I.5).

- **Chapter I** presents an introductory approach to the subject under study, research questions, objectives, structure and presentation of the studies conducted to respond the research questions identified.
  
- **Chapter II** presents the literature review, addressing the most relevant topics on the main concepts that ground this thesis.

- **Chapter III** presents in detail the methodology used in the three studies of the thesis, the questionnaires and the samples.
- **Chapter IV, V and VI** present the three studies respectively, clarifying their objectives, methodology, procedures, measures, results, discussion and conclusions.
- **Chapter VII** presents the general and global conclusions of the thesis, the practical implications, limitations and perspectives for future research.

**Figure I.5 - Thesis structure by chapters**



Source: Own elaboration

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# **Chapter II**

LITERATURE REVIEW



## 2.1. Leisure

Leisure, as an expression and manifestation of contemporary society, both in the form of tourism, sports, art, culture, among others, increasingly occupies a central role in the world, contrasting with the paradigm that drives industrial society - work (Coriolano & Vasconcelos, 2014). In a westernized society, with needs intrinsic to the quality of life of the individual, leisure emerges as a prominent function, being present in the most diverse spaces and times. Cavaco (2006), explains that tourism is directly linked to displacements, in a space that holds a temporal relationship and/or a relationship with the other self, thus implying the creation of new mythical and playful spaces, standing out from the cultural and social spaces (spaces of everyday life), depending on the groups, values and norms of representation.

According to Cunha (2006), leisure can be defined in three different ways: i) leisure as a resultant part of the individual's free time or, at least, time without obligations; ii) leisure resulting from activities apart from obligations such as work or family; iii) leisure resulting from subjective activities. These conceptual differences of leisure end up hindering the understanding of the concept itself, since they make it impossible to use it for useful purposes, so it seems more appropriate to use a definition such as that of Dumazedier (1988) who explains leisure as an activity in which the individual participates spontaneously, free of needs and obligations, whether professional, family or social, with the aim of relaxing, increasing knowledge and expanding their social sphere, free exercise and creative capacity. For Marcellino (1995: 31), leisure should be studied from a social perspective and should be considered as:

*[...] culture - understood in its broadest sense - experienced (practiced or enjoyed) in the time available. The important defining feature is the disinterested character of this experience. One does not seek, at least fundamentally, any other reward besides the satisfaction caused by the situation. The availability of time means the possibility of opting for contemplative activity.*

Gomes (2004: 125), from a cultural perspective, explains leisure as:

*A dimension of culture built through the playful experience of cultural manifestations in a time/space conquered by the subject or social*

*group, establishing dialectical relations with the needs, duties, and obligations, especially with productive work.*

Cooper et al. (2005), although agreeing with Dumazedier's definition (1988), add sleep as an antecedent characteristic to leisure, and leisure is then the time used after work, sleep and domestic obligations (where family obligations may also be present), being for Cunha (2006) a time that is used with the purpose of distraction, evasion, personal fulfillment and fun, i.e., a leisure time. According to the same author, leisure time is the range of activities performed during leisure time that, according to Cooper et al. (2005), may be carried out in restricted spaces (at home) or in larger spaces (tourism). However, for Cooper et al. (2005), it is more difficult to define leisure than tourism itself, since tourism is intrinsically related to leisure, and the increase in tourism activities is also a consequence of the increase in the working classes' free time (Barros, 2004). This increase in time available is also used for participation in events (Torkildsen, 1999), which according to Bowdin et al. (2012), currently assume a central role in our culture, and such activities are not part of the individual's daily life, presenting themselves as an escape from reality and the processes of everyday life, causing the individual to seek active leisure activities, partly through participation in events, not limiting the free time orientation to vacations and rest (Mossberg, 2000). The way leisure time is used by leisure consumption and tourism habits contributes to the current growth of events and that according to Horner & Swarbrooke (2016: 24-25):

*[...] people have placed increasing importance on recreation outside the home. (...) they don't simply sit on the beach, but have increased participation in a diverse panoply of activities.*

Authors such as Campbell (1987), Urry (1996) and Kurz (2000) explain that leisure is directly linked to consumption and to a capitalist and industrial society, where individuals seek satisfaction, motivated by the expectation of seeking pleasure, located in the imagination (expectations) and not in material need. According to Kurz (2000), work, as a paradigm of industrial society, is a driver of free time and leisure, as individual achievements, becoming an opportunity for consumption rather than for entertainment, although many individuals do not directly perceive this fact in their daily lives. Many have difficulties in using leisure time to consume cultural contents, usually hindered by financial incapacity, since when enjoying leisure experiences, we may have expenses

with transportation (travel), food, ticket purchase (in the case of participation in paid events), among other factors (Marcellino, 1995). These economic limitations of the individual, according to the same author, are perceived as an inhibitor to leisure activities, directly interfering in the quantity and, above all, in the quality of participation, being that:

*[...] class, level of education, age group, and gender, among other factors, limit true leisure to a minority of the population (Marcellino, 1995, p.55).*

According to Souza (2010), when analyzing the concept of leisure, one realizes that in addition to the need for further studies, one must also rethink the vision established by society regarding the true use of leisure. In this sense, the author explains that there must be a systematization of knowledge and conduct more studies in the area, in order to promote greater knowledge about the phenomenon, especially when the world economic scenario presents a fragile position, having direct consequences on the tourism sector and motivations (Camargo, 2001).

## **2.2. Tourism**

As with leisure, since the first investigations in this area, tourism has had several definitions. According to Barreto (1995: 9) the first conceptualization of tourism, by Hermann von Schullern, dates from 1911:

*The concept that comprises all the processes, especially the economic ones, that manifest themselves in the arrival, the stay, and the departure of the tourist from a given municipality, country, or state.*

It is noteworthy that this first definition, due to the fact that the author's training is in the field of economics, highlights the economic factors resulting from tourism. Such an attitude is still in existence and even today, a relative constant in the current scientific studies on the subject, and in the vast majority of cases studies on tourism come from the economic sciences and seek to analyze the growth and economic impacts from tourism businesses and industries.

Within the range of more current conceptualizations on tourism, Moesch (2002), relates tourism to leisure, assuming it as being a concept resulting from leisure, and therefore a

way to occupy the free time of an individual. This author assumes his scientific perspective based on the "Portuguese School", which is characterized by defining tourism and positioning the tourist as the central figure, considering the same as an individual traveling, based on the decision processes and their perceptions, interpretations, facilitators, constraints and motivations (Moesch, 2002).

In the motivational perspective of tourism, although leisure is not the only construct, this concept is well established in the academic discourse (Kozak, 2002), since the identification of tourism motivations has reached crucial levels in the understanding of the visitor's decision-making processes (Crompton & McKay, 1997). Jafari (1987) argues that while there is a great deal of focus on exploring visitor motivational concepts and propositions, no common understanding has emerged. Dann (1981) emphasizes that the concept of motivations for leisure travel presents itself as something of a hybrid where the particular sphere is understood through human action itself on a foundation of disparate theoretical traditions. Thus, it becomes important to extend motivation into three distinct spheres: i) the main force for leisure travel (Crompton, 1979; Mannell & Iso-Ahola, 1987); ii) modus operandi to demonstrate how those who travel present themselves as individuals (Adler, 1989); iii) reflective justifications or prospects for travel (Dann, 1981; Schütz, 1932).

Salgueiro (2002), explains that the first tourist motivations appear in the 18th century, a consequence of economic and cultural transformations in Europe of the Enlightenment and the Industrial Revolution. It was not about war expedition trips, nor about missionaries, scholars or diplomats, but about the Grand Tourist - a concept attributed, according to Salgueiro (2002: 291), to:

*A traveler who loved the culture of the ancients and their monuments, with an exacerbated taste for ruins that bordered on obsession and an unusual inclination to contemplate landscapes with his gaze armed in the framing of wide panoramic views, composed according to a language permeated by sublime aesthetic values.*

Salgueiro (2002) explains that art, which includes music, was also an essential part of travel, both as a form of contemplation and as a form of production, travelers on Grand Tours were often motivated by this factor.

Currently, music festivals are also emerging as a form of leisure and tourism of growing importance, since they capture the attention of tourists, both domestic and international (Berland, 1992), thus justifying the exponential growth in music tourism itself (Gibson & Connell, 2007), emerging as a fast-growing sector of the tourism and leisure industry and can have a significant impact on the communities where they are held (Getz, 2008, 2013, 2014; Jago et al., 2003; Shone & Parry, 2004; Arcodia & Whitford, 2007; Loots et al., 2011; Oh & Lee, 2012; Gibson & Connell, 2016; Lashua et al., 2014; Bagiran & Kurgun, 2016). Thus, it becomes important to consider the definition of music festivals and their influence on the tourism sector.

### **2.3. Music Festivals**

There are several concepts regarding the definition of the term music festivals. One of the most comprehensive definitions is explained by Janiskee (1980) as formal periods or projects of activities, entertainment, of festive character, which in turn publicly celebrate an event, fact or concept. Falassi (1987) considers that festivals are a celebration of the community itself, representing values fundamental to it, respecting social identity and historical tradition, sticking to the concept of Manning (1983) who considers them a performance of cultural symbols. Given the importance of the community and its symbols, Turner (1982) argues that the construction of local identity can also be grounded in festivals, i.e., festivals can be considered another tool for social identity construction, since they are a group, social celebration can be a moment of commemoration of the community itself. Because of this historical and cultural concern, the success of festivals stems more from the enthusiasm of the local communities and the ability of the organization, rather than from the natural wealth and constructions made in the place where it takes place (Getz, 1997).

However, Berland (1992) explains that due to the dematerialization and deterritorialization of the production, distribution and consumption of certain kinds of cultures, the organization of performing arts is highly dependent on particular spaces and places, even if organized from a national perspective, although with increasingly international frequencies. However, the choice of venue may not always be the most strategically indicated, since according to Fernández (2010), one of the ways in which the local government supports this type of events as a way of generating wealth and development of the region, besides by giving financial support, appears to be through the

provision of spaces, thus diverging the strategic focus of the festival venue. Regarding their duration, Abreu (2004) states that they are concentrated over a short period of time, usually delimited with a musical program. These festivals present themselves in different ways with regard to the type of event, i.e., they can have a sacred and profane, private or public, traditional or innovative character, where they propose a set of nostalgic experiences and the celebration of the experience of the most varied performing arts (Falassi, 1987).

It should be noted that although festivals are organized from a national perspective, they increasingly attract the attention of international visitors (Berland, 1992), thus justifying the significant growth that has existed in music tourism (Gibson & Connell, 2007). As an example, in the USA, 17% of the tourism industry is based on music (Gibson & Connell, 2007), and music festivals in particular have gained a strength with the public in ways never seen before, attracting thousands of fans (Schwartz, 2013).

In Portugal, according to public data (Turismo de Portugal, 2020), in 2018 the tourism sector represented 14.6% of GDP, having grown from the previous year by another 2.2%. In addition to the tourism sector being the largest export economic activity in Portugal, being responsible in 2019 for over 50% of service exports and 19.7% of total exports, the labor market represented 6.9% of the total economy, providing work to about 337,000 individuals and also showed a growth from 16.4million (2018) to 27 million guests (2019).

Regarding the theme of live shows, according to the Institute of (Portuguese) National Statistics (INE, 2019), in the financial year 2018, Portugal registered 36,620 live show sessions, totaling 16.9 million spectators (of which 5.5 million people paid for tickets), resulting in a revenue of 109 million euros. Compared to the previous year (INE, 2018), there was an increase in the number of live performance sessions (9.6%), tickets sold (12.6%) and spectators in general (9.5%), leading to a 31.5% increase in box office revenues. The average ticket price increased 17%, rising from €16.8 (2017) to €19.7 (2018), leaving the Lisbon metropolitan area with the highest average price (€24.9). Although among the types of shows the theater recorded the highest number of sessions, it was the live music shows that obtained the highest number of spectators (7.6 million) and consequently the highest ticket revenue (76.9 million euros). Within this range of live shows, rock/pop music concerts (19.3%) recorded the highest number of spectators (3.3 million) and consequently led to a 35% increase in revenue (57.3 million euros) over the

previous year. The increase in investment by municipalities in cultural and creative activities is notable, having increased 4.4% from 2017 to 2018, totaling 469.8 million euros invested. The largest investment was made in live music shows, representing 34.2% of the total invested in cultural activities.

Getz (1991) explains that the growth of event tourism has sparked some interest, albeit insufficient but emerging. The same author, in the context of motivations, explains that although much has been written about basic human needs, there is a need to also explore the motivation that drives someone to attend events. Lundberg (1990), on the other hand, highlights the problem that little importance has been given to the topic, despite its central role being directly linked to the decision process and the reasons why people travel for a certain purpose.

If tourists' decisions have been widely studied, leisure decisions have received less attention from researchers, particularly with regard to music festivals. Events with a very large cultural load.

In the case of music festivals, it becomes important to understand the decision process and the determinants of participation, in order to build a theoretical model that allows to analyze motivations and intentions. Therefore, in the next section, the theories that underpin and frame the studies that structure this thesis are presented.

#### **2.4. The Consumer's Decision Process in a Leisure Context**

This section presents the theories that underpin this research (TPB, EST and CFT), followed by a theoretical framework on motivation, initially from a more generalized perspective of psychological and biological needs and desires, which guide consumer behavior (Dann 1981; Pearce 1982; Uysal et al., 1993; Báez & Fernández, 2017), stratifying this approach to the perspective of music festivals, analyzing psychographic motivations such as novelty, sociability, prestige, rest, education, reinforcement of relationships and nostalgia (Dann, 1977; Crompton, 1979) and motivations consequent to technical and functional factors, such as sanitation, food at the venue, security, poster, location and capacity (Ghobadian et al., 1994; Grönroos, 1984; Lehtinen & Lehtinen, 1991; Zeithaml et al., 2006), the latter being direct influencing factors of the quality perceived by participants (Ghobadian et al., 1994; Grönroos, 1984; Lehtinen & Lehtinen, 1991; Zeithaml et al., 2006.) Also, in this section, some studies on motivation at music

festivals are presented (Ralston & Crompton, 1988; Uysal et al., 1993; Mohr et al., 1993; Backman et al., 1995; Scott, 1996; Formica & Uysal, 1996; Schneider & Backman, 1996; Crompton & McKay, 1997; Lee, 2000; Leenders et al., 2005) and the importance of participant segmentation for conducting studies on the topic was conceptually developed. In the third phase, a conceptual approach to social factors (social influence and social status) was developed, ending the section with the development of behavioral intentions, from loyalty, to loyalty and the factors responsible for building loyalty themselves. To make it possible to study and develop these motivational factors in the reality of the music festivals market in Portugal, this research was based on the Theory of Planned Behavior (TPB), the Ecological Systems Theory (EST) and the Constraints and Facilitators Theory (CFT).

#### **2.4.1. Theory of Planned Behavior (TPB)**

In the Theory of Planned Behavior (TPB), the relationship between attitudes and behavioral factors has been discussed in the social sciences since the 1950s (Buscht, 1998). The tripartite model, i.e., the model where attitude is considered as a multifaceted construct, formed by affective, cognitive, and behavioral components appears in the 1960s (Rosenberg & Hovland, 1960). According to the theory (Ajzen, 1991), the affective component represents the emotional part; the cognitive component refers to beliefs, knowledge, perceptions and ideas regarding a certain fact or product; the behavioral component comprises the intention to act and the action itself.

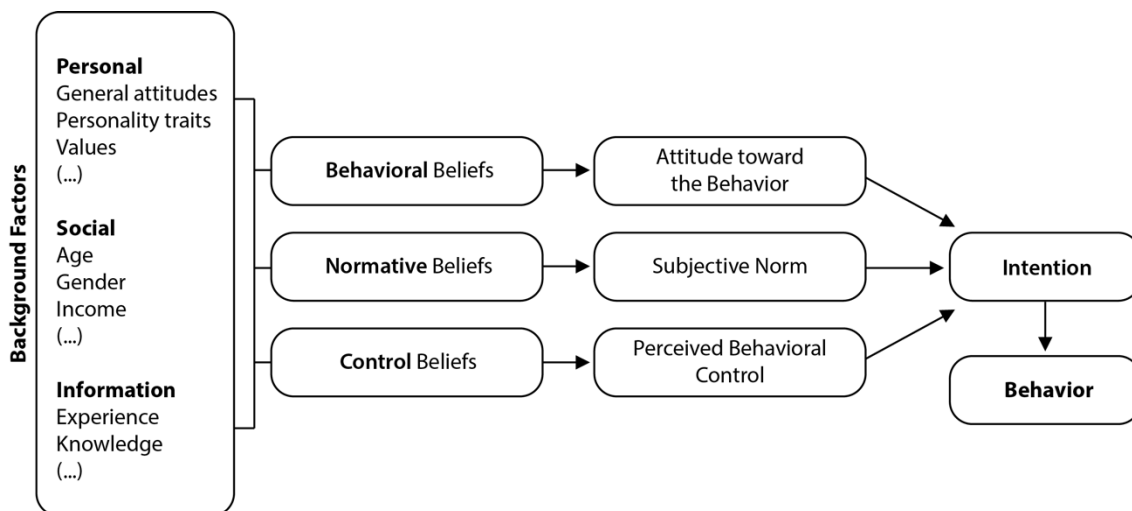
This tripartite model served as an inspiration for the construction and development of the Theory of Reasoned Action (TRA) which is explained, according to Fishbein & Ajzen (1975) as a theory that suggests that an individual's behavior is determined by the intention, he/she has to perform a behavior and that this intention, consequently, is a function of his/her attitude towards the behavior and subjective norms. To better understand the factors that affect behavior, it is necessary to analyze the determinants of the normative and attitude components, these being the beliefs that the individual has about himself/herself and the world in which he/she lives (Fishbein & Ajzen, 1980).

TPB is then considered an extension of TRA, where in addition to the variables already existent in TRA, a new variable is added: perceived behavioral control. This variable influence purchase intention and behavior and according to Fishbein & Ajzen (1980) it is

expected that the relative importance of attitude, subjective norm and perceived behavioral control will vary according to different behaviors and situations.

The TPB model (figure II.1) presents constructs about behavior, which are attitudes, subjective norms, behavioral control and intentions (Suntornpithug & Khamalah, 2010). Regarding attitude, this represents an evaluation of the behavior and is built through the individual's beliefs in relation to the perceived outcomes (Araújo & Loureiro, 2014), which, when positive, predisposes to an approach to the object related to the attitude, whereas a negative attitude increases the likelihood of distancing the behavior (Kanagaretnamet al., 2009).

**Figure II.1 - Theory of Planned Behavior (TPB)**



**Source:** Adapted from Ajzen (1991)

Regarding the subjective norm, this reflects the social pressure that the individual perceives to perform a certain behavior (Ajzen, 1991; Chuttur, 2009), which is also linked to the importance of acceptance in groups, i.e., the approval or disapproval of the individual's behavior before a social group (Zhan & He, 2012). Shim et al. (2001) explains that the subjective norm represents the perception of an individual to approve or disapprove of a behavior, however, regarding the behavioral control is defined by (Armitage & Conner, 2001; Zhan & He, 2012) as the perception that the individual has in relation to the difficulty of performing a certain behavior, the possibility or not of performing it through the available resources and the necessary opportunities in question.

#### 2.4.2. Ecological Systems Theory

Bronfenbrenner's Ecological Systems Theory (EST) - initially presented as Ecological Approach to Human Development - (1979, 1989, 1992) places the individual as the central figure of several systems, defining human development in the context of the various levels of the social system (Bronfenbrenner, 1994), the two most frequently applied to leisure research being the "micro" and "macro" systems. The micro-system results from a division of the pattern of past and present activities and reflects their social role and interpersonal relationships. The macrosystem describes an individual's external environment with its customs, lifestyle, beliefs, ethnicity, and material resources. Both dimensions directly affect human development and individual behavior and in addition it is important to keep in mind that Ecological Systems Theory (EST) also implies a temporal perspective of behavior, assuming that human behavior changes over time. This dimension, according to Hosek et al. (2008) is reflected by the "chronosystem," i.e., transitions over the life course (time) affect an individual's development, such as retirement, loss of a spouse, illness, among others (Moody, 2020), explaining the life course as a sequence of events subject to stability and change (Levinson, 1986) with transitions consisting of fixed phases and fluid processes (Grenier, 2012). Fixed transitions are moments in the life process such as retirement and have a categorical dimension while fluid processes such as health, hold a temporal element in the emergent transition.

At the methodological level, EST values research conducted in natural environments, the identification of evolutionary aspects and the study of the understanding of development through the interaction of variables, including quantitative and qualitative approaches to a phenomenon (Tudge et al., 1997).

These factors are reflected in the conceptualization of the dimensions time, person, process and context, dimensions that benefit from academic contributions, as illustrated:

**Time** – Also conceptualized as a chronosystem, as it relates to the dynamics of human development, it can be presented as an emotional and social organizer. Examples are historical events (wars, governmental changes, industrialization, etc.), individual evolutionary moment (age group, sociocognitive stages, etc.), and also characteristics of perseverance and change in the course of the life cycle. Time, associated with EST, identifies the stability, or lack of it, in environments, thus reflecting issues in the

development process. The life cycle (in the case of this research, of the music festivals participant or non-participant), is characterized by experiences and transitions in person-environment relationships, and the interdependence of social (and historical) influence, which are noticeable throughout life and in relationships between individuals. Understanding this phenomenon allows for a contextualized and coherent developmental perspective (Bronfenbrenner, 1993, 1994, 1995, 1999; Bronfenbrenner & Morris, 1998; Tudge et al., 1997).

**Person** – In EST, the person is a concept that structures the biopsychological characteristics constructed from the interaction of each individual in the physical and social environments he or she frequents. These characteristics can be analyzed through three dimensions:

- i) **Search:** This core reflects the characteristics present in individuals since birth. These are characteristics that manifest themselves in the course of the evolutionary process, establishing interaction parameters, without being explicit behaviors, i.e., the individual's temperament, genetic disorders, ethnicity, etc.
- ii) **Willingness:** Unlike demand, these are explicit behavioral characteristics, which consequently, when they occur, provoke a response from the environment, i.e., characteristics such as altruistic aspects, social skills, etc.
- iii) **Resources:** These characteristics are of subjective nature and are built during the socialization process, intrinsically linked to the interactions of the individual with the environment. Bronfenbrenner & Morris, (1998) work with these characteristics when dealing with self-esteem, social competence characteristics, and perceived control.

**Process** – This is considered the cornerstone of human development. It is about the lived experiences, the interpretation, and their meaning for the individual himself. The process is a concept that has been restructured, encompassing previous concepts such as ecological transitions and the characteristics of interpersonal relationships such as affection, reciprocity and power balance, with the aim of focusing and operationalizing

the study of interactions between the individual and the environment (Bronfenbrenner, 1979, 1993, 1995, 1999; Bronfenbrenner & Evans, 2000; Bronfenbrenner & Morris, 1998).

Currently, in the investigation of EST it is considered essential to study the activities performed by each individual, the peers involved in those activities, the objects and symbols available in the environment, as well as the meaning, for the individual himself, attributed to the experience (Bronfenbrenner, 1995).

**Context** – In order to define the context in human development, Bronfenbrenner (1979, 1989, 1993, 1994, 1995, 1999; Bronfenbrenner & Evans, 2000; Bronfenbrenner & Morris, 1998) establishes four levels of interaction among environments: microsystem, mesosystem, exosystem, and macrosystem.

The microsystem is considered, as previously mentioned, as being the entire environment that the person frequents, the direct interactions with peers, objects, and symbols. It is in the microsystem that the proximal processes are identified, including activities of increasing complexity, the exercise of specific skills, and social interaction. As for the mesosystem, this is the set of environments that an individual frequents throughout life, thus composing his or her social network and, therefore, encompassing a set of transitions and relations between microsystems. The exosystem are environments defined by the individual's own influence, independent of his/her physical presence in these contexts. Finally, the macrosystem, is the environment that encompasses individuals as a social group, defined by abstract concepts such as culture, values, beliefs, religions, ideologies, and forms of government. These concepts are influential throughout the course of individuals' lives, acquired and assimilated during the process of socialization and their journey within the mesosystem, influenced by the Context (Alves, 1998; Bronfenbrenner, 1979, 1994, 1995, 1999; Bronfenbrenner & Morris, 1998).

In relation to tourism, researchers adopt this theory to explain constraints and facilitators in leisure and tourism (Kattiyapornpong & Miller, 2009; Silva & Correia, 2008) or behavioral dimensions during travel participation (Woodside et al., 2006).

At the moment an individual needs to make a decision, there is a Causal Historical Wave originating from a pattern system of past and present activities (microsystem), so decisions can be influenced by childhood, past experiences, and beliefs. This idea is developed by Woodside et al., (2007) and interacts directly with factors that can be

intrapersonal, interpersonal, and structural (Crawford & Godbey, 1987; Crawford et al., 1991; Godbey et al., 2010), acting as facilitators or constraints. Facilitators are the factors that enable the individual to participate, i.e., motivational factors ranging from testing their abilities and skills, to factors directly linked to socialization. However, constraints are the factors that, unlike facilitators, inhibit participation, such as lack of time, financial issues, family obligations, among other factors.

### **2.4.3. Facilitators and Constraints Theory**

Regarding Facilitators and Constraints Theory, Raymore (2002) explains that when studying leisure and tourism, the approach that is taken of inhibitors becomes essential to explain both participation and non-participation in activities. Inhibitors are assumed to be elements that limit the construction of leisure preferences and inhibit or prohibit leisure participation (Jackson, 1997). If an individual does not participate in some event, in a normal logic it is assumed that the same individual cannot participate, i.e., there are constraints to participation, however, by participating, it is assumed that the same individual has somehow overcome the constraints, overcoming or "negotiating" the constraints that previously existed, thus achieving participation, i.e., participation can be seen as a negotiated constraint (Raymore, 2002).

Samdahl & Jekubovich (1997) suggest that the constraints paradigm has shaped leisure research in such a way that it is currently difficult to adopt alternative explanations of participation. Crawford et al. (1991) explain that for example, lack of personal interest in participating in some event is recurrently seen as an intrapersonal constraint and consequently lead to non-participation.

Raymore (2002) questions whether it has to be assumed that all people should be interested in all forms of leisure or that the patterns of all individuals equate to the same opportunities and interests in participating in leisure activities and how can research understand individual differences in leisure orientations, interests and life patterns that somehow it is not mandatory to assume that participation is indicative of negotiation and non-participation the consequence of an inhibitor.

The most concise approach to the constraints' paradigm was made by Kathleen Sheldon in a 1996 *Leisurnet* paper, when she acknowledged that there was a restrictive approach to the comprehension of participation, reflecting the analogy of a "half-empty cup" in

assuming that researchers understand individuals' non-participation because they are missing something. The proposal is made for researchers to take a "glass half full" perspective to advance understanding of how individuals' access and participate in leisure experiences, thus studying the resources that stimulate or enable participation and likewise, also understanding the resources that inhibit it. It is then necessary to ask individuals about the resources they have (facilitators) that help them access and experience leisure, developing an information framework in order to understand these resources in more depth. In this way it is possible to begin to understand how the facilitators and constraints complement each other to conclude about participation or non-participation.

## **2.5. Motivation**

Motivation has been referred to over the years as psychological needs, biological needs, and desires that give rise to, interact with, and guide consumer behavior (Dann 1981; Pearce 1982; Uysal et al., 1993; Báez & Fernández, 2017). Motivations end up being the explanatory factor of the individual's behavior at specific moments and promote the stimuli that prompt us to undertake certain actions oriented towards a desired goal (Báez & Fernández, 2017). Although motivations are an explanatory factor of individuals' behavior, Crompton & McKay (1997) explain that reasons are the starting point of the decision process, which according to Blanco et al. (2003) influence later aspects of the process. Motivation as a behavioral process is a complex, multidimensional construct that can vary across individuals, market segments, and decision processes (Kozak, 2002). The study of motivation is so important that it is often used as a basic criterion for market segmentation (Formica & Uysal, 1998; Grunwill et al., 2008), and in the music festivals landscape, Kinnunen et al. (2019) explains that motivation is the most widely used way to segment audiences, making it possible to more effectively adjust supply to demand and improve satisfaction, constantly developing new marketing strategies in order to meet the goals of organizations (Fodness, 1994; Kim et al., 2006).

Also, within consumption, motivation is not only restricted to the experience phase, but also, among other aspects, to the subjective perception of the experience, the evaluation and dissatisfaction after consumption and product loyalty (Crompton & McKay, 1997).

In the motivational perspective of tourism, although leisure is not the only construct, this concept is well established in the academic discourse (Kozak, 2002), since the

identification of tourism motivations has reached crucial levels in the understanding of visitor's decision processes (Crompton & McKay, 1997).

Jafari (1987) explains that while there is a great deal of focus on exploring visitor motivational concepts and propositions, no common understanding has emerged. Dann (1981) emphasizes that the concept of motivations for leisure travel presents itself as a hybrid construct. Thus, it becomes important to extend motivation to three distinct spheres: i) the main force for leisure travel (Crompton, 1979; Mannell & Iso-Ahola, 1987); ii) *modus operandi* to demonstrate how those who travel present themselves as individuals (Adler, 1989); iii) reflective justifications or prospects for travel (Dann, 1981; Schütz, 1932). When studies relate to culture, more specifically to festivals and events in the field of festival tourism, motivations do not seem to have been studied in depth (Báez & Fernández, 2017), with most studies on motivation in tourism (Dann, 1981; Crompton, 1979; Pearce, 1993; Correia et al., 2012, among others) and in some cases, adaptation to the particular case of event tourism (Formica & Uysal, 1998; Faulkner et al., 1999; Schofield & Thomson, 2007, among others). Festival tourism is currently a critical issue in research (Lin & Chang, 2019), however, an evolution in research on the motivation of festival participants is visible, also using the relationship with other aspects of consumption such as satisfaction and loyalty, highlighting, among the most striking factors in the case of festivals, escape/relaxation, novelty, family unity, socialization, curiosity/excitement, particular attraction of the festival itself (Báez & Fernández, 2017), adding also the individual status, the educational value that the experience promotes in the individual, the individual's own desire to regress as a way to relive past experiences (Crompton & McKay, 1997) and in a structural way, the natural resources, infrastructures, leisure, culture, environment and atmosphere (Beerli & Martin, 2003).

Previous research has identified a variety of motivational factors that create preferences (facilitators) or hinder (constraints) travel to attend events (Chalip et al., 1998; Kim & Chalip, 2004; Neirotti & Hilliard, 2006). Addressing travel and constraints can be beneficial to the negotiation process that occurs prior to potential tourists attending leisure events (Nyaupane et al., 2004; Hinch et al., 2005). This negotiation is the process that balances the perceived benefit that acts as a facilitator and the constraints that inhibit or modify the desire to participate, i.e., negotiation reflects the idea that there is a dependence on overcoming the facilitators when faced with the perceived constraints to travel for the purpose of participating in leisure events (Hinch et al., 2005). In short,

negotiation acts in a balanced way as a result of a process that depends on the relative strength and interaction between the constraints to participate and the facilitators that motivate the same participation in an event (Crompton et al., 2005). In the context of tourism, the reasons for traveling and the intention to participate in an event, taking into account the individual's perceived constraints that support possible non-participation, can help explain the same individual's intentions to engage in behaviors that substitute for participation in the event (Funk et al., 2009).

Constraints are factors perceived or experienced by individuals as limiting the formation of activity preference or inhibiting/prohibiting participation in activities (Jackson et al., 1993). The same author explains that the theory has evolved and nowadays constraints not only result in barriers to participation, but also, intertwined with other variables, lead to less participation or activity substitution. The relationship between constraints and behavioral aspects of participation such as frequency of participation, preferences in specific activities, loyalty and specialization in recreational activities, have been widely studied by authors such as Carroll & Alexandris (1997); Hubbard & Mannell (2001).

Constraints are based on two main propositions with the first one explaining that constraints are found sequentially in a hierarchy, starting from intrapersonal constraints, moving to interpersonal constraints, and finally succumbing to structural constraints (Crawford et al., 1991). Intrapersonal limitations are internally perceived and are directly related to the individual's psychological factors (Funk et al., 2009). It has been proposed and empirically verified that intrapersonal limitations have the most weight in decision making to participate in leisure activities (Alexandris et al., 2002). Interpersonal limitations result from social interaction and the individual's inability to find partners to participate in activities, and structural limitations are factors external to the individual such as time, availability, and resources that facilitate the individual's receptivity to choose a particular event (Funk et al., 2009).

The concept facilitator was chosen especially because "facilitating" is an antonym of constraint. Facilitators are simply the resources for leisure, however, using the term provides theoretical consistency with the existing literature on constraints (Raymore, 2002). In addition, the concept has been widely used to study other topics such as career advancement (Lyness & Thompson, 2000), client relationships (Gilly et al., 1991), counseling (Cook, 1995; Roberts & Morris, 1998), and others.

Initially, the term facilitator was used to explain both participation and non-participation, i.e., participants experience a certain event because there are facilitators that enable decision. Whereas individuals who are not involved in a certain event were not able to find facilitators for their involvement in it, and cannot overcome the constraints (Raymore, 2002). Thus, the same author explains that such an approach would imply that facilitators are simply the opposite of constraints or positive constraints. In this sense, constraints (inhibitors) and facilitators can be conceptually the opposite, but not necessarily. Both act in the process of participation or non-participation in an event, however, the presence of a facilitator does not necessarily imply that a constraint present in the process has been overcome, as would be the case if both concepts were avowedly opposed (Raymore, 2002).

Music festivals, from the perspective of event tourism, as well as presenting a growing interest in the study of participants (Getz, 1991) also present an increasing importance, mainly for managers of this type of events, in understanding the reasons why participants choose a particular festival, in order to design the best products and services for them and because the motivations themselves are a precursor of satisfaction and a factor in decision making (Crompton & McKay, 1997). These motivations, according to Dann (1977), can be considered "push" motivations and "pull" motivations, the former being related to the intrinsic needs of individuals and the latter, in the case of tourism, to the attributes of the destination or route that attract both actual and potential visitors.

### **2.5.1. Motivations for Attending a Music Festivals**

Push factors in the context of music festivals arouse social-psychological motivations (Botha et al., 1999), while pull motivations focus on the what the festival offers, such as facilities, attractions and people attending the festival (Crompton, 1977, 1992; Dann, 1977; Goossens, 2000; Iso-Ahola, 1980; Maslow, 1954). These internal and external factors are perceived by individuals depending on the social context of individual perceptions (World Tourism Organization, 1999). While push factors are considered intangible forces that push tourists to travel, motivating and creating the desire to satisfy a certain need (Botha et al., 1999; Crompton, 1979; Dann, 1977, 1981; Lundberg, 1990; Uysal & Hagan, 1993); Pull factors are tangible attributes (Hughes, 2013), that rely on cognitive attributes of the destination. These factors are related to the characteristics of a destination (or festival) and are drivers of attracting people or participants (Goossens,

2000), i.e., they are motivational factors that have the power of attraction or attractiveness that participants perceive directly (Botha, et al., 1999; Chon, 1989; Crompton, 1979; Crompton et al., 1992; Dann, 1977; Iso-Ahola, 1980; S. Kim & Lee, 2002; Uysal & Hagan, 1993). In summary, Push and Pull factors are constituted as motivations that determine the participation in a festival, thus opening the possibility for festival marketers, managers and organizers to gain a broader view of the festival's attractiveness factors towards participants and the motivations for participation in the festival, thus understanding the importance of arts events in the regions and contributing to the development of the regions (Van Zyl & Botha, 2004).

Dann (1977) and Crompton (1979) developed a conceptual model around seven psychographic motivational domains that have been used for studies of motivation at music festivals: Novelty; Sociability; Prestige; Rest; Education; Relationship Reinforcement and Nostalgia.

Most of the studies developed on the motivation that leads visitors to attend / choose a festival or event have been developed on the theoretical research framework on travel motivation (Backman et al., 1995; Getz, 1991; Nicholson & Pearce, 2001; Scott, 1996), which has been intrinsically associated with and grounded in the escape-seeking dichotomy (Iso-Ahola, 1980, 1982; Mannell & Iso-Ahola, 1987) and the conceptual frameworks of the push-pull model (Crompton, 1979; Dann, 1977, 1981). Research in the context of festivals and tourism has shown that both models can be used to achieve an appropriate orientation towards understanding motives, however, each of them start from different perspectives (Crompton & McKay, 1997; Kim & Chalip, 2004; Scott, 1996).

Crompton & McKay (1997) identify three interrelated reasons why the study of motivation in events is important: i) it is a tool for the design of better products and services; ii) it is intrinsically linked to satisfaction; iii) it is an essential indicator for understanding visitor decision making.

Ralston & Crompton (1988) conducted the first study regarding the motivations of visitors to an event. With a list of 48 motivational items, through a 5-point Likert scale, the importance of each one was analyzed based on 7 dimensions: i) stimulus seeking; ii) family bonding; iii) social contact; iv) meeting or observing new people; v) learning and discovery; vi) escaping from personal and social pressures; vii) nostalgia-positioning festivals as an intrinsic (push) motivation. Leenders et al. (2005) developed a model applied to 47 music festivals where they develop two types of factors that determine the

success of the festival: Technical factors related to the characteristics of the content of the festival itself, such as logistics, number of editions, festival theme and line-up; Functional factors - directly related to the characteristics of the format, such as budget, price, location and capacity of the venue. The same authors mention that logistical issues such as the venue are critical success factors, and the venue should be easily accessible to all participants in order to avoid constraints and restrictions for participation.

The festival theme is, for the same author, one of the important factors that determine the success of a festival, however, he points out that these items alone do not ensure success in the end. This success is determined by a set of factors (technical and functional) and by the experience lived by the participants. The perceived quality is also a factor that contributes to the success of a music festival and should meet the expectations of the participants (Ghobadian et al., 1994; Grönroos, 1984; Lehtinen & Lehtinen, 1991; Zeithaml et al., 2006). Grönroos (1984), explains that the perceived quality of a service is influenced by a whole set of technical and functional factors, for which the event organizer is responsible, such as sanitation, food in the venue, security, quality of the poster, location of the facilities and seating capacity (Ghobadian et al., 1994; Grönroos, 1984; Lehtinen & Lehtinen, 1991; Zeithaml et al., 2006). Thus, according to Lehtinen & Lehtinen (1991), service quality is perceived as a subjective interpretation of the experience that the consumer has in the act of participating in it.

The motivations for participating in a music festival are internal motivations that appear as a way to suppress certain needs (Crompton & McKay, 1997; Dunn Ross & Iso-Ahola, 1991; C.-K. Lee et al., 2004; Pitts, 2004; Schmitt, 1999), such as: i) Needs and desires to do something that is different from everyday life; needs for social interaction; need for excitement, pleasure, and to experience new emotions; need to actively participate in new experiences. According to Dunn Rosse & Iso-Ahola (1991) and Otto & Ritchie (1996), needs can be grouped into two types: Need/desire for escape, i.e., a need to escape from everyday problems, stress and anxiety and ii) Desires to achieve psychological rewards, i.e., release from individual problems, getting rest and relaxation, feeling of mastery, doing what one likes, social interaction, feeling of belonging to a characteristic group and/or a specific lifestyle, feelings of pleasure and excitement through new emotions and new experiences triggered through participation in certain events with certain characteristics.

Festivals and all the cultural components they carry, in addition to contributing to increased local pride in culture, often expose local minorities and consequently increase the number of international visitors by engaging them with customs and other purposes, including directly contributing to the local economy and providing recreational opportunities (Long & Perdue, 1990).

Festivals and events thus become a new wave of alternative tourism that intrinsically contributes to sustainable development and improved bilateral host-guest relations (Getz, 1991). The same author in 1993 ends up emphasizing the importance of analyzing the motivations that lead visitors to attend / choose a particular festival or event (Getz, 1993). Crompton & McKay (1997) explain that analyzing visitors' motivations for attending/choosing a particular festival or event is a prerequisite for effective program planning to market the festival or event with a higher percentage success rate. Furthermore, analyzing motivations also helps event managers to better position their festivals in the market (Scott, 1996). Lee & Lee (2001) concluded that market segmentation in festivals through motivations enables event managers to identify the strengths and opportunities of each market and consequently ensure in this way that a high satisfaction rate from those involved is attained. Formica & Uysal (1998) explain that in the vast majority of festivals where visitors are heterogeneous, segmenting the groups and analytically exploring their characteristics based on festival motivations becomes a powerful marketing tool that enables event managers to promote festival resources with a view to enhancing the value and preference of the target segments.

The strong recognition that events are important for tourism businesses and their development has motivated researchers to explore visitors' motivations in attending and choosing festivals.

Uysal et al., (1993) studied the motivations of a festival in South Carolina where they identified 24 motivations grouped into five motivational dimensions: i) Escape; ii) Excitement/Emotion; iii) Novelty; iv) Socializing; v) Family bonding. While there were no statistically significant differences when cross-referencing the data with demographic factors, motivational factors were found in the study that prove that "Family unity" is stronger among married people and that the elderly tend to give more importance to the "Novelty" of the event than in the other age groups, and once again this study positions the events in a push motivational dimension. Mohr et al., (1993) explored the motivations at a festival, also in South Carolina, through a factor analysis, and identified 23

motivations grouped into five dimensions: i) Socializing; ii) Family bonding; iii) Excitement; iv) Escape; v) Novelty. As far as first time and repeat visitors are concerned, there are statistically significant differences in the factor's "excitement" and "novelty". Levels of satisfaction also find differences between the two types of visitors, showing that repeat visitors tend to have a higher level of satisfaction towards the festival. However, no significant differences were found regarding motivations in relation to demographic variables. This study again reveals that events rank in the push motivational dimension. Backman et al., (1995) analyzed the motivations of visitors to festivals, special events, or exhibitions using a 1985 Pleasure Travel Market Survey database and found 12 motivational factors resulting in five motivational dimensions: i) Excitement; ii) External Environment; iii) Family; iv) Socializing; v) Relaxation. Here statistical differences were detected in relation to the demographic factors of the sample, showing that the "excitement" factor can be significantly different according to age and status, the "external" factor finds differences according to age, "family" according to marital status, "socialization" according to financial resources and "relaxation" according to age. Scott (1996) compared visitors' motivations towards three different festivals in Ohio (Bug Fest; The Holiday Lights Festival; Maple Sugaring Festival). In this study 25 motivations were analyzed in six dimensions: i) Nature Appreciation; ii) Excitement of the Event; iii) Sociability; iv) Family Bonding; v) Curiosity; vi) Escape in Routine. Overall, there are statistically significant differences between the motivational factors across the different types of festivals, suggesting that the motivations sought at a particular festival, probably differ from the motivations sought at another festival. Although in the case of repeat visitors the factors were related regardless of festival, only "curiosity" showed statistically significant differences compared to new visitors ( $p < 0.01$ ).

Formica & Uysal (1996, 1998), through two studies (1996 and 1998), identified the motivations for a jazz festival in Italy (Umbria Jazz Festival). In the first investigation (1996), the authors compare the motivations between participants (residents) and participants (tourists). They analyze 23 motivations, organized in five dimensions: i) Excitement and Emotion; ii) Socialization; iii) Entertainment; iv) Novelty of the Event; v) Family Unity. The results of this study show that resident participants tend to be more motivated by the "socialization" factor, while tourist participants tend to be more motivated by the "entertainment" factor. In the second research conducted by the authors (1998), 23 motivations were analyzed again, now organized into six dimensions: i)

Socialization / Entertainment; ii) Attraction / Emotion; iii) Group Unity; iv) Cultural / Historical; v) Family Unity; vi) Novelty of the Place.

Schneider & Backman (1996) questioned whether the equivalent factors apply to a North American outdoor culture. The study examined the applicability of a motivational scale used in studies at the Jaresh Festival for Culture and Arts in the country of Jordan. Factor analysis of 23 motivational items resulted in a second order construct of five dimensions: i) Family Bonding / Socialization; ii) Social / Leisure; iii) Attributes of the Festival; iv) Escape; v) Excitement with the Event. Although in the conclusion of the study, the order of importance of the motivational factors differed from other studies, at the structural level it presents similar factors, clarifying that the motivation scales at the festival in North America were also verified at Arab festivals, clarifying the applicability regardless of cultural boundaries. One year after this study, Jeong (2017) also demonstrate that the "Novelty" motivational scale developed in the US was equally reliable and valid for measuring novelty at festivals held in South Korea.

Crompton & McKay (1997) using the escape-seeking dichotomy and the push-pull factor conceptual frameworks, attempted to identify the motives that encouraged visitors to attend the Fiesta festival in San Antonio, Texas. Through factor analysis of 28 motivational items, six dimensions were structured: i) Cultural exploration; ii) Novelty / Regression; iii) Regain Balance; iv) External Interaction / Socialization; v) Sociability. The study also explored the motivations in the different events within the festival, concluding that they differ depending on the event involved, although the different types of events tend to satisfy the same need, but to different degrees. For example, "Cultural Exploration" was perceived as relevant in all events except food, while "External Interaction / Socialization" was perceived as equally strong in all events analyzed. Lee (2000) studied motivations based on racial differences (Caucasian visitors and Asian visitors) at the Gyeongju World Culture Expo in South Korea. Through a factor analysis with 32 motivation items a construct of seven motivational dimensions resulted: i) Cultural Exploration; ii) Family Bonding; iii) Escape; iv) Novelty; v) External Group Socialization; vi) Event and Attractions; vii) Socialization with Known Group. The results reveal that motivation was significantly different among visitors from the four countries. Statistically relevant differences were found between Koreans and Japanese and other two groups: Europeans and Americans. The mean values of motivation indicate

that Western visitors are more likely to visit Gyeongju World Culture Expo in South Korea than Eastern visitors.

Finally, from the perspective of attendee segmentation, the previously mentioned study, Formica & Uysal (1996) chose to study and compare motivational patterns based on the differences between resident and tourist attendee segments (the same type of segmentation used in this research) at the Umbria Jazz Festival. Through an analysis of five motivational dimensions based on an adaptation of existing items in the literature by Mohr et al., (1993) and Uysal et al., (1993) - Excitement / Emotion; Socialization; Entertainment; Novelty of the Event; Family Unity - significant differences were clarified between the two groups regarding the variables "socialization" and "entertainment", with residents tending to be more motivated by "Socialization" while tourists are more motivated by the "Entertainment" factor, tend to stay an average of five days in the place and are more likely to stay overnight in hotels.

Mercer (1971), explains that most studies conducted in relation to festivals and cultural events emphasize the tourist who participates in the events, and that there is rarely a focus on the resident (local) who, in the same way as the tourist, also attends the event, meaning that according to Getz (1991), if there was no host community, there would be no festival. Van Zyl & Botha (2004), state that the residents attending the events play a significant role in hosting the festival, the community being understood as the social connection factor, performing a communication role between the festival and the tourists, making the experience immersive and consequently increasing the overall satisfaction level.

The social connection between the festival and the attendees and between the attendees themselves, both from an external perspective (between individuals who do not know each other) and from an internal perspective (between groups who know each other) (Capuano et al., 2018) is one of the most used factors in research on motivations to attend music festivals.

## **2.6. Social Norms**

In order to better understand the importance of social influence in attending a music festival, it is important to contextualize, even outside the topic about festivals, the conceptual basis of this motivational factor. The theories of social norms can be classified through two processes in which individuals are dependent on each other for social

acceptance and approval and for validation of beliefs, judgments, and perceptions that cannot be tested in a physical environment (Hogg & Abrams, 1990). According to Capuano et al. (2018), social influence is defined as changes at the level of thinking, feelings, attitudes, or behaviors consequent to interactions with another individual or groups. From the experts' point of view, in real-life situations, individuals form opinions within a complex interpersonal environment, and preferences are likely to change depending on the social influence exerted on the individual in a given context (Capuano et al., 2018). The best known and most studied model over the years is the model of Deutsch & Gerard (1955) that distinguishes influence into normative and informative.

Normative influence is related to the subjective social pressure to comply with some behavior and integrate with the group, and its impact derives from the individuals' social approval, desire for appreciation and acceptance by the group (Hogg & Abrams, 1990). These social norms pressure that the individual feels can be heightened simply by increasing the number of individuals in the group applying the pressure, although according to (Hogg & Abrams, 1988), the impact becomes less relevant after the first three individuals. In addition to the number of individuals, pressure can increase significantly when the source holds referent power, i.e., when the receiving individual feels the desire to be like the source. In this case, the pressure to comply is strongest in any context when the source holds more power than the receiver and where the receiver is dependent on the source for reward or survival within the context (Hogg & Abrams, 1990).

On the other hand, informational influence, often referred to as the "true" influence, is based on the existence of valid reasons for the individual to agree to comply in a given context, i.e., the existence of convincing evidence, justifications, and/or arguments, and its impact varies depending on the subjectivity of the correct position and the needs for accurate beliefs about reality (Hogg & Abrams, 1990). Hogg (2020) clarifies that people are highly vigilant when they are embedded in a group appropriate to the context. When situations of ambiguity exist, Festinger (1950) explains that individuals seek to make social comparisons with other individuals they consider similar in order to verify the correctness of their position in a given social context. These prototypical individuals (sources) vary according to their power as an influencer, and it can be considered that within the same group, there are individuals with more power than others and therefore consider themselves disproportionately influential, playing a leadership role and

increasing their effectiveness due to their strong connection with the group and consequently, acting in a more beneficial way for the proper functioning of the group in question Hogg (2020).

It is important to emphasize that there is counter pressure for an individual willing to be independent, unique or individualized (Snyder & Fromkin, 1980; Maslach, 1974), however, according to Hogg & Abrams (1990), this counter pressure can be expected to stem from alternative sources of pressure, including pre-existing groups and prior informational evidence, and non-compliance and non-agreement can be seen as compliance and agreement from different sources.

In the music festivals environment, music appears as a form of collective action, involving interaction between multiple social actors, whether human or corporate, playing distinct roles such as artist, audience, producer, promoter, etc. (Crossley & Ozturk, 2019). These interactions are socially structured and currently, according to Crossley & Ozturk (2019), able to be combine in three constructs.

In the first construct, participants are the coordinators of their interactions, orienting themselves in conventions, such as music festivals. These conventions, as spaces oriented towards the gathering of individuals and identities with the goal of the enjoyment of music, are structured at various levels, from tonal distances, different styles of music, and organizational practices that vary, and that according to Finnegan (1989), characterize (the conventions) with a singularized form. The second construct concerns the exchange of resources (money, time, skills, equipment, etc.) not always equally, thus giving a social connotation to this structure (musicking) linked to the music world (Crossley & Ozturk, 2019). In this construct, all participants depend on each other to benefit from the exchange of resources, however, the unequal power of resources (whether money, time, availability, etc.), generates hierarchical power imbalances, thus constituting a social structure. Finally, the third construct, according to Crossley & Ozturk (2019), is a "network" construct. The "musicking" factor is based on a network and is formed by shaping its stakeholders, affecting processes that are born and flow through it, and creating opportunities or inhibitors for the participants who constitute the network, and this is a social structure with measurable properties (Crossley & Ozturk, 2019).

As seen earlier, many of the measurable studies on the motivations for participation in music festivals (e.g.: Uysal et al., 1993; 1996; Mohr et al., 1993; Scott, 1996; Lee, 2000; Lee et al., 2004) identify the social factor that consequently influence participation

intentions, whether it is first time or repeat participation. In order that the individual does not develop substitute behaviors related to a certain event, it is essential to understand the behavioral intentions (Funk et al., 2009) and the perceptions of participants regarding festivals, in which the Theory of Planned Behavior helps to understand and analyze, in a more effective way, the whole process involving behavioral intentions and perceptions.

## **2.7. Perceptions**

Due to innovation in both generalized tourism and events, it has become important to understand, in addition to motivations and behavioral intentions, the perceptions that tourists and consumers have regarding a destination, event, etc.

In tourism research, a perception is the image of a tourist destination that makes behavioral intentions effective (Gnoth, 1997). The way a participant perceives a particular event, and can facilitate the decision to attend the event.

One of the examples of applying perceptions to events is to observe this construct applied to a pandemic context. The constraints to participation are the participant's own safety factors, and the perceived safety of the venue, whether it is the lack of structural conditions of the event or the lack of safe conditions to socialize with other participants, increases the feeling of uncertainty and the generalized fear of participating (Martínez et al., 2020). By increasing perceived safety, behavioral intentions (to participate in an event) increase as a consequence.

Since festival participation satisfies multiple psychological needs by providing opportunities for entertainment and socialization, it is also likely to have a positive impact on participants' well-being (Yolal et al., 2016) and this well-being is perceived in the decision whether or not to participate in a particular festival.

Also, during a pandemic such as COVID-19, participants' perceptions did not meet the necessary conditions to participate in a traditional festival or, by government intervention as large events were banned (Szatan, 2020). Consequently, new event formats began to appear to meet the needs of both participants and organizations, and the online format was preferred and, as such, new perceptions of participation appeared (Martínez et al., 2020). In this case, it is no longer the security conditions that drive the decision to participate, but the fact that individuals' need to entertain themselves by enjoying an

online festival that is easily accessible and, for many participants, visually appealing in a way that replicates the essence of a music festival as much as possible.

## **2.8. Behavioral Intentions**

As explained at the beginning of this chapter, the Theory of Planned Behavior (Ajzen, 1991) appears as an evolution of Ajzen & Fishbein's Theory of Reasoned Action (1975), which introduced the concept of perceived behavioral control (Armitage & Conner, 2001; Araújo & Loureiro, 2014). Perceived behavioral control is the ease, or difficulty, that the individual perceives in performing a behavioral activity, taking into account the resources and opportunities that are required to perform the behavior (Ajzen, 1991; Shim et al., 2001; Araújo & Loureiro, 2014).

Chuttur (2009) explains that behavior can be determined through the individual's prior intention and belief toward the behavior, with prior intention being intrinsic to the attributes related to the behavior, previously perceived as positive or negative (Ajzen, 1991) and belief with the subjective likelihood of executing the behavior (Araújo & Loureiro, 2014).

Intentions represent the motivational components of a behavior, i.e., an individual's effort to perform a behavior, the perceived ease and difficulty they are willing to face (Jang & Namkung, 2009; Shim et al., 2001). Shim et al., (2001) explains that behavioral intention is an important factor in the attitude of individuals, being a driver of future purchase, and the higher the behavioral intention, the higher the probability of performance (Ajzen, 2001), performance that depends on factors such as resources and opportunities (e.g., money, time) and that combined, represent the actual control in individuals in the intention of performing the behavior (Ajzen, 1991; Solomon, 2008). In order to drive future purchase, it is important to understand, within a behavioral perspective, the participants' brand loyalty process (which can be the event) (Oliver, 1997), usually measured by the intention to recommend the event to others.

## **2.9. Motivations in Times of Pandemic**

The global pandemic crisis COVID-19 continues to have serious effects on the way societies operate, both economically and socially, notably on how people spend their

leisure time (Davies, 2021) and negatively influences the entire tourism and entertainment industry (Zheng et al., 2021).

Many event organizing companies are not prepared to face this pandemic situation as they cannot do any business as they have been forced to cancel or postpone their editions in 2020 (Szatan, 2020). Unless event organizing companies, notably music festivals, are innovative in developing new alternatives, such as high-quality online events, their only option is to postpone and face the crisis with government support. Otherwise, they will risk liquidation like many small and medium-sized businesses in the tourism and hospitality sectors (Davies, 2021).

As in the tourism industry, tourists are afraid of crowds and of attending events. As such Zheng et al. (2021) stress that it is very important to understand the social and individual causes that lead individuals to be afraid of traveling or participating in leisure activities, such as music festivals, as the first step in planning for recovery. Furthermore, there is no consensus on the time needed to recover from a pandemic such as the one the world is currently facing (Novelli et al., 2018, Gurtner, 2016; Khazai et al., 2018).

Although the number of studies on resilience and coping in tourism (Prayag, 2018) and on the motivations to travel during these crises (Pappas, 2021), it is still very important to study the psychological responses and coping mechanisms of individuals in the context of post-pandemic leisure activities (Zheng et al., 2021). The crisis caused psychological distress that recalls protective motivations (Rogers, 1975) and coping strategies (Folkman & Lazarus, 1980). Emotions are mixed (Prayag et al., 2017), and what causes fear of traveling or participating in leisure activities are still questions that need to be answered (Zheng et al., 2021). It is in this context of uncertainty that this research was designed, to try to find an answer to: should we persist with music festivals in their familiar format, or should we reinvent the concept?

To persist with music festivals or similar leisure activities, it is necessary to ensure health and safety conditions (Zyl & Botha, 2004). In fact, nowadays health and safety are the main motivations for leisure decisions, since individuals are afraid of the crowds so characteristic of such festivals since the arrival of the pandemic.

A pandemic occurs when an incidence of an infectious disease crosses borders between countries and continents, while an epidemic is also an infectious outbreak, however contained, usually within a community or over a certain period of time (French et al.,

2018). Strong (1990) points out that a pandemic, being a highly contagious disease, generates an atmosphere of fear and panic among individuals. In a pandemic situation, the uncertainties that new viruses carry, given the risk of fatal outcomes, can lead to widespread fear behavior (Person et al., 2004). This fear is compounded by government measures imposed when an outbreak occurs, such as travel restrictions, event bans, school closures, mandatory quarantines, etc. (Eichelberger, 2007) and by media dissemination of information, particularly through online media (e.g., Fung et al., 2014). Tourists increase the risk of infection when traveling during pandemic outbreaks, and by not taking medical precautions and care, the fear of being infected can cause a sense of helplessness and anxiety during travel (Zheng et al., 2021), limiting them in terms of leisure activities, such as attending music festivals.

### **2.10. Alternative Festivals**

Janiskee (1980: 97) explained that festivals can be understood as "formal periods or programs of activities, entertainment or events that are festive in nature and publicly celebrate some concept, event or fact" and have a long historical trajectory, integrate traditions of the past, reappearing with intensity in contemporary society after a mid-twentieth century decline (Boissevain, 1992) and now, due to COVID-19, were forced to close or reschedule their editions as they were not prepared for such situations (Szatan, 2020). However, the COVID-19 pandemic has emerged as a challenge for all economic sectors, including event organizing companies, due to the inability to carry out activities (Sobaih et al., 2021). The quarantine imposed by the pandemic brought a boosting factor to the online music industry, with the emergence of new music event formats in the digital sphere (Martínez et al, 2020). To overcome the new challenges posed by COVID-19, festival organizations have been forced to innovate in the way they distribute their services, choosing to bring music festivals into people's homes through new online platforms and better-known social networks such as Instagram (Martínez et al., 2020).

The evolution and innovation of festival formats triggers new consumption behaviors, and it is important to understand the motivations, behavioral intentions, and perceptions of festival goers in relation to this new reality.

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# **Chapter III**

METHODOLOGY



### **3.1. Introduction**

This chapter deals with methodological issues, explaining how the study was conducted, the geographical area of intervention, the sample, the sampling process and the activities carried out, taking into account the object of study and the objectives proposed in this research.

The methodology of the thesis is based on a positivist paradigm with interpretativism in the dimensions where fewer studies have been carried out. The positivist paradigm assumes that reality is driven by immutable laws, and that the researcher and the object under study are independent, the former being responsible for studying the latter without any kind of influence from one part or the other. In this paradigm, hypotheses are created, tested and verified in a quantitative way and, therefore, the aim is to contribute to explain facts and formulate general laws, of universal character, through deductive logic. This type of research begins, according to Popper (1968) with a theoretical system, elaborating and developing operational definitions of the propositions and constructs that are part of that theory, testing them empirically to understand if they correspond to the expected results of the research. According to McMillan & Schumacker (1989), the deductions made through a given theory provide the possibility of formulating hypotheses that, when tested, provide data to confirm, reject, or modify it. This approach is therefore referred to as a hypothetic-deductive approach.

Regarding the interpretivist paradigm, Erickson (1987) explains that research supported by qualitative methods is composed of several approaches, including ethnographic, participant observation, case study, symbolic interactionism, and approaches that can be phenomenological, constructivist, and finally, interpretative. According to the author, the interpretative -oriented approach is grounded in and constructed for the purpose of interpreting social life, having a focus on human activity in a given context, and it is therefore up to the researcher to clarify it. This approach focuses more on content issues than on the process, and according to Denzin & Lincoln (1998), it assumes an interpretative construction, and therefore there is not only one true interpretation, since there are many interpretative communities, each with its own criteria for evaluation and interpretation. Written texts, interview transcripts, narratives and speeches produced are interpreted, thus allowing an understanding of their own underlying meanings (Ricoeur, 1987). When researchers are faced with documents, field notes and comments, there is a difficulty in making intelligible what has been learned (Denzin, 1998), therefore,

interpretation is very important in the field of social sciences, and there is no interpretation better than another, not even using computer programs it is possible to affirm that a certain interpretation is more correct (Lichtman, 2012).

In the course of the three studies, the first is developed with an interpretivist methodological approach, with all the analysis being carried out through qualitative methods, while the second and third studies focus on a positivist approach using quantitative methods to test the hypotheses previously described in each of them.

The methodological criteria adopted comprise a range of activities connected and articulated along a path, framed by a theoretical reference framework in order to allow the continuity of this research, which is ongoing, and to ensure the validity of the analysis that is proposed. To meet these objectives, a research design was defined, assuming the main stages and their logical sequence, presented and described in the following points.

Thus, in a first stage, the research design is presented, followed by issues related to the questionnaire design, the population and sample, the pre-test and data collection, and finally, the data analysis and processing instruments will be addressed.

### **3.2. Research Design**

Research procedures require the definition of a plan, a logical and coherent path that aims to obtain valid answers to the research questions or hypotheses formulated (Fortin, 1999). For better understanding and analysis of the path that the research requires, the research design is presented in a schematic form (Figure III.1).

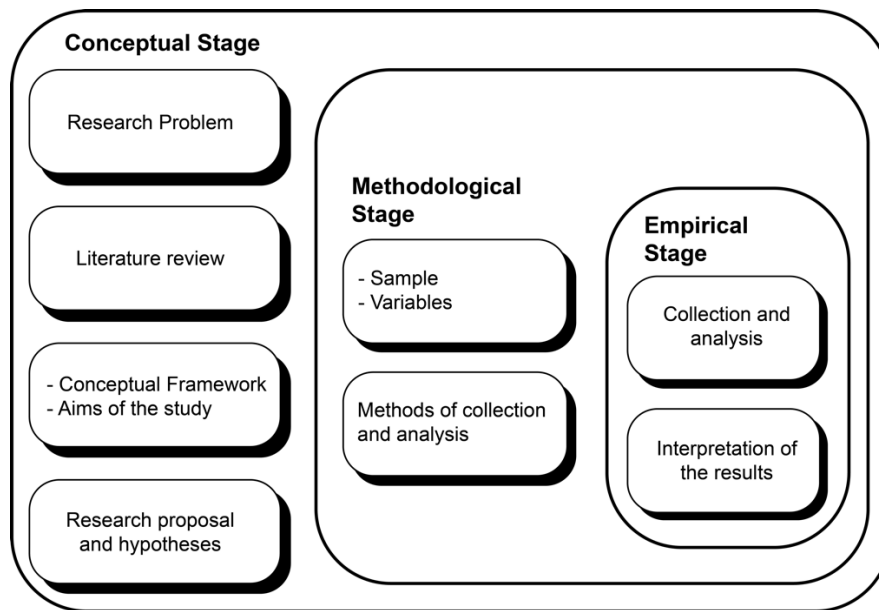
As can be seen in the figure, the first phase begins with the identification and definition of the research problem that led to the formulation of the starting question. This was followed by the literature review that allowed outlining the conceptual framework of the study and defining the respective objectives. Based on the literature review, a conceptual model was also produced to demonstrate the causal relationships between the interpersonal, intrapersonal and structural factors that influence the motivation to participate, or not participate, in a music festival, the motivation itself, intentions and social norms. From the model, the hypotheses were formulated that were later, through data analysis, confirmed or rejected.

In the methodological phase the target population and the sample under study were defined. To test the hypotheses a research instrument was defined, two questionnaires,

launched at different times during the course of the research, which allowed the collection of data from the population that attended, or had never attended, a music festival in Portugal.

The last phase of the research process is related to the interpretation of the results and the preparation of the final chapter, for each of the three studies, with the presentation of the research conclusions, limitations and perspectives for future work.

**Figure III.1 - Research design**



**Source:** Eurico (2011)

### 3.3. Questionnaire Design

Taking into account the purpose of this research and the research questions posed, it was decided to use the questionnaire as the most appropriate measuring instrument to collect the information needed to conduct the study.

This research is based on two questionnaires applied at different times. The first questionnaire was conducted between 2018 and 2019, before the pandemic situation experienced worldwide (COVID-19) and the second, conducted in 2021, during the pandemic situation.

For both questionnaires, a brief introduction was developed to contextualize the study, its academic nature and the institution to which it is linked, the average time required for its completion, data confidentiality, and the anonymous nature of the study.

Regarding the first questionnaire, it was carried out between the months of September 2018 till March 2019, since this is considered the off-season of the major music festivals in Portugal, where the participants finish attending the summer festivals and start preparing for the following year's festivals. As the main objective of the questionnaire was to know the frequency, motivations and intentions of participation, a questionnaire with closed questions was used, two open questions were also introduced in order to require a short response time, allowing an easier coding of variables, providing uniformity of measures with a higher reliability of the data, and thus allowing the use of multivariate statistics (Fortin, 1999).

The questionnaire was divided into 6 sections (Table III.1): Socio-demographic profile, participation in music festivals and reasons for not participating, motivations for participation, perceptions, social norms and behavioral intentions and finally, an open question about what are the facilitators and constraints to attend a music festival. It should be noted that groups 3, 4 and 5 were only submitted to respondents who started the questionnaire by declaring that they have attended at least one music festival in Portugal.

Regarding section 1 and 2 of the questionnaire, the socio-demographic and participation items, respectively, were used only to characterize the respondents regarding their social and demographic characteristics and to understand their participation, or not, in music festivals.

The third section, the motivations that lead the participant to attend music festivals are questioned, presenting 14 variables supported by a 5-point Likert scale of importance, where 1 means "not at all important" and 5 "very important. With this group of items adapted from the literature it was intended to validate the items that explain the construct motivations.

Section 4 complements the previous question by presenting a list of 6 items adapted from the literature that measure intentions to participate and continue to participate, intentions to recommend and share. For this purpose, a Likert scale was used, where 1 means "strongly disagree" and 5 "strongly agree".

Section 5 aims to understand the social norms that influences participation, also through a Likert scale.

Finally, the last section refers to the open question that closes this survey: "What are the facilitators or constraints to your participation in music festivals". This question was used to understand, how respondents, decide whether to participate in a music festival.

The online data collection lasted from September 2017 to March 2018. During this period 1178 questionnaires were collected on online platforms using the snowball method, and validated 984, representing festival goers and 194 festival non-goers. Moii & Sarstedt (2011) explain that the sample sizes of segmentation studies regarding music festivals are predominantly too small for the segmentation variables used. The fact of collecting the surveys online is justified by the principle of equal perception and desire of the respondents (Malhotra et al., 2005), thus presenting more advantages than disadvantages when compared to other forms of response collection (Evans & Mathur, 2005).

**Table III.1 - First questionnaire**

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**QUEST\_1**

Questionnaire Items (STUDY 1 and 2)

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**Section 1**

1. Gender; (1) Male, (2) Female
  2. Age; (Open question)
  3. Nationality; (1) Portugal, (2) Foreigner
  4. Residence; (1) Algarve, (2) Alentejo, (3) Lisbon and Vale do Tejo, (4) Center, (5) North, (6) Islands, (7) Outside Portugal
  5. Education; (1) Elementary School, (2) High School, (3) University
  6. Working status; (1) Unemployed, (2) Employed, (3) Student, (4) Other inactive, (5) Retired, (6) Worker / Student
- 

**Section 2**

*Adapted from Pavlukovic et al., (2017)*

7. Have you ever attended a music festival in Portugal?
  8. Have you ever traveled outside the country where you live to go to a music festival?
  9. Which festival have you attended in Portugal? (Open question)
  10. Where? (Open question)
  11. Which festival? (Open question)
- 

**Section 3**

*Adapted from Zeithaml (1988); Monroe (1990); Zeithaml et al., (1996); Oliver (1997); Keyes (1998); Nicholson & Pearce (2000); Pegg & Patterson (2010)*

12. *On a scale of 1 to 5, please evaluate the motivations that brought you to the festival(s):*  
Importance scale (Likert): (1) Not at all important to (5) Very important

Friends came too

To be with people who have fun  
Being with friends  
International bands / artists  
Favorite bands  
Program quality  
Shopping Venue  
Food and beverage  
Parking accesses  
Venue facilities  
Being close to the artists  
Meeting the artists  
Price  
Price quality

---

#### Section 4

*Adapted from Formica & Uysal (1995); Crompton & McKay (1997); Faulkner et al., (1999); Tomljenovic et al., (2001); Nicholson & Pearce (2001); Bowen & Daniels (2005); Gelder & Robinson (2009); Pegg & Patterson (2010); Blesic et al., (2014)*

13. *Regarding the festival you liked most:*

Agreement scale (Likert): (1) Strongly disagree to (5) Strongly agree

I will keep going to this festival  
I will prioritize this one when deciding which one to attend  
Recommend this festival to friends and neighbors  
Spread positive message by word of mouth  
I really enjoy going  
Going whenever I get a chance

---

#### Section 5

*Adapted from Blesic et al., (2014), Uysal et al., (2016) and Sharpley (2019)*

14. *Attending a music festival is:*

Agreement scale (Likert): (1) Strongly disagree to (5) Strongly agree

Opportunity to socialize  
For attending I feel part of the group  
Friends value presence

---

#### Section 6

15. What are the facilitators or constraints to your participation in music festivals? (Open question)

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As for the second questionnaire (table III.2), conducted between September 2020 and March 2021, 1161 responses were collected, and 986 responses were validated, the first 175 responses were invalidated for being incomplete. This questionnaire proposes new forms of festivals and measures participation intentions by type of format. The questionnaire is divided into 6 sections: socio-demographic profile, pandemic situation, participation in online music festivals, online music festivals' opinions, recommendations and participation and priorities for attend music festivals in a pandemic context.

Regarding the first section - socio-demographic characterization, the question of attendance at music festivals was also added, understanding from the beginning if the respondent has or has not attended any festival in Portugal, either in traditional format or in alternative format, and if so, how many he/she have attended. Similar to the first questionnaire, this section allows us to characterize the profile of the participant, or non-participant, by experience with music festivals from a social and demographic perspective.

Section 2 reports, using a Likert scale, how the festival goers perceive their participation in music festivals during a global pandemic situation. Four variables related to safety, health, and social and cultural issues were evaluated.

Section 3 is related to the motivations for attending a music festival in digital platforms. This section includes 10 options, measured through a Likert scale.

The section 4 aims to assess perceptions to attend an online music festival, three options were measured with a Likert scale.

Section 5 measures, in a dichotomic way, intentions to participate and recommend traditional or online festivals.

Section 6, measured in a Likert scale, reports the motivations / conditions to participate in traditional music festivals, in a pandemic situation.

Section 7 is an open question to gather suggestions of how to persist with music festivals in this new normal.

### **Table III.2 - Second questionnaire**

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#### **QUEST\_2**

Questionnaire Items (STUDY 3)

---

##### **Section 1**

1. Gender; (1) Male, (2) Female
  2. Age; (Open question)
  3. Nationality; (1) Portugal, (2) Foreigner
  4. Residence; (1) Algarve, (2) Alentejo, (3) Lisbon and Vale do Tejo, (4) Center, (5) North, (6) Islands, (7) Outside Portugal
  5. Education; (1) Elementary School, (2) High School, (3) University
  6. Working status; (1) Unemployed, (2) Employed, (3) Student, (4) Other inactive, (5) Retired, (6) Worker / Student
  7. Have you ever attended a music festival? (1) Yes, (2) No
  8. Have you ever attended a digital music festival? (1) Yes, (2) No
-

## Section 2

*Adapted from Formica & Uysal, (1996); Crompton & McKay (1997); Bowen & Daniels (2005); Gelder & Robinson (2009); Pegg & Patterson (2010); Blešić, et al., (2014); Uysal et al., (2016); Brown & Sharpley (2019)*

### 9. *In the midst of a worldwide pandemic or similar future situation:*

Agreement scale (Likert): (1) Strongly disagree to (5) Strongly agree

I feel safe to participate in music festivals

I prioritize social events

I feel safe to interact with festival goers

---

## Section 3

*Adapted from Robertson et al., (2015)*

### 10. *I would attend a music festival online if it:*

Agreement scale (Likert): (1) Strongly disagree to (5) Strongly agree

Meet people

Friends were in a group

Friends were also present

Was in virtual reality format

Was in 4D

It was free

Exclusive to a limited number of people

Was part of a social network of festival goers

Had direct Interaction between with festival goers

Had direct Interaction with the artist

---

## Section 4

*Adapted from Verhagen et al., (2012)*

### 11. *Do you believe that an online music festivals will be:*

Agreement scale (Likert): (1) Strongly disagree to (5) Strongly agree

Easy to use

An entertainment factors

Visually attractive

---

## Section 5

### *Recommendation and participation*

12. Do you intend to return to a traditional music festival?

13. Do you recommend going to traditional music festival?

14. I will attend online festivals in pandemic context

15. I will recommend online festivals in pandemic context

16. Frequency if there were no restrictions?

---

## Section 6

*Adapted from Robertson et al., (2015)*

### 17. *In the midst of a pandemic situation, if you went to music festivals, which factors would you prioritize when choosing one:*

Importance scale (Likert): (1) Not at all important to (5) Very important

Access limitations

Regular cleaning of the premises (sanitization)  
Availability of detailed and up-to-date information on the situation of COVID-19  
Existence of rapid screening units at the entrance to the venue

---

## Section 7

18. Suggestions to persist with music festivals in this new normal (Open question)

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### 3.4. Sample

To conduct empirical research, the researcher has the task of organizing a set of observations that allow him/her to better understand the phenomenon he/she intends to study. Defining the population under study, object of the collected observations or statistical universe, is an unavoidable step in the sampling process, and precedes the establishment of criteria for its selection, i.e., before defining the technique used to collect information, the researcher must first define the most appropriate population to serve as the object of study. Hill & Hill (2009) define population as a total set of cases from which conclusions can be drawn. According to the general objectives of this research, i.e., in order to best define what motivations and what leads an individual to choose a particular music festival in Portugal; the target population used were individuals who have attended music festivals in Portugal, with access to social networks and digital media, being considered tourists or locals, depending on the location of the festivals they attended. Information was also collected regarding the group of individuals who had never attended a music festival in Portugal, and this sample was used in study 1 of this research. In the impossibility of questioning all cases of the population, due to lack of time and resources to enable such a task, it was decided to survey only a part of this population, designated according to Hill & Hill (2009) by sample, being this representative and able to extrapolate the conclusions to the universe. To ensure the representativeness of the sample, it is necessary to use a selection process that ensures that the entire target population has the same probability of being part of the sample. There are several sampling techniques that can be grouped into two major groups: probability sampling techniques and non-probability sampling techniques. Probabilistic techniques offer the highest level of confidence for this research, since they allow us to demonstrate the representativeness of the sample by estimating the degree of confidence with which conclusions can be extrapolated to the population in question (Hill & Hill, 2009).

The sample size was determined based on the confidence interval chosen (Burns & Bush, 1995), and was calculated with the assumption of obtaining a level of precision and confidence level of 95%, by approximation to the binomial distribution, using the following formula:

$$N = \frac{z^2(pq)}{e^2} = \frac{1,96^2(0,5 * 0,5)}{0,035^2} = 784$$

where,  $z$  is the standard error associated with the confidence level (95%);  $p$  is the estimated variability of the population (50%);  $q = 1 - p$ ; and the acceptable error of approximately 3.5%. In terms of the estimated variability of the population, a more conservative approach to distribution (50/50) was chosen, this being the most appropriate approach, according to Salant & Dillman, 1994), when knowledge about the characteristics and opinions of the target population is more limited.

Even though the sample size is 784 observations, both for the first and second questionnaires, we opted for a larger number of observations (1178 and 986, respectively) in order to guarantee degrees of freedom for the analysis so as to ensure good measurement indicators for the constructs under study in this research.

### **3.5. Pre-testing and Data Collection**

A research study requires strict compliance with all methodological procedures in order to ensure the reliability of the final results, and the use of an adequate questionnaire is one of the steps that should not be neglected. Thus, pre-tests were made to the two questionnaires used in the research. The first questionnaire was tested on 40 students, some with festival experience and attendance, others without any experience or history of participation. The pre-test was applied in the same context (digital) as the rest of the sample, and without statistical significance the participants in the pre-test answered all questions correctly, which allowed us to conclude that the questionnaire was sufficiently clear. The second questionnaire was subject to two pre-tests - in the first pre-test (50 cases) it was found that some of the items lacked a more intelligible phrasing, which was not surprising given the recentness of certain types of events. Finally, a second pre-test was conducted with 40 cases. According to Campanelli (2008), there is no inflexible rule for choosing the number of cases for a pre-test, since according to Czaia & Blair (2005), the number of subjects can vary between 20 and 50. The main objective of the pre-test

was to assess the intelligibility and clarity of the questions, with a view to collecting the desired information, but also issues related to the structure itself, the layout used, and the size of the questionnaire, since according to Hill & Hill (2009), a questionnaire that is attractive to the respondent and not too long increases the likelihood of obtaining cooperation from the respondents.

The pre-test was applied through online self-completion by the respondents, followed by a short final moment where they could exchange views with the researchers in order to clarify any type of doubt regarding the questionnaire. As a result of this interaction, the necessary adjustments were made.

### **3.6. Research Methods and Data Analysis**

After completing the collection of the two questionnaires of this research, they were organized and validated, with a view to the subsequent data processing, analysis and interpretation. For this purpose, these tasks were performed using Microsoft Excel, statistical software Statistical Package for Social Sciences (SPSS), version 26.0, AMOS 26 and IRaMuTeQ software. In a first stage, data are collected and organized in a database (in Excel) in order to validate all items and, consequently, in the case of studies that adopt a quantitative methodology, allow an easier insertion into the SPSS software. After this insertion, the data are organized in the software in order to facilitate the process of analysis and collection of answers to the problems that underlie the studies of this research. After the organization of the data was completed, the following statistical procedures were used:

- i) A preliminary analysis was performed with the objective of detecting possible errors in the codification of the variables and the identification of outliers. A descriptive analysis of the data was performed with the objective of obtaining an overview of the data to facilitate its interpretation.
- ii) Finally, a measurement model was tested through confirmatory factor analysis and a structural equation model in order to assess the relationships hypothesized for the latent variables and to verify the

validity of the model's constructs. A multigroup analysis was also applied in order to test the invariance of the groups – tourists and residents.

The following sections present the rationale for each of the analyses pursued.

### **3.7. Structural Equation Models**

According to Hair et al., (2009), a model constitutes a specific set of dependency relationships that can be empirically tested. Regarding SEM - Structural Equation Modeling, this is a relatively more recent technique when compared to regression analysis and factor analysis, having emerged in the social sciences in the early 1970s with contributions by Jöreskog (1970) and Keesling (1972), generalizing with the appearance of LISREL software (Jöreskog, 1978). This technique has been included in studies on education, marketing, psychology, sociology, health, organizational behavior, biology and genetics. Structural equation analysis is, according to Maroco (2010), a generalized modeling technique used for the purpose of testing the validity of theoretical models that define causal relationships between variables, i.e., the objective of this technique is to allow the researcher to understand the explained variation between the independent variables and the dependent variable and also, consequently, which of the independent variables is more important (Zeithaml et al., 1998). Maroco (2010) explains that "the analysis of structural equations can be described as a combination of the classic techniques of Factor Analysis - which defines a measurement model that operationalizes latent variables or constructs - and Linear Regression - which establishes, in the structural model, the relationship between the different variables under study" (Maroco, 2010:3-4) and, according to the same author, one of the characteristics that distinguish these analyses is the possibility that they offer us to consider simultaneously, several types of variables. The advantages of using this technique are essentially in providing a direct method for dealing with multiple relationships simultaneously, with statistical efficiency, allowing for the assessment of relationships in the general scope and providing a transition from exploratory analysis to confirmatory factor analysis (Hair et al., 2009). In the social sciences and humanities, there is often the use of conceptual variables that cannot be observed directly, which are called latent variables, constructs or factors, and are measured indirectly through other variables called observed, manifest or indicators. These variables can also be classified as independent (or exogenous) and dependent (or

endogenous) according to the function they have in the structural equation model, whether latent or indicator. Independent variables are those that do not suffer any influence from another variable, and the opposite, i.e., when the variation of certain variables is explained by variables present in the model, dependent variables. Following the same line of reasoning and using the same classification, manifest variables (indicators) can also be classified as independent or dependent, where independent variables measure independent latent variables and dependent variables measure dependent latent variables (Hair, et al., 2009).

Measurement theory is explained by the issue of causality, since measurement model analysis varies depending on the nature of the link between constructs and their indicators, and the contrasting direction of causality leads to contrasting measurement approaches - reflective versus formative models" (Hair, et al., 2009:598). In reflexive models, the latent variables are reflected in the manifest variables, that is, the latent variables are the cause explained in the model of the manifest variables. However, in formative models, modeling is based on the assumption that the indicators are the cause of the latent variables. The causality analysis is developed among the constructs of the designed model, so that the scientific explanations of the phenomena are defined, and the hypotheses that define the model may be validated or not. According to Bisquera (1989) the steps to estimate a structural equation model are as follows:

- i) Specifying the conceptual model - i.e., designing a theoretical model, based on the assumptions in the literature, that tests the research questions. Develop a causal model, with a theoretical basis, clarifying the relationships one tries to measure, by selecting the variables that best represent the problem under analysis.
- ii) Identification of the model - in this phase a structural equation model is established so that it becomes possible to find a solution for the parameters that make up these structures.
- iii) Parameter estimation - this phase consists in obtaining the model's parameter estimates that best reproduce the data observed in the analysis sample.

- iv) Model evaluation - at this stage the evaluation is carried out to check how the model fits the reality that is intended to be observed. It is a simple representation of the phenomenon under study and whether it fits adequately to the data collected. If the model fit cannot be concluded, the process must be repeated until it meets the proposed requirements.

According to Bido (2017), the EFA and CFA analyses serve to identify the latent variables, and in this study, the variables are related to the motivations to participate or recommend a music festival. The first technique (EFA) is a preliminary technique with the goal of finding the underlying dimensions or constructs. The second technique (CFA), on the other hand, is a technique that allows for the evaluation of the resulting scales, which allows for the understanding of whether there is interconnection between the variables (Jöreskog & Sörbom, 1993).

Through CFA, an analysis incorporated into the structural equation model, an attempt is made to describe the relationships between two types of variables: manifest and latent variables. As previously mentioned, manifest variables can be measured directly; however, latent variables, which express theoretical concepts that cannot be observed directly, need to be reduced to specific empirical indicators. According to Hair et al. (2009), a conventional structural equation model is composed of two parts:

- i) Construction of a structural model that specifies the structure existing among the latent variables, i.e., that shows the association among the constructs. This component is based on a simultaneous equation model that comprises the specification procedures and the estimation procedures of the associations of the latent variables among themselves or with other observable variables.
- ii) Building a measurement model that specifies the relationships between observable variables and latent variables, i.e., shows how observable variables aggregate to represent constructs.

According to Hair et al. (2009), when using the structural equation method, three different strategies can be applied, and the choice is made depending on the research objectives. The first strategy is model confirmation, where one seeks to assess the statistical fit of the conceptual model, whether it is confirmed or not. The second strategy involves the

evaluation of competing models, where a comparison is made between different conceptual models. Finally, the third strategy (strategy adopted in the second and third study of this thesis), is a strategy for developing the root model itself, which will be tested initially and subsequently refined and adjusted until satisfactory indices are obtained.

To carry out this strategy, the various steps suggested by Hair et al. (2009) were followed:

### **3.7.1. First and Second Step: Definition of Individual Constructs and Path Diagram**

This step consists in the development of a conceptual model based on a set of theoretical assumptions formulated in the literature review. It is at this stage that the related structures that are intended to be measured and evaluated are defined. The model is made in the form of a path diagram with the identification of the latent variables, the relationships between them and the manifest variables. In order to further clarify at the illustrative level, Ullman (2006) explains that generally, in the path diagram, latent variables are represented by circles or ellipses while manifest variables are represented by rectangles or squares. Causal relationships are represented by a unidirectional arrow, originating from the independent variable and moving toward the dependent variable, while correlation or covariance relationships, i.e., association relationships, are represented by curved, double-ended arrows.

### **3.7.2. Third Step: Development of the Measurement Model and Structural Model**

According to Maroco (2010), a structural equation model can be organized into two submodels: the measurement submodel and the structural submodel. While the measurement submodel defines how the latent variables are operationalized by the manifest variables, the structural submodel defines the causal or association relationships between the latent variables.

In order to estimate a structural equation model, two steps are followed: first the measurement model is estimated and then the structural model (Hair et al., 2009).

#### **i) Model Specification**

According to Maroco (2010:27), "Model specification consists of the formal design of the theoretical model that tests the research questions and reflects the a priori assumptions of the theoretical framework under study".

## **ii) Specification of the Measurement Model**

The measurement model will indicate which manifest variables measure the latent variables and how the manifest variables operationalize the latent variables with which they are associated. In the specification phase, the researcher exposes the manifest variables and defines a series of relationships between them and the constructs (Hair et al., 2009). The main objective of this phase is to verify the suitability of the indicators used to measure the latent variables with which they are associated (in case they are not significant), to understand whether they measure what they are supposed to measure (unidimensionality) and whether each construct presents satisfactory reliability that allows estimating the relationships. Confirmatory factor analysis (CFA) is used to evaluate the fit of a theoretical model to a correlational structure. This technique allows confirming or rejecting the theoretical assumptions underlying the proposed model and is carried out through a set of procedures: the analysis of the adjustment measures (which should not continue until the measurement model reaches acceptable levels), the analysis of unidimensionality and the analysis of reliability and validity.

## **iii) Structural Model Specification**

The structural model appears as a way to evaluate the causal or association relations between the latent variables. This step corresponds to the representation, in equations, of the relationships defined by the path diagram and is performed by assigning relationships from one construct to another, based on the theoretical model (Hair et al., 2009). In this process one must determine which parameters are null, which effects are pre-fixed to a constant (at 1 per norm) and which parameters must be estimated.

### **3.7.3. Fourth Step: Choice of Data Matrix and Model Estimation**

Maroco (2010) explains that in this phase, the estimation consists of obtaining estimates of the model parameters that best reproduce the data observed in the sample, and the goal is to find a set of estimates such as factor loadings, regression coefficients, among others,

that increase the probability of observing a correlational structure of the manifest variables.

This process begins with the choice of the type of data matrix that will be used as the basis for the estimation process. According to Hair et al. (2009) two options can be considered: a correlation matrix and a covariance matrix. The same author explains that the correlation matrix is used when the objective is more focused on understanding the relationship between the constructs of a model and the covariance matrix is used when the objective is more focused on testing a theory. That said, the next phase is characterized by the choice of the most appropriate method for estimating the model (Hair et al, 2009). There are several methods, which, according to Ullman (2006), are based on minimizing the discrepancy functions between the sample covariance matrix and the covariance matrix implied by the model: Maximum Likelihood, Weighted Least Squares, Generalized Least Squares, Unweighted Least Squares. For this research, in the two studies that present this methodology, the Maximum Likelihood method was used, since, according to Ullman (2006), this is the most widely used method in structural equation models and, according to Maroco (2010), it presents centered and consistent parameter estimates when the manifest variables have a normal distribution.

#### **3.7.4. Fifth Step: Identification of the Structural Model**

This is one of the most important phases in the application of the structural equation model technique. In general, according to Hair et al. (2009), a model is identified when it is able to generate unique estimates, i.e., generate meaningful and logical estimates for each parameter that should be calculated.

For a model to be identified, the number of known parameters must equal the number of parameters to be estimated (Hair et al., 2009), and in the context of SEM, the amount of known information in a model is estimated by the formula  $k = N(N + 1)/2$ , where N corresponds to the number of observed variables, and the number of unknown parameters is obtained by counting the number of relationships to be estimated by the model. In an under-identified model, there are more parameters to be estimated than there are elements in the covariance and variance matrix. When the number of parameters to be estimated is greater than the number of data, it is said to be "unidentified" (Maroco, 2010:30). This number can be calculated using the formula:  $g.l. = [(p + q)(p + q + 1)/2] - t$ ; where p

represents the number of dependent manifest variables, q the number of independent manifest variables and t the number of parameters to estimate.

### 3.7.5. Sixth Step: Evaluating Model Fit Measures

This phase aims to evaluate the theoretical model in order to understand how well it is able to reproduce the correlational structure of the sample variables (Maroco, 2010).

With regard to the study of Structural Equation Models, this phase of model quality assessment is one of the least consensual areas among researchers. The lack of consensus has stimulated the presentation of simulation studies and empirical observation, suggesting different strategies and recommendations regarding the analysis of the quality of adjustment (e.g., Bentler, 1990; Bollen & Long, 1993; Browne & Cudeck, 1993; Barrett, 2007).

The most frequently used set of adjustment measures can be classified into three groups: absolute measures, incremental measures, and parsimony adjustment measures (Hair et al., 2009). The verification of the adherence of the researcher's theory to reality is based on the comparison between the covariance matrices (estimated and observed), and if the matrices were equal, the fit of the model was perfect since the theory perfectly fitted reality (the data). In short, in general, the closer the values between the matrices, the better the model fit. Hair et al. (2009) explains that in addition to the  $\chi^2$  value and the associated degrees of freedom, this assessment should use at least an incremental index, an absolute index, and an index on the poor quality of fit.

#### i) **Absolute Adjustment Ratios**

These indices present a global and direct evaluation criterion of the quality of model fit, assessing the quality of the model without comparison to other models.

**Fit  $\chi^2$  Test** - "The Fit  $\chi^2$  test is a test of the significance of the minimized discrepancy function during model fitting" (Maroco, 2010:41). The chi-square ( $\chi^2$ ) test generates a statistical test of the difference between covariances and is represented by the following equation:

$$\chi^2 = (N-1)(S - \Sigma_k)$$

where  $N$  is presented as the sample size,  $S$  the observed sample covariance matrix,  $\Sigma$  the estimated covariance matrix, and  $k$  the number of parameters to be estimated. It should be stressed that the value of  $\chi^2$  increases with sample size, even when the differences in the covariance matrices remain constant.

**Quality of Fit Index/Goodness of Fit Index (GFI)** - The GFI presents itself as the first attempt to perform an adjustment statistic less sensitive to the sample size and aims to analyze the proportion of the observed covariance between the manifest variables, explained by the adjusted model. From a generalized point of view, it is considered that values below 0.9 demonstrate models with poor adjustment to the data, however, when the GFI presents values between 0.9 and 0.95, it is considered that there is a good adjustment, when greater than 0.95 but less than 1, they are indicators of a very good adjustment and finally, when the GFI presents a value equal to 1, it is an indicator of a perfect adjustment (Tanaka & Huba, 1985). It is noteworthy that the value of the GFI presents a tendency to increase, the larger the sample under study.

**Root Mean Square Residual (RMR)** - is the square root of the error matrix, divided by the degrees of freedom, assuming that the fitted model is the correct one (Jöreskog & Sörbom, 1996). It is considered acceptable when a RMR value  $< 0.05$ , i.e., the smaller the RMR, the better the fit, with 0 representing a perfect fit.

**Root Mean Square Error of Approximation (RMSEA)** - Hair et al. (2009) explains that this is a measure that aims to correct the tendency of the  $\chi^2$  goodness of fit statistic to reject models with large sample sizes and/or a large number of variables. For the same author, this measure, when presenting lower values, indicates a better adjustment. Empirical studies suggest that model fit is inappropriate when the RMSEA value  $> 0.10$ ; poor in the interval between 0.08 and 0.10; good when the interval is between 0.05 and 0.08; and very good when the RMSEA value is less than 0.05 (Arbuckle, 2008), thus demonstrating that the RMSEA value allows for the construction of a confidence interval which according to Hair et al. (2009), RMSEA that is between 0.03 and 0.08 in a 95% confidence interval.

## ii) **Incremental Adjustment Indexes**

According to Hair et al. (2009), these indices differ from the norm, as they assess the quality of a model's fit against an alternative reference model. Since they are comparative indices, they are also called relative indices. The most common model is the null model, in relation to which all variables are assumed to be uncorrelated.

**Normed Fit Index (NFI)** – The NFI was proposed by Bentler & Bonett (1980) and aims to assess the percentage increase in the quality of the adjusted model ( $\chi^2$ ) relative to the total independence model or basal model, i.e., the worst possible model ( $\chi^2_b$ ):

$$NFI = 1 - \chi^2 / \chi^2_b$$

It is accepted that an NFI below 0.8 is an indicator of a poor fit, since the model is 80% of the way between the independence model and the saturated model, i.e., between the worst possible model and the best possible model. On the other hand, when NFI values are in the range between 0.8 and 0.9, they indicate a poor fit, while values above 0.9 indicate a good fit. When the NFI value = 1, it indicates a perfect fit (Arbuckle, 2008). NFI values tend to be highest as the number of variables increase as well as the sample size grows.

**Comparative Fit Index (CFI)** - The CFI was proposed by Bentler (1990) in order to correct the underestimation that occurs when using the NFI with small samples. It is considered an improved version of the NFI since it presents a set of desirable properties and is relatively insensitive to model complexity, being therefore one of the most used indexes (Hair et al., 2009). As for the values it represents, when less than 0.9, it indicates a poor fit, with values between 0.9 and 0.95 indicating a good fit and values greater than 0.95 indicating a very good fit. Similarly, to the NFI, the CFI, when it presents a value equal to 1, indicates a perfect fit. Although the CFI is independent of the sample size, the increase in the number of variables in samples considered small, tends to reduce the CFI values.

**Tucker-Lewis Index (TLI)** - also known as the Bentler-Bonett non-normed fit index (NNFI) is comparatively similar to the CFI, in that it also involves a comparison between a specified model and a reference model, i.e., a null model. The TLI values vary between 0 and 1, but are not limited to this range. Values close to 1 indicate a very good fit and in general terms the TLI and CFI have very similar values.

**Parsimony-Adjusted Measures** - According to Maroco (2010:46), these parsimony indices "are obtained by correcting the relative indices with a penalty factor associated with the complexity of the model" and translate into the improvement in fit resulting from the presence of a better fit or by creating a simpler model (Hair et al., 2009). These indices are significantly similar to the notion of an adjusted  $R^2$ , as both relate model fit to model complexity. A parsimony ratio (PR) is the ratio of the degrees of freedom used by a model to the total degrees of freedom available, and thus forms the basis of these measures.

**Parsimony Adjustment Quality Index (PGFI)** - This index adjusts the GFI using the PR - parsimony ratio and values range from 0 to 1. In this way, two models can be compared and the one with the higher PGFI is preferred, based on the combination of adjustment and parsimony represented by this index. The PGFI should not be used in isolation, and like other parsimony adjustment indices, it should only be used for cases of comparison with the PGFI of another model.

**Normed Parsimony Adjustment Index (NPMI)** - This index is presented as an improvement on the normalized adjustment index (NFI) due to its multiplication by the ratio (PR). As with the PGFI, high values are indicators of a better degree of adjustment, so it can be used in the same way as the NFI. This index is the most widely used model and, since it is a relative index, it should only be used in terms of comparison, with higher values of NFI being indicators of a better adjustment.

### **3.8. Validity and Internal Consistency of the Measurement Scales**

#### **3.8.1. Validity**

According to Maroco (2010:175), validity is "the property of the instrument or measurement scale that assesses whether it measures and is the operationalization of the latent construct that is actually intended to be assessed. In general, the concept of validity demonstrates the extent to which a given number of indicators, associated with a given latent variable, are actually measuring that theoretical concept and not another, so it is said that an indicator has validity if it is a true indicator of the variable that the study intends to measure (Hill & Hill, 2009). Among the main forms of validity are content validity and construct validity. According to Nunnally (1978), content validity exists when there is general agreement among researchers that an instrument contains items that cover all aspects of the variable being measured. According to Maroco (2010), construct

validity is determined by three components: factor validity, convergent validity and discriminant validity. Factor validity occurs when the item specification of a given construct is correct, that is, the items measure the latent factor and is usually assessed by standardized factor weights (ij). Convergent validity occurs when a set of indicators presents one construct and the same underlying construct, and this representation can be demonstrated through its unidimensionality (Henseler et al., 2009). Götz, et al. (2010), explains that convergent validity demonstrates the existence of a high and positive correlation between the set of indicators chosen to measure the same concept. To assess convergent validity, Fornell & Larcker (1981) suggest the average variance extracted (AVE) as the most correct criterion. When AVE registers values of 0.5 or higher, it indicates the existence of sufficient convergent validity, i.e., the latent variable explains, on average, more than half of the variance of its indicators (Fornell & Larcker, 1981; Hair et al., 2009; Götz et al., 2010). Finally, discriminant validity assesses the extent to which a given latent variable is unique and different from the others, i.e., the extent to which two different constructs are actually measuring different concepts. Discriminant validity is usually used through two criteria: the Fornell-Larcker criterion (1981) and the cross-loading criterion, which according to Hair et al. (2009) is generally considered a more liberal criterion in terms of discriminant validity. The Fornell-Larcker (1981) criterion, which has gained increasing popularity among researchers in recent years, is based on the fact that a latent variable shares more variance with its indicators than any other latent variable (Hair et al., 2009; Henseler et al., 2009). In general, this means that the average variance extracted (AVE) of each latent variable should be greater than the squared estimate of the construct correlations and that the square root of the AVE for a given construct is one of the tools for assessing discriminant validity. For cross-loading analysis, the loading (the correlation) of each indicator with the construct it is associated with is expected to be greater than the loading of that indicator with any of the other constructs (Hair et al., 2009; Chin, 1998; Götz et al., 2010). Thus, the researcher should reconsider his or her measurement model if an indicator shows a lower correlation (loading) with the respective construct than the correlations it shows with any of the remaining constructs.

### 3.8.2. Internal Consistency / Reliability

The validity of scales has reliability as a necessary condition. For Peter (1979), a measure is reliable when it is error-free and provides consistent results. The analysis of reliability allows us to understand the consistency of a measure, i.e., to analyze the degree of homogeneity of the items of a particular scale and verify how the results obtained from a given instrument are free from measurement error. For Maroco (2010:174), "the reliability of an instrument refers to the property of consistency and reproducibility of measurement. The individual internal consistency of each indicator demonstrates the extent to which its variance is explained by the latent variable with which it is associated. This individual internal consistency of the indicators is assessed by analyzing the factor loadings (simple correlation) of the variables expressed with the constructs (Hulland, 1999). Since factor loadings are correlations, this implies that more than 50% of the variance in the manifest variable is due to the construct with which it is associated (Hulland, 1999), i.e., the latent variable must explain a significant part of each indicator, usually at least 50% (Henseler et al., 2009). Thus, for an indicator to be safely accepted as part of the construct, it must have a factor loading equal to or greater than 0.7. The composite internal consistency coefficient and the Cronbach Alpha coefficient (Table III.3) are, according to Götz et al. (2010), the most appropriate criteria for measuring the degree of association between items/indicators. These coefficients vary in a range between 0 and 1 and allow us to evaluate to what extent the indicators of a given construct have a strong correlation with each other, thus confirming that they are measuring the same concept. There are no absolute rules for the values of the composite internal consistency coefficient and the Cronbach Alpha coefficient.

**Table III.3 - Coefficient values**

Measures of internal consistency	Reference Values
<i>Alpha Cronbach Coefficient</i>	> 0,9 (excellent)
	0,8 – 0,9 (good)
	0,7 – 0,8 (acceptable)
<i>Composite Internal Consistency Coefficient</i>	0,6 – 0,7 (weak)
	< 0,6 (unacceptable)

Source: Henseler et al. (2009)

### 3.9. Multigroup Analysis

Multigroup analysis is an analysis that aims to assess the structure of the measurement model or structural model in order to understand whether it is invariant, i.e., equivalent, in different groups or populations with different characteristics (Maroco, 2010). According to Hair et al (2009), the groups can be composed from a general sample divided according to significant characteristics such as gender, nationality, among other characteristics that may have more emphasis depending on the study being conducted.

According to Byrne (2010), the main concern of a multigroup analysis is to understand if the components of the measurement model and/or the structural model are equivalent across groups, and the search for this invariance through this analysis answers five questions:

- i) Do the items that make up a particular measurement instrument perform equivalently in different populations?
- ii) Is the factor structure of an instrument, by itself, or of a construct measured by multiple instruments, equivalent across populations?
- iii) In a specific structure, are the paths equivalent across populations?
- iv) In a specific structure, are the mean values different between different populations?
- v) Is the factorial structure of a measurement instrument replicated in independent samples of the same population?

If the adjustment indexes do not present significant differences between the two groups and, furthermore, the adjustment indexes are not significantly different from the indexes obtained from the initial sample, then there is minimal evidence of cross-validation (Hair et al., 2009).

According to Maroco (2010), the best strategy to confirm, or not, the invariance of the measurement model can be done in two steps:

- i) Analyze the factorial model separately in each of the groups. In this step, the parameters are free and the  $\chi^2$  statistics obtained, for each group, are additive and, subsequently, the "equivalent" model must be selected for both groups.

- ii) Proceed to the multigroup analysis. At this stage, parameter restrictions are introduced to the selected model in order to test the invariance hypothesis. This strategy allows the efficient estimation of the parameters, that is, with minimal variance, imposing restrictions of increasing complexity to the factorial structure.

The first step is, separately for each group or sub-sample, the cross-validation via CFA to the measurement model. The model is tested by comparing two different groups, whether these differences are, as mentioned above, gender, nationality, or other specific characteristics. In the case where there are no restrictions on the model parameters, the analysis of the groups can be done individually, one for each group. However, when there is no variance of the factors, it is necessary to deepen the analysis, i.e., to introduce restrictions to one or more parameters in order to identify the causes of this non-variance (lack of equivalence).

### **3.9.1. Invariance of the Measurement Model**

This analysis aims to show that the proposed model is invariant between groups, that is, the factorial weights do not differ significantly. If the test result concludes non-equivalence between groups, the process ends at this stage. Jöreskog (1970) explains that only when the null hypothesis is rejected by the omnibus test, are there conditions to continue the study of model invariance. If  $H_0$  is rejected, we move on to the phase where the invariance of the model's factorial weights is tested. This test is conducted subject to the restrictions of equality of the factorial weights of all groups, i.e., the factorial estimates must have equal values in all groups. The equivalence of the factorial weights is tested, taking into account the effects of the introduced restriction, in relation to the adjustment of the free model. If the equivalence hypothesis is rejected, the process of comparison between groups ends here. However, if this hypothesis is not rejected, one should move on to the next step and try to assess the possible invariance of specific factors. This next step aims to observe the equivalence of covariance between the factors, by introducing a bad constraint. At this stage, according to Hair et al. (2009), the model should be estimated by adding the constraint that the covariance matrix between factors of one group is equivalent to the covariance matrix of another group. If the equivalence is confirmed, one can finally move on to the last phase. This phase consists of submitting a

new constraint (fixed residuals) in order to verify, or not, the equivalence of error/residual variance. Byrne (2010) emphasizes that this practice is very rarely applied, since, although the error variance at each variable is an integral part of the measurement model, testing equivalence between groups is considered restrictive.

### **3.9.2. Invariance of the Structural Model**

Maroco (2010), explains that this analysis can be carried out both through the comparison of structural paths between latent variables (in the case of general models of structural equations), and between manifest variables (in the particular case of path analysis).

Tabachnick & Fidel (2001) explain that the procedure for performing this analysis consists in fitting a model in which the parameters are estimated independently for all groups. Thus, initially the model should be tested separately, so that all relationships are freely estimated in each of the groups.

In a second stage the model is estimated by introducing a restriction that fixes the structural coefficients, observing whether or not this restriction (equality of the structural coefficients) negatively affects the model. In case it turns out to be significant, it means that the constraint has negatively affected the model fit.

The comparison becomes possible right after the model is estimated. If the constrained model fits equally well to the original model, the result is consistent with the structural invariant parametric estimates and does not support the prediction, i.e., the researcher's theoretical assumptions. If, on the other hand, according to Hair et al. (2009), the restricted model has a worse fit compared to the original model, it means that a solution where the parameters have different values in each group may be the most appropriate solution.

### **3.10. Qualitative Analysis**

This thesis, in order to achieve the objectives, also uses a qualitative methodology (Alvesson and Kärreman, 2011; Burawoy, 2009; Denzin and Lincoln, 2003, 2011; Elliot, 2005; Silverman, 2004, 2007).

The objectives and general research questions suggest that this thesis aims to assess the factors that facilitate or inhibit participation in music festivals. Thus, the adopted and adapted strategy is substantiated in line with previous studies that address this paradigm

(Woodside, Caldwell and Spurr, 2005, 2006; Woodside, Krauss, Caldwell and Chebat, 2007). In addition to the advantages presented previously by quantitative methodology, qualitative research, associated with the positivist paradigm, has also prevailed in most studies addressing tourism factors (Decrop, 2004; Riley and Love, 2000).

Qualitative research is concerned with the meaning that people give to the phenomenon, socially constructed, in close relationship between the contexts under study and the researcher himself. This allows the researcher to insert him/herself more deeply into scenarios that allow for a richer understanding of the very contexts addressed by the research. This reflects the reliability of the researcher's interpretation of the contexts in which the data provided by the respondents are embedded.

Bronfenbrenner (1979, 1992) explains that leisure behavior are considered a social phenomenon, so that an interaction between individuals and their experiences can only be understood by taking into account a holistic perspective, i.e., by observing the contexts in which decisions and/or choices are made.

Considering that the research in question incorporates a contemporary phenomenon, Yin (2003) states that it is appropriate to use qualitative methods to analyze it. However, Decrop (2004) explains that qualitative methods are criticized for lacking methodological credibility, due to the use of small samples that do not allow for the generalization of results, and also due to the fact that the interpretation of the data depends on the researcher in question. In this research, the use of qualitative methods, in addition to not having a small sample (following the same sample when quantitative methods are used), uses the IRaMuTeQ software, since the qualitative objective of this research, involves only the analysis of texts, i.e., analysis of open answers by a sample.

### **3.10.1. IRaMuTeQ Introduction**

IRaMuTeQ (<http://www.iramuteq.org/>) is a free software developed by Pierre Ratinaud (Lahlou, 2012) that allows statistical analysis of textual corpus and analysis on individual/word tables. This software is anchored to the R software ([www.r-project.org](http://www.r-project.org)) in the Python language ([www.python.org](http://www.python.org)) (Camargo & Justo, 2013). Its installation is simple and is based on two important steps: the first step is to download the two pieces of software, available for free on the websites described above. The second step is

installing the software on the computer. It is important to emphasize that the first software to be installed should be R, since IRaMuTeQ will use R to further process the analyses.

### **3.10.2. Possible Types of Analysis**

Concerning the possible analyses, IRaMuTeQ, Camargo & Justo (2013) divide them into two distinct groups: analyses on textual corpus and analyses on individual/word tables.

Regarding text corpus analyses (the ones used in this research and explained below), there are five possible analyses: classical textual statistics; search for specificities from a defined segmentation of the text (variable modality contrast analysis); Descending Hierarchical Classification (DHC) according to the method described by Reinert (1987); similarity analysis of words present in the text and word cloud (Camargo & Justo, 2013) were applied to extract contents.

### **3.10.3. Analysis of the Text Corpus**

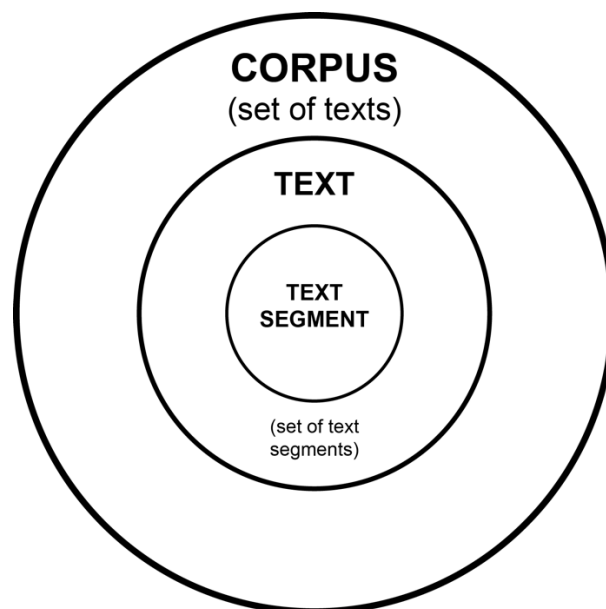
According to Nascimento-Schulze & Camargo (2000), textual analysis is a type of data analysis that treats transcribed verbal material, i.e., texts. "From textual analysis it is possible to describe a material produced by a producer, either individually or collectively, as well as one can use textual analysis with relational purpose, comparing different productions according to specific variables that describe who produced the text" (Camargo & Justo, 2013:2) For better understanding, it is necessary to clarify three important concepts: Corpus, texts, and text segments (Figure III.2).

- i) Corpus - the corpus is the construction of the text that the researcher does and intends to analyze, i.e., according to Camargo & Justo (2013), a specific example of a corpus might be, as used in this research, "a corpus consisting of 200 responses to an open-ended question, which is part of a questionnaire employed as an instrument of a survey."
- ii) Texts - Continuing the example described above, if the analysis is related to a set of open questions in a questionnaire, there were "n" answers, related to "n" participants and that, in turn, produce "n" texts per answer, therefore, a set of texts constitutes an analysis corpus Camargo & Justo (2013). In the case of an analysis of answers to a questionnaire with open questions, it is important to

emphasize that each text is composed of the excerpts obtained from the answers only and only when they refer to the same theme (the same question or issue), and, in the case of questions referring to different themes, it is necessary to perform a separate analysis to each question.

Text segments - the text segments are, according to Camargo & Justo (2013), "text excerpts, most of the times, the size of three lines, sized by the software itself according to the size of the corpus". The size of the text segments can be configured by the researcher, however, not configuring, this division is done by default, by the software itself. Since the researcher can define the division of the text segments, when, in a questionnaire, there is a large number of short answers to an open question, Camargo & Justo (2013:3) advise that "the text segments should be defined as texts, that is, as the answer given to the question. In this case, the researcher should configure IRaMuTeQ not to do the standardized segmentation.

**Figure III.2 - Concepts of corpus, text and text segment**



**Source:** Carmargo & Justo (2013)

### 3.10.4. Types of Textual Data Analysis in IRaMuTeQ

- i) **Classical lexicographical analysis** - This analysis identifies text units, quantity of words used, average frequency, words where the frequency is equal to 1 (hapax), searches the vocabulary and makes a reduction of words based on their reduced forms and identifies active and supplementary forms.
- ii) **Specificity** - This analysis associates variable texts, i.e., it allows an analysis to be made of textual production according to characterization variables. In this analysis there is the possibility of elaborating the contrast analysis model of the modalities of the variables and also the presentation in factor plan.
- iii) **Descending Hierarchical Classification Method (DHC)** - Reinert (1987) explains that text segments are classified based on their respective vocabularies and that the set of them is divided according to the frequency of the reduced forms.

Through the organization of the data in a dendrogram that illustrates the relationships between classes, the DHC analysis, according to Camargo & Justo (2013) aims to obtain classes of text segments that simultaneously present both similar vocabulary among themselves and vocabulary different from the text segments of other classes. Besides the software providing results that allow a description of each of the classes, it also provides a way to analyze the alternative results, through a correspondence factor analysis.

- iv) **Similarity Analysis** - This analysis is based on graph theory (Marchand & Ratinaud, 2012) and, besides its use being very frequent among social sciences researchers and more specifically in matters of social cognition, its use aims to identify the co-occurrences between words and its result provides indications of the connectedness between them, helping in the identification of the representation structure (Camargo & Justo, 2013).
- v) **Word Cloud** - This is a frequently used analysis that aims to show graphically, the organization of words based on their frequency, making the lexical analysis simple.

In conclusion, the methodology used in this dissertation was presented in order to achieve the proposed objectives and test the hypotheses concerning the three studies in the research.

Introducing initially a brief presentation of the research design, the population and sample were described, as well as the process of developing the data collection instruments and the data collection process. Finally, the research methods and data analysis for both quantitative and qualitative methodology were presented in more detail.

This thesis has as central object of investigation the festival goers' attitudes in large events, more precisely music festivals, characterized by the large agglomerations of individuals in a single enclosure, as a factor that boosts tourism (Getz, 2008), taking into account the characteristics of the participants' behavior, such as the motivation to participate, or not, the perceptions regarding the festival and the intentions of participation and recommendation. Through three specific studies, this research aims to analyze motivations, perceptions and behavioral intentions of publics in different contexts. The publics under analyze are residents and tourists. The contexts are the traditional music festivals taken place before the pandemic, the traditional music festivals the publics are willing to attend during the pandemic situation and the likelihood of the publics to participate in alternative forms of music festivals. Through a mixed methodology, quantitative and qualitative analysis were performed. Further, two questionnaires were developed to support this research, the first with 1178 and the second with 986 valid responses. Data were collected online through a snowball method between September and March 2018/2019 and 2020/2021, to feed this research.

Next three chapters presented the three studies that nurture the research questions. The last chapter compiles conclusions, limitations, and future research avenues.

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# **Chapter IV**

PAPER 1

*Decisions on Participation in Music Festivals - An exploratory research in Portugal*



## **4.1. Decisions on Participation in Music Festivals: an exploratory research in Portugal**

### **Abstract**

#### **Purpose**

Music festivals offer new opportunities for leisure and tourist experiences in Portugal. Some tourists and residents, the so-called festival goers, participate and come back to these events, whereas others, the non-goers, never participate and are not willing to do so. The aim of this research is to understand the decision to participate or not based on facilitators and constraints to participate or not in a music festival, dismantling residents and tourists' attitudes.

#### **Design/Methodology/Approach**

Data were collected from 1,178 music festivals goers and non-goers in Portugal. Content analysis was undertaken to depict the most important determinants of their decisions. Those determinants were categorized according to the three dimensions of factors of ecological systems theory, considering festival goers and non-goers as well as tourists and residents.

#### **Findings**

The results suggested that although constraints are not as often voiced as facilitators, both influence decisions that are expressed as delaying, postponing, avoiding or complying with others by participating in these events. Furthermore, the results suggested that the decision to participate or not depends on the social contexts of the festival goers or non-goers, and that these social contexts may invert their decision, be it by facilitating or constraining their participation.

#### **Research limitations/implications**

This research is limited to festivals in Portugal and used a qualitative analysis that may be confirmed in other countries with quantitative methods. Nevertheless, this research opens paths to discuss facilitators and constraints through ecological system theory and gives insights into this industry.

## **Practical Implications**

The results provide important insights for festival organizers to retain and build long-term relationships with festival goers. The results also provide insights into how to overcome the resistance which non-goers demonstrated.

## **Social Implications**

This research offers an in-depth and insightful understanding of individuals' attitudes towards music festivals, allowing festival demand to be better understood. Furthermore, this research proves that attendance of music festivals is mostly a socially driven behavior.

## **Originality/Value**

By eliciting facilitators and constraints of the decision to participate in music festivals, considering residents and tourists, festival goers and non-goers, this study provides a deeper understanding of the decision to participate, through a theoretical framework which is rarely applied in this field.

**Keywords:** Music festivals, Tourist, Portugal, Facilitators, Constraints, Content analysis

## **Introduction**

Music festivals were very popular until 2020, when the pandemic situation froze all events. These events transform tourists into residents by involving them in the community (Getz, 2005) and transform residents into tourists by giving them the opportunity to behave like one of the latter (Getz, 1991).

Festivals have the potential to boost tourism flows (Forga & Valiente, 2014). Furthermore, these events have spill-over effects not only in the locality where the festival takes place, but also in neighborhoods with the compliance of the residents, who develop a feeling of pride and belonging that also contributes to consolidating the image of the locality (Getz, 2007). Despite the importance of festivals for boosting places as tourism destinations (Gibson & Connel, 2007), research into and about music festivals is still scarce (Lin & Chang, 2019).

Most music festivals research focuses on festivals and their participants, motivations and sociodemographic profile, outlined in different settings. Quality, loyalty and satisfaction are also focal topics in music festivals research (Lee et al., 2009). Nevertheless, resistance

to attending festivals unites a number of potential participants (Funk et al., 2009), with diverse and subjective reasons for attending or not attending (Crompton et al., 2005).

The subjective nature of reasons to participate or not in festivals, such as socialization, emotions, novelty and nostalgia, among others, calls for a structured framework which is able to categorize and organize all this plethora of reasons. The framework used in this research is based on ecological systems theory (EST) (Bronfenbrenner, 1979), and uses the three dimensions (interpersonal, intrapersonal and structural) developed by Crawford and Godbey (1987), and Raymore's (2002) constraints/facilitators paradigm. On the grounds of these theories, all the factors declared were organized to gain an understanding of the decision to participate or not in music festivals, dismantling the differences within the groups of residents and tourists.

It is the intention of the present study to offer a comprehensive analysis of the factors that have most contributed to keeping residents and tourists out of or in festivals, for which a theoretical and methodological approach is proposed. The starting point of this research is content analysis of 1,178 questionnaires with open-ended questions, offering an insight into the meanings of decisions to participate or not.

This paper contributes to leisure and tourism literature in four ways. First, from a conceptual perspective, by exploring the way in which residents and tourists form their decisions on participation, a major research field (Smallman & Moore, 2010). Second, an interpretative analysis was pursued to further knowledge about decisions to participate or not in music festivals. Third, a theoretical background from a study with significant insights into participation in sports (McGinnis et al., 2009) and gender (Reis & Correia, 2013) was adapted to decision-making in festivals to enhance understanding of how people decide to go or not. Fourth, empirically, the results of this research are critical in relaunching the events industry, which for now is almost frozen.

### **Contextual Settings**

The boom in cultural events is based on the "creation or artistic production of a cinematographic work, theatre, concert or other modalities of spectacle (opera, music, dance, recitals, choirs, folklore, circus, multidisciplinary, mixed)" (INE, 2018) and consequently the increase in the number of music festivals in Portugal, i.e. the "Instrumental and/or vocal performance, singular or combined, in all possible

combinations, in which the scenic aspect is not the most important” (INE, 2018, p. 302) is beginning to show results. In 2017, Portugal presented 33,404 live performance sessions, with a total of 4,924,983 tickets sold and 10,482,248 tickets offered, totaling 15,407,231 spectators and a total box office revenue of 82.9 million euros.

The geographical distribution of live shows in Portugal is not homogeneous, with the Metropolitan Area of Lisbon being the region with the highest number of events, totaling 12,912 live sessions and 51.5 million euros of revenue in 2017. This region is followed by the North region (8,437 sessions), the Centre (6,647 sessions), Alentejo (2,057 sessions), Madeira (1,521 sessions), the Algarve (1,359 sessions) and finally the Azores (471 sessions). While the theatre presents the largest number of spectators within the range of live performances (15,407,231), live music performances (6,964,356 spectators) have the highest revenue (€60,176,201), around 51% of total revenue from all live performances in Portugal, while the theatre contributes with €13,717,900 (16.5%) in revenue. Rock/pop music concerts recorded the highest number of spectators (2,818,023 m) and consequently generated 71% of total live music performance revenues (€42,432,796).

Currently, due to the pandemic situation—the live show industry is at ground zero with no live spectacles and has been forbidden to organize events in 2021 the sector is facing its worst crisis ever. With no date to start functioning again, the restarting of the industry is only based on the evolution of the disease and on grants from the government. Plans were postponed and uncertainty led to very low expectations. Meanwhile, new formats of music festivals and new rules for attending music festivals are being discussed but with very few participants, as live events imply a large number of participants, parties, lights and animation, all things that are not compatible with the new normal.

This research, with the aim of understanding decisions to participate or not in music festivals, brings to light several cues that will always moderate audience numbers, independently of which “normal” we are living in.

### **Festivals and Events**

Getz (2005) argues that events are a phenomenon on a global scale and that they can function as a tourism product. However, Getz (2005) clarifies that events are not the main motivating factor for tourism, but they are reasons why tourists may be motivated to stay

longer at the destination, enhancing their economic impact. While Getz (2005) does not consider events as a tourism product, but as a tourism attraction, in the same vein, Bramão (2015) argues that events are experiences that explore the essence of the destination in its splendour and, consequently, are considered attractions for tourists who seek to experience the unique characteristics of those events. The positioning of events as tourism products or touristic attractions is not consensual; nevertheless, there is a consensus that events leverage tourism demand and push residents to attend them (Getz, 1991).

In fact, festivals provide unique, mostly social-driven experiences that, by fostering participants' conformity with their peers, become a social phenomenon more than an event (Pelletier & Collier, 2018). In this vein, Crompton & McKay (1997) proved that the motivation to participate in music festivals is not only related to the desire for novelty (a search for new experiences, adventure, surprise and an attempt to break with routine) but also to socialization, status, relaxation, intellectual enrichment, intensification of family relationships and nostalgia (desire to revive teenage behaviors). Further, Mason & Paggiaro (2012) state that most festivals are based on emotional experience, satisfaction and behavioral intentions as external stimuli that consequently influence the emotional responses of visitors and, ultimately, their decision to participate. In fact, repeat festival goers were shown to seek more culture than first-time participants in festivals (Yolal et al., 2017).

Despite the mass attendance of music festivals, various people persist in their decision not to participate. The reasons for not participating are multiple and mostly individual (Crawford et al., 1991). Personality, musical preferences, public and individual consciousness, time and income availability, among others, are the reasons mostly pointed out for their decision not to participate (Crossley & Ozturk, 2019). Nevertheless, research about festival non-goers still needs further development.

On the other hand, understanding what drives people to decide to participate in a music festival is an extremely important factor in carrying out festivals (Getz, 1993) and is worthy of further research. Furthermore, Crompton & McKay (1997) argue that the success of music festivals is the result of good segmentation, targeting, positioning (STP), where segmenting the target market and promoting the festival end up contributing to its long-term success. Despite the importance this understanding could bring to the festival's organizers (Forga & Valiente, 2014), to the authors' knowledge, the decision to participate or not in a music festival has been never approached in the literature, at least

considering a theoretical framework positioning this decision at the individual level, as is the case of EST.

### **Theoretical Framework**

Decision-making is mostly dependent on life contexts (Fishbein & Ajzen, 1976), especially concerning decisions that refer to individual leisure or tourism (Woodside et al., 2006). Under this presupposition, this research is grounded on EST (Bronfenbrenner, 1979) and on the constraints/facilitator's paradigm (Raymore, 2002) to understand the decisions on festival attendance of festival goers and non-goers.

Ecological systems theory (Bronfenbrenner, 1979) posits that our behavior is explained by the different settings with which we interact, which means that we keep memories and we make decisions based on experiences we have lived before. Referring to individual personal history, Bronfenbrenner (1979) defined the micro and the macro system. The micro system is our immediate setting, that is our closest surroundings such as family, friends and colleagues, whereas the macro system refers to our general surroundings, including culture, politics, economics, society and institutions (Bronfenbrenner, 1979). Our personal history is made up of our life experience (Woodside et al., 2006) that arises from our micro and macro system. This life experience groups facilitators and constraints that influence decisions (Woodside et al., 2006). Accordingly, Crawford & Godbey (1987) identified intrapersonal, interpersonal and structural factors as the most important in influencing decisions to participate in leisure or tourism activities, as is the case of music festivals. These factors could function as facilitators or constraints at the time of the decision to participate in an activity (Raymore, 2002). Facilitators are therefore the factors that enable or incentivize participation, whereas constraints are the factors that discourage or inhibit participation in a certain activity or event. Intrapersonal, interpersonal and structural factors are categorized within this set of factors which act together in opposite ways on the individual's decision.

Intrapersonal factors arise from the microsystem and are related to individual beliefs. Motivations, personality, past experiences and personal history are some of the most important intrapersonal factors (Raymore, 2002). Interpersonal factors are also related to the microsystem, but regarding the relation of the individual to their family, friends, colleagues and peer groups; in a nutshell, it refers to the individual's whole social background (Raymore, 2002). On the other hand, structural factors are related to

socioeconomic, geographical and political conditions that dictate their availability to engage in certain events or not (Raymore, 2002). As such, it is assumed that understanding how these factors leverage the decision to participate in music festivals is important for an understanding of festival goers and non-goers.

This paper examines constraints and facilitators of festival goers and non-goers. The theoretical framework has never been applied in this context, despite its relevance already having been demonstrated in other contexts such as sports (Reis and Correia, 2014).

There is extensive knowledge about festival goers' motivations but there is very little about what facilitates or constrains festival goers' decisions and this is even more evident within festival non-goers where research is very scarce if not absent.

### **Facilitators and Constraints of Music Events**

Constraints and facilitators are intermingled in the decision process (Raymore, 2002). Previous research has identified a variety of motivational factors that create preferences (facilitators) or make it difficult (constraints) to attend events (Kim & Chalip, 2004). Addressing facilitators and constraints can be beneficial for the negotiation process that occurs before potential participants decide to engage in leisure events (Hinch et al., 2005). This negotiation is the process that balances perceived benefit, which acts in the form of facilitators, and constraints that inhibit or modify the desire to participate, i.e., the negotiation reflects the idea that there is a dependence on overcoming the facilitators when faced with the perceived constraints to decide to participate in events (Hinch et al., 2005). In short, the negotiation acts in a balanced way as a result of a process that depends on the relative strength of and interaction between the constraints on participate or facilitators that enact participation in an event (Crompton et al., 2005).

Constraints are factors perceived or experienced by individuals as limiting the formation of a preference for an activity or inhibition/prohibition of participation in activities (Jackson et al., 1993). The same author explains that the theory has evolved and currently constraints are not only barriers to participation, but also, interrelated with other variables, cause lesser participation in an activity or substitution of it. The relationship between constraints and behavioral aspects of participation such as frequency of participation, preferences for specific activities, loyalty and specialization in recreation activities have been widely studied by authors such as Hubbard & Mannell (2001), among others.

The constraints are based on two main propositions, the first of which explains that they are found sequentially in a hierarchy, starting with intrapersonal limitations, moving towards interpersonal limitations and finally to structural limitations (Crawford et al., 1991). Intrapersonal limitations are perceived internally and are directly related to the psychological factors of the individual (Funk et al., 2009). It was proposed and empirically verified that intrapersonal limitations are the most important factors in making decisions on whether to participate in leisure activities (Alexandris et al., 2002). Interpersonal limitations result from social interaction and the individual's inability to find partners to participate in activities, whereas structural limitations are external factors such as time, availability and resources that facilitate the individual's receptiveness to participating in a given event (Funk et al., 2009).

The facilitator concept was chosen especially because "facilitate" is an antonym of constrain. Facilitators are simply the resources for leisure; however, using the term provides theoretical coherence with the existing literature on constraints (Raymore, 2002). In addition, the concept has been widely used to study other topics such as career advancement (Lyness and Thompson, 2000), customer relations (Gilly et al., 1991) and counselling (Roberts & Morris, 1998), among others.

Previous literature about music festivals or leisure events outlined emotion, experience, escape, nostalgia and satisfaction as the most important moderators of the decision to participate in music festivals. These factors that arise inside the individual constitute the so-called intrapersonal facilitators or constraints. At the level of interpersonal factors, the atmosphere, the behavior and companionship of family and friends, the entertainment, social conformity and the bandwagon effect are the most important dimensions referred to by the authors in facilitating the decision to participate in music festivals. At the structural level, the culture, the security, the possibility of travelling, the artists, the poster, the infrastructure, the music selected, and the price moderate the final decision. Table IV.1 illustrates the authors and the factors playing a role in the decision to participate or not in music festivals.

**Table IV.1 - Facilitators factors moderating the decision to participate or not in music festivals**

Type	Dimension	Authors
<b>Intrapersonal</b>	Emotion	Uysal et al. (1993); Formica & Uysal (1995); Lee et al. (2004); Gannon et al. (2019)
	Experience	
	Escape	
	Nostalgia	
	Satisfaction	
<b>Interpersonal</b>	Atmosphere	Formica & Uysal (1995, 1998); Crompton & McKay (1997); Kruger et al. (2010)
	Entertainment	
	Friends	
	Family	
	Social	
<b>Structural</b>	Bandwagon	Crompton & McKay (1997); Formica & Uysal (1998); Lee et al. (2004); Kruger et al. (2010)
	Culture	
	Security	
	Travel	
	Artists	
	Poster	
	Music	
	Infrastructures	
Price		

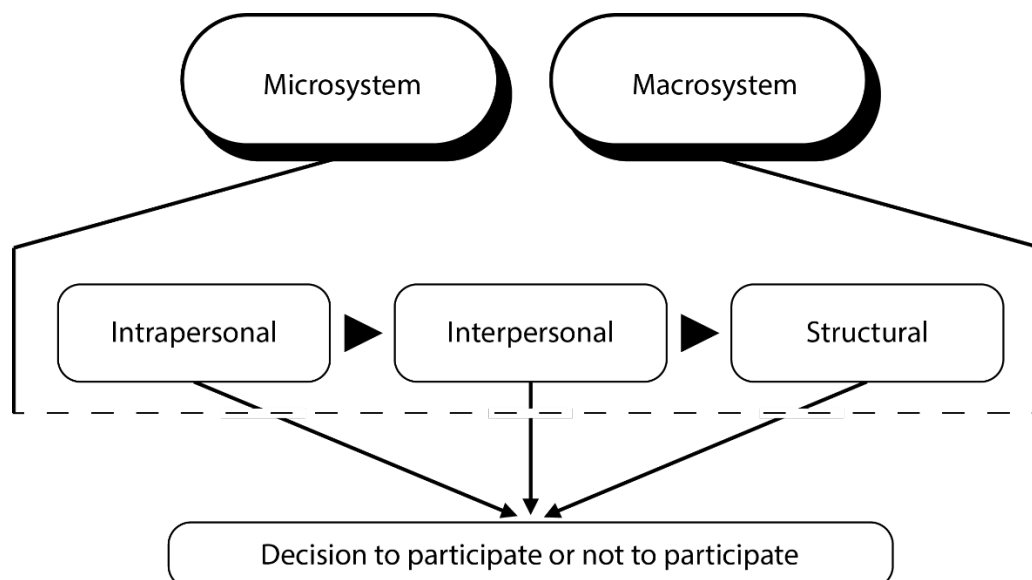
Constraining the decision to participate are individual inner preferences and the freedom to choose not to participate, the social pressure of family, friends and peers that do not approve of the choice, the lack of proper communication, the organization of the festival or the lack of it, time and the very traditional income constraint (Table IV.2).

Based on a literature review, Figure IV.1 presents the theoretical framework on which this research was developed.

**Table IV.2 - Constraint factors moderating the decision not to participate in music festivals**

Type	Dimension	Authors
<b>Intrapersonal</b>	Preferences	Crawford & Godbey (1987)
	Freedom	
<b>Interpersonal</b>	Social interaction	Crawford & Godbey (1987); Van Zyl (2011)
	Social setting	
	Friends	
	Family	
	Company	
<b>Structural</b>	Communication	Gilbert & Hudson (2000); Van Zyl (2011)
	Price	
	Time	
	Artists	
	Music	
	Accessibility	
	Social environment	
	Holidays	
	Security	
	Opportunity cost	

**Figure IV.1 - Theoretical framework**



Based on a literature review and on the theoretical framework proposed, the research proposals which this research is based on are:

P1. Intrapersonal factors inhibit or facilitate residents' and tourists' decisions to participate in music festivals.

P2. Interpersonal factors inhibit or facilitate residents' and tourists' decisions to participate in music festivals.

P3. The structural factors inhibit or facilitate residents' and tourists' decisions to participate in music festivals.

## **Methodology**

The objective of this study was to categorize the facilitators and constraints that influence the decision to participate or not in a music festival in Portugal. The model of Crawford et al. (1991) is used, segregating each of the factors into intrapersonal, interpersonal and structural factors.

The study adopts a qualitative methodology, based on a questionnaire adapted from the authors mentioned in Tables IV.1 and IV.2. It was applied to a theoretical sampling of the Portuguese population collected online with a form created on Google Forms between September 2018 and March 2019, (off season in the major music festivals in Portugal), where participants finish attending the summer festivals and start preparing for the following year's festivals.

During this period, 1,178 questionnaires were used and validated using the snowball method, given that authors such as Mooi & Sarstedt (2011) explain that the sample sizes of segmentation studies regarding music festivals are predominantly small for the segmentation variables used.

Facilitators and constraints are derived from open and closed questions in the format of multiple-choice questions.

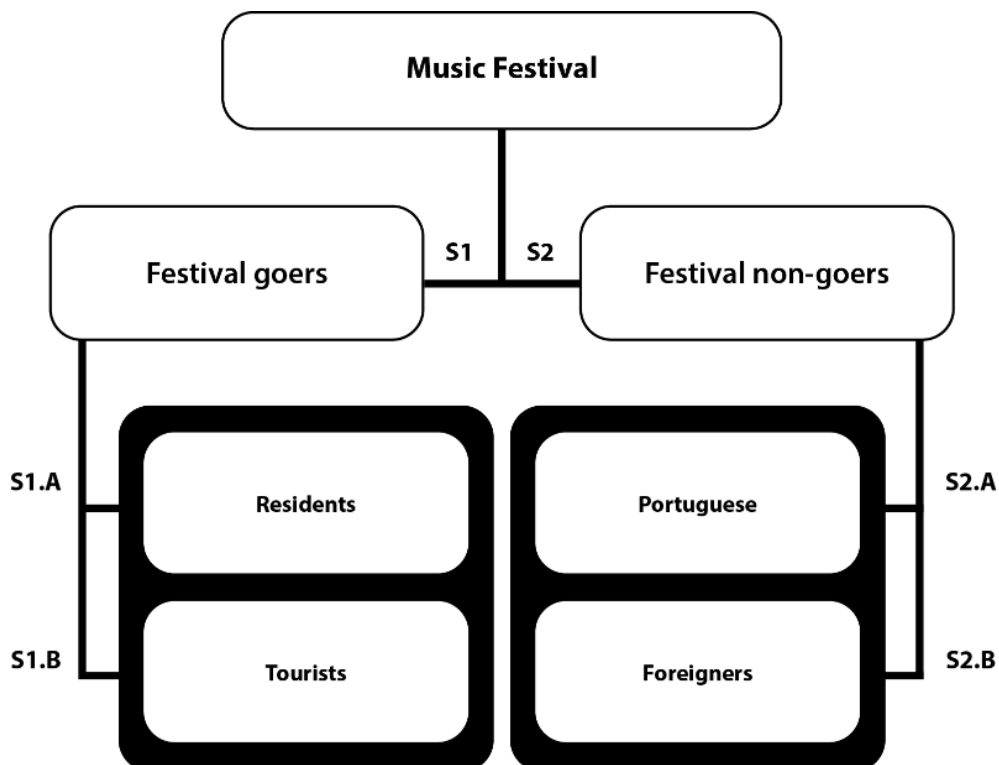
An interpretative paradigm was followed with content analysis (Jennings, 2010) allowing a rich, detailed analysis and interpretation of individuals' decisions in different contexts.

## **Sample Segmentation**

At the first level, the sample was divided into two groups: individuals that had never participated in a music festival and the others that had participated in at least one. Those who had participated were then divided into residents and non-residents based on their

place of residence and where the festivals took place. For those who had never participated, the segmentation also includes Portuguese residents and foreigners. The resulting segments illustrated in Figure IV.2 comprise 297 observations in the group of resident festival goers (S1.A) and 688 tourist festival goers (S1.B), with 184 Portuguese non-goers (S2.A) and 9 foreign non-goers (S2.B).

**Figure IV.2 - Segmentation procedures**



**Results**

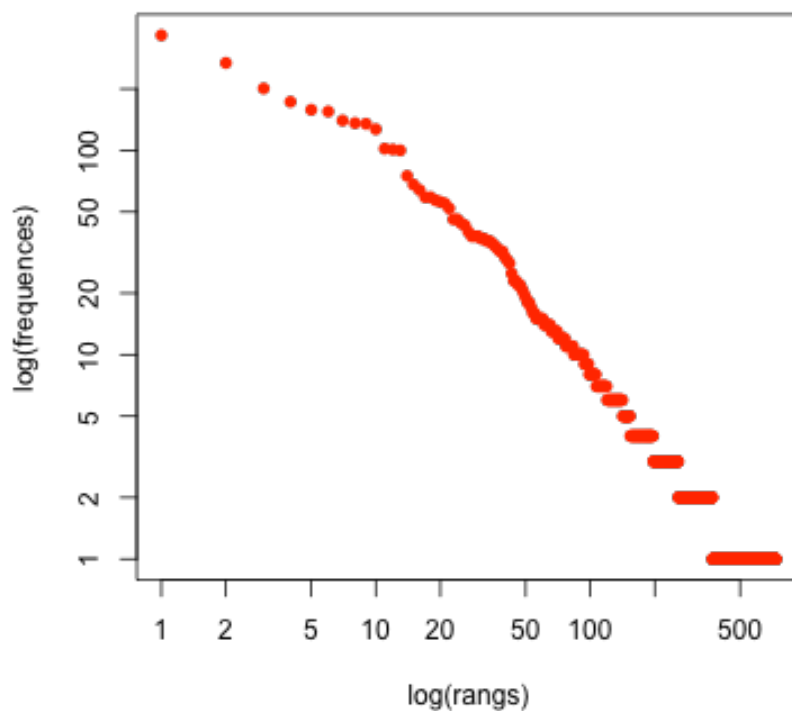
Content analysis was performed with the IRaMuTeQ software which, according to Camargo and Justo (2013), allows a visualization of the different types of analysis of textual data, such as basic lexicography, frequency calculation, multivariate analysis, post-factor analysis and similarity analysis.

For a statistical analysis of the textual corpus, the Zipf’s graph is shown in Figure IV.3. The Zipf’s law is defined through the relationship between the frequency of a word that occurs and the position it occupies in the list of words ordered according to the frequency of occurrences (Guedes, 2012). A product of the serial order (r) of a word by its frequency of occurrence ( f ) is approximately constant (c), known as the first law of Zipf (r \* f 5 c).

This law allows the frequency of occurrence of words within a long text to be identified and, therefore, the correlation between the frequency of a term in relation to its position on the list of words perceived. The conclusion is that there is regularity in the selection and use of words and, as such, the product of an order (r) of a word by its frequency (f) of occurrence is approximately a constant:  $c (r * f^{0.5} = c)$ .

The analysis under study consists of 233 texts and 5,495 occurrences; only active forms (names, adjectives and verbs) were considered.

**Figure IV.3 - Zipf graph**



### **Facilitators of festival goers' decisions**

The words with frequency between  $f \sqrt{6}$  and  $f \sqrt{160}$  were included in the word cloud in Figure IV.4.

**Figure IV.4 - Word cloud of facilitators**



Analysis of Figure IV.4 shows that, regarding the terms, the higher the f-value presented, the larger the font size in the graphical representation. In this way, we can see that the first ten terms appear more frequently in the following ascending order: music,  $f = 160$ ; Good,  $f = 104$ ; Friend,  $f = 100$ ; Fun,  $f = 81$ ; Festival,  $f = 78$ ; Artist,  $f = 56$ ; Listen,  $f = 50$ ; Experience,  $f = 50$ ; Person,  $f = 48$ ; Socialize,  $f = 48$ . The ten least frequent terms, presented in a smaller font, are musician, adventure, remember, open, watch, activity, culture, sound, reality and nice (all terms with  $f = 6$ ). These results suggested that the most important facilitators for festival goers are interpersonal and structural (e.g., Bowen & Daniels, 2005).

To complement this, an analysis of similarity was carried out. This analysis is generated through a graph that provides information related to the transformation of abstract data into graphs or images (Vieira & Correa, 2011), and thus helps the understanding of certain subjects and minimizes cognitive effort in understanding the results. This analysis is based on the theory of graphics and identifies co-occurrences between words, emphasizing the link and helping to identify the structure of the textual corpus, distinguishing common parts and specifics of the variables (Marchand & Ratinaud, 2012). For the similarity analysis, the 125 words with the highest frequency and thematic relevance were used, varying between  $f = 6$  and  $f = 160$ .

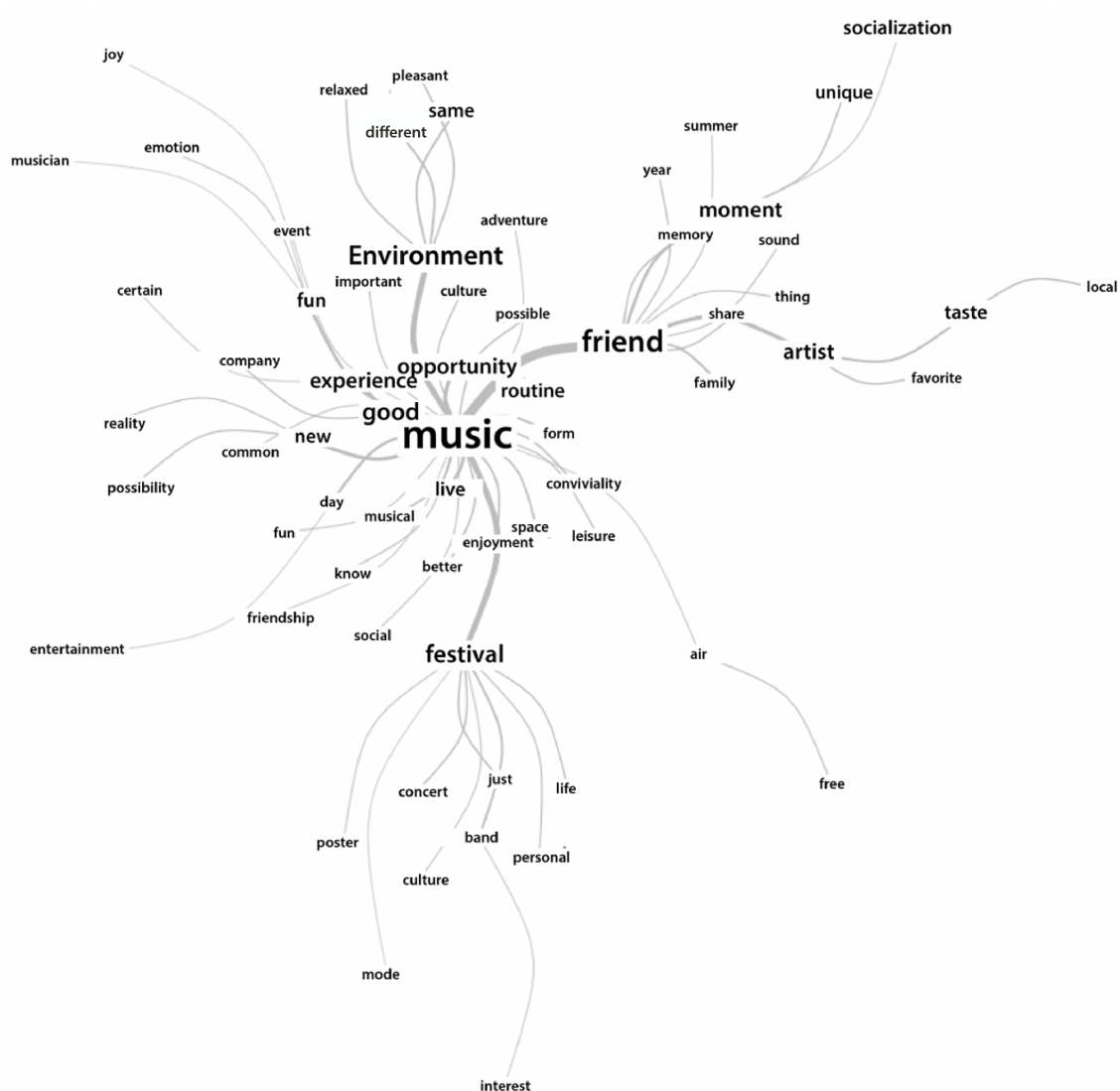
Figure IV.5 reveals a main axis (music,  $f=160$ ) and four secondary axes of high impact (Good,  $f = 104$ ; Friend,  $f = 104$ ; Fun,  $f = 81$ ; Festival,  $f = 78$ ). The four secondary axes are connected to the central one with lines in which the greater the thickness, the greater the degree of connection between the observed terms. Thus, it can also be seen that “music” has a direct link to terms with some impact, such as artist ( $f = 56$ ), listen ( $f = 50$ ), experience ( $f = 50$ ), person ( $f = 48$ ) and socialize ( $f = 48$ ).

Through this analysis, we can see that the results are in agreement with previous studies (e.g., Crompton & McKay, 1997; Yolal et al., 2009). Participants, when asked what a music festival is for them, categorize their perceptions around the music factor in a festival environment in the company of friends (e.g., Crompton & McKay, 1997), and in an environment where the entertainment and atmosphere of the festival itself provide good moments (e.g., Yolal et al., 2009).

Analysis of the “Friend” pole reveals that the moments of sharing, memory and socialization are of great importance for the participants (e.g., Crompton & McKay (1997). When we look at the “Festival” pole, what really matters are the concerts, the posters, the bands and the culture that a music festival can provide to the participants (Blesic et al., 2014). In the “Good” pole, the participants report that it is the emotions, the lived experience, the fun and the joy of participating that helps them to individually conceptualize what they consider to be an ideal music festival (e.g., Scott, 1996). Finally, the “Fun” pole is aimed at the atmosphere experienced at these events, providing participants with the opportunity to spend different moments from their daily routine, in a relaxed and pleasant environment (e.g., Yolal et al., 2009).

Overall, it can be concluded that interpersonal and intrapersonal factors are intermingled as facilitators; nevertheless, it is the logistics and the quality of the festival that may lead to the final decision to go to the event.

**Figure IV.5 - Similarity analysis**



**Festival Goers’ Facilitators**

The facilitators of the decision to participate in music festivals, divided by segments (residents S1A and foreigners S1B), are illustrated in Table IV.3. Overall, three intrapersonal factors, six interpersonal and six structural factors were identified.

**Table IV.3 - Facilitators by segments S1-A and S1-B**

Facilitators	Festival Goers			
	Residents		Tourists	
	N	N	N	N
<b>Intrapersonal</b>				
Experience	34		73	
Emotion	24	<b>77</b>	53	<b>172</b>
Escape	19		46	
<b>Interpersonal</b>				
Entertainment	39		72	
Being with friends	21		82	
Atmosphere	31	<b>109</b>	69	<b>265</b>
Social	16		27	
Family	1		9	
Sharing	1		6	
<b>Structural</b>				
Opportunity to travel	20		41	
Music	50		90	
Artists	37	<b>132</b>	80	<b>250</b>
Festival programme	17		26	
Infrastructures	6		9	
Price	2		4	
<b>Total</b>	<b>318</b>	<b>318</b>	<b>687</b>	<b>687</b>

As the main intrapersonal facilitators, festival goers presented experience (N = 249), emotion (N = 77) and escape (N = 65). Transcripts illustrate that these factors are “A place of unique experiences” (Woman, 42 years old, Coimbra), “A journey of personal discovery, of personal and social enrichment. Sharing emotions and connections with others around us, the union of souls through music and the environment around us. We just want to feel connected to something bigger than us” (Man, 22 years old, Lisbon) and “An escape from the daily routine that allows everyone to enjoy the environment, music and friends that a festival has to offer” (Man, 30 years old, Leiria). These statements show the personal connection that music festivals participants in Portugal have regarding experiences, emotions and the feeling of escape from reality that a music festival can offer.

As concerns the interpersonal dimensions: the entertainment factor (N = 111), being with friends (N = 103) and the atmosphere that the festival has (N = 100) are those which are

most emphasized, directly comparing with the family factor (N = 10) or sharing (N = 7) that have the lowest motivational weight when deciding to go to a music festival. Statements such as “A music festival is great for social life” (Man, 16 years old, Coimbra) and “Place to have fun and socialize” (Woman, 26 years old, Lisbon) show that music festivals also work as a place for both entertainment and socializing.

Regarding the structural dimensions: the music (N = 140), the artists (N = 117) and the opportunity to travel (N = 62) are the most important motivations for participating in a music festival, followed by the festival programme (N = 43), the infrastructures (N = 15) and the price (N = 6). Statements such as “Seeing the bands that I like. That is the most important thing” (Man, 40 years old, Lisbon) and “A good hobby or holiday destination with friends” (Man, 30 years old, Porto) show that music, artists and travel are connected.

Cluster S1-A of resident festival goers emphasizes intrapersonal factors, such as experience (N = 34). Statements which shed light on this are “Something from another world. I do and I will do everything to go to festivals I’m interested in” (Man, 18 years old, Fafe), “A space where you have the opportunity to experience or live what we spent months or year waiting for one day to spend here and where you live with people with similar tastes to ours” (Man, 21 years old, Lisbon) and “In 365 days there are two or three that are out of the ordinary and that we value for leaving our routine” (Man, 46 years old, Coimbra). The interpersonal factors with the greatest weight in this segment are entertainment (N = 39), atmosphere (N = 31) and being with friends (N = 21), with expressions such as “(...) There is relaxation in general, everything is fine, we’re all there for the same thing, to have fun, listen to music, socialize, make friends” (Woman, 23 years old, Faro). The structural factors are clearly different in relation to music (N = 50) and artists (N = 37) when compared to infrastructures (N = 6), and the price (N = 2). Statements like “See the bands I like. It is the most important thing of all” and “A festival to be attractive has to reconcile a panoply of excellent musicians” confirm that for this segment, the festival’s music and artists, among other motivational factors, are those that weigh most in the final decision.

Segment S1-B – foreigners presented similar motivations and does not show very significant differences from the resident’s segment, with slight differences related to intrapersonal motivations, in particular within the factors: experience (N = 73), emotion (N = 53) and escape (N = 46). Statements such as “Unique experience” (Man, 20 years old, Santarem), or “It strengthens the soul, it is relaxing and an experience that will be

always kept in my memory” (Woman, 19 years old, Vila Real) shed light on the importance of these factors in foreign festival goers. At the level of interpersonal factors, the most relevant dimensions are being with friends (N = 82), entertainment (N = 72) and atmosphere (N = 69). In this segment, friendship is the factor which is most considered by foreigners, and this importance is reflected in statements such as “An adventure with friends” (Man, 17 years old, Leiria) and “Enjoying music in the company of friends and good atmosphere” (Woman, 32 years old, Lisbon). Finally, the structural factors are also focused on music (N = 90) and artists (N = 80). Statements illustrating this importance are “A moment to listen to live artists, in a different environment from a simple show” (Woman, 25, Viana do Castelo) or “A possibility to watch live the provision of musicians/musical groups whose art is almost always of great personal pleasure” (Man, 28, Lisbon).

Overall, it may be assumed that the facilitators are relatively homogeneous within the segments. When comparing residents, they end up prioritizing the criteria adopted (N = 132), while tourists give more importance to interpersonal factors (N = 265). Within the intrapersonal factors, experience (N = 34; N = 73) is the factor with the greatest motivational weight when deciding to participate. Regarding interpersonal factors, the facilitators with the greatest motivational weight are entertainment (N = 39; N = 72), being with friends (N = 21; N = 82) and environment (N = 31; N = 69). However, the segment of residents has less weight when it comes to being with friends, while the importance of the social factor increases (N = 16). Finally, the existing factors that have the greatest motivational weight are music (N = 50; N = 90) and artists (N = 28; N = 80). The fact that these dimensions have greater weight is in line with other studies (e.g., Bowen and Daniels, 2005), who present artists, friends, experience, entertainment, atmosphere and social factors as the factors with greater motivational weight in participating in a music festival.

### **Constraints of Festival Non-goers**

For the analysis of constraints that lead non-goers not to participate in festivals in segments S2-A and S2-B, three intrapersonal factors, one interpersonal factor and three structural factors were observed (Table IV.4).

**Table IV.4 - Constraints by segments S2-A and S2-B**

Constraints	Festival Non goers			
	Portuguese		Foreigners	
	N	N	N	N
<b>Intrapersonal</b>				
Preferences	32		1	
Freedom	11	<b>43</b>	0	<b>1</b>
<b>Interpersonal</b>				
Social interaction	22		1	
Social setting	9		3	
Friends	20	<b>109</b>	1	<b>10</b>
Family	31		2	
Company	27		3	
<b>Structural</b>				
Communication	2		5	
Price	13		0	
Time	11		2	
Artists	37		4	
Music	42		0	
Accessibility	25	<b>271</b>	0	<b>22</b>
Social environment	42		0	
Vacation	15		6	
Security	4		3	
Opportunity cost	80		2	
<b>Total</b>	<b>431</b>	<b>431</b>	<b>33</b>	<b>33</b>

Segment S2 – people who have never attended any type of music festivals in Portugal– presents the opportunity cost (N = 82) as the most important constraint related to the reasons why people in this segment have never attended a music festival in Portugal. Regarding intrapersonal factors, it is preferences (N = 33), i.e., the fact that individuals do not like music festivals, which has the greatest significance in the construction of the constraints that inhibit participation in this type of events. The most important interpersonal factors are family factors (N = 33) and the lack of company to participate in events (N = 30), which in turn demonstrates that some people end up not going to a music festival as they do not feel good about experiencing such an event alone. As for structural factors, the opportunity cost (N = 82), the social environment which is characteristic of festivals (N = 42) and the fact that festivals do not present the type of

music that attracts these individuals (N = 42) are the most frequently considered constraints in the decision to experience a festival.

The segment S2 – A Portuguese has values which are very close to those of the previously described general segment (S2), where the intrapersonal factors “preferences” (N = 32), the interpersonal factors “family” (N = 31) and “company” for the event (N = 27) and the structural factors “opportunity cost” (N = 80), “environment” experienced in festivals (N = 42) and “music” (N = 42) are those which have most weight in the decision not to participate in music festivals.

Finally, segment S2-B–foreigners–demonstrates that there was only one individual reporting the intrapersonal factor “preferences” (N = 1). As for the interpersonal factors, the social context in which the festivals are inserted (N = 3) and the company for the event (N = 3) were the factors with most weight regarding the reasons for not participating in this type of events. Finally, the structural factors with greatest weight in this segment are the holiday itself as a factor inhibiting participation (N = 6) and the lack of communication by the event organizers (N = 5).

Comparing the two segments, while residents demonstrate more interpersonal constraints such as family reasons (e.g. the family lifecycle complicates participation because there are small children or elderly people) or do not see themselves in the social interactions that this type of events promotes (e.g. promotion of the consumption of alcoholic beverages, noise or even the festive atmosphere itself), foreigners give greater importance to structural factors such as the fact that they are on holiday (e.g. lack of planning), the lack of communication about the event (e.g. there is no communication of the event abroad), the music itself (e.g. Portuguese music concerts with which they do not identify) and even the security in the venue. For both segments, intrapersonal factors are the ones that interfere the least in their decision not to participate in music festivals.

These results are in line with previous studies on the constraints on participation in festivals (e.g., Van Zyl, 2011), with the environment promoted in this type of event, with the lack of time, money and opportunity cost being the main factors inhibiting participation.

## **Conclusions**

The findings corroborate Silva & Correia (2008) that the intrapersonal, interpersonal and structural factors influence results from their own interaction within the individual's causal historical wave and support that EST (Bronfenbrenner, 1979) is applicable in understanding the context of participation in music festivals.

This study analyses facilitators and constraints of the decision to participate or not in music festivals, distinguishing between residents and tourists, and considered that different people have different contents in their contexts (Raymore, 2002). The study shows that the sample of the population that attended at least one music festival in Portugal (Reis & Correia, 2014) presents intrapersonal and interpersonal factors as facilitators; however, confirming Bowen & Daniels' (2005) theory, the most important factors for participation are structural.

The experience and emotions that this type of event triggers, the entertainment and the possibility of being with friends are decisive in the decision that takes place if the music and the artists that make up the festival are to the liking of the resident or the tourist.

Content analysis confirmed decision facilitators while attributing meaning to them.

Music is the nuclear point from which all the others arose. Around the central point of music, friends and the experience that could be undertaken in the festival are also relevant. Adjacent facilitators which explained the experience are the artists, the novelty, the experience, and the surrounding entertainment.

The constraints to participation rely mostly on intrapersonal factors as there are people that do not like to go (preferences). Further interpersonal factors are family and the lack of companions. At the structural level, the opportunity cost and the communication of the event are some of the most relevant structural factors.

The contributions of this research are twofold: first methodologically, this is one of the first researches approaching decisions to participate and not to participate, depicting residents and tourists. Further content analysis allows meaning to be introduced to the decision of tourists and residents.

Portugal is characterized worldwide by the quantity and quality of its music festivals, and by studying the facilitators and constraints that lead individuals to participate or not in such events, we pave the way to improving strategies to attract participants. On the other

hand, by studying the constraints that lead Portuguese people and foreigners in Portugal not to participate in music festivals, we open a range of opportunities to understand the effective reasons for non-participation and create the possibility of rethinking new strategies to counter these behaviors. These include branding festivals with more conservative strategies to overcome some prejudice about the festivals, redefining access and behaviors inside the festival, redefining prices strategies and developing more accessible festivals in different geographies to allow more people to participate, as well as co-creating social spaces in festivals to accomplish the social norms to which festivals should commit.

This research also has some limitations, mostly related to the methods and sample. Qualitative analysis may not be fully objective because it is embedded in the authors' own interpretations, and its objectivity may be at stake. Woodside (2010) recommends carrying out a cohort audit, i.e., a group of researchers, with access to the same data, to validate the authors' interpretations, which will be carried out in future research. In addition to this limitation, another important limitation can be found in this study regarding the sample of individuals who have never attended a music festival in Portugal. Since Portugal is one of the countries with the highest frequency in this type of event, there are few individuals who have never attended a music festival, whether large or small.

These limitations open the way for further studies. Primarily, to introduce a cohort audit to generalize the study to more destinations and to audiences with different experiences of participation, in this line it is important to extend the study of the audiences who intend to continue to attend, share and recommend Portuguese festivals, since retaining participants is substantially more economical than attracting new festival goers.

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# Chapter V

PAPER 2

*Modelling festival goers' intentions  
A multigroup analysis in Portugal*



## **5.1. Modelling Festival Goers' Intentions: a Multigroup Analysis in Portugal**

### **Abstract**

#### **Design/Methodology/Approach**

A structural equation model performed with 984 cases, a multigroup analysis and content analysis were the methods used to test festival goers' intentions and to differentiate residents and tourists' intentions.

#### **Purpose**

The aim of this research is to conceptualize and test a model to explain festival goers' intentions, grounded on motivations and social norms.

#### **Findings**

The results suggest that price, logistics and the artists are critical motivations, nevertheless it is the social norms that determines the most their intentions. Tourists seem to value more logistics and socialization than residents, suggesting that the facilities the event provides, and the travel companion matters.

#### **Research limitations/Implications**

The main limitation relies on the exploratory nature of this research also limited to a geographical context. Furthermore, this research does not distinguish within festival goers with a high involvement in festivals and those less involved.

#### **Practical Implications**

This study provides useful insights for organizers to redefine their strategies, with the most relevant being to implement more conservative strategies to overcome some prejudice about the festivals; redefine the access and behaviors inside the festival as well as prices and accessibilities.

#### **Social implications**

Festivals provide benefits for stakeholders and the broader society using festivals and events to address economic, social and environmental issues.

#### **Originality/Value**

This study contributes to the literature by testing heterogeneity of tourists and residents' festival goers' intentions. Furthermore, this study proposes that social norms is the most critical determinant of festival goers' intentions. In addition, qualitative analysis enriches the contents of tourists and residents' decisions.

**Keywords:** Festival's goers; Motivations; Social norms; Structural equation; Multigroup analysis; Residents; Tourists, Content Analysis.

## **Introduction**

Festivals and events are one of the fast-growing sectors of leisure industry (Getz, 1997) capturing at a similar pace the interest of academic researchers. Over the past few years, festival tourism has demonstrated a significant increase in both its diversity and popularity (Crompton & McKay, 1997; Andersson et al., 2013), mainly due to the effective increase in leisure time available and the increasing purchasing power (Allen et al., 2011), seeking new experiences to escape the everyday environment (Getz & Carlsen, 2005). Portugal is no exception to this trend, during the year 2018 the country hosted 311 music festivals, that represents an average growth of 14.3% compared to the previous year (APORFEST, 2019). Furthermore, music festivals are recognized as economic and social drivers for the tourism sector (Richards & Wilson, 2004; Camprubí & Coromina, 2019; Borges et al., 2020). Those impacts are very significant in Portugal where the diversity of festivals spread impacts and boost the destination internationally (Borges et al., 2020). This brings social and cultural interaction between tourists and residents (Reisinger & Turner, 2003). Furthermore, festivals shape social conditions, Park (2007) approaching tourists' expectations (Richards & Wilson, 2004; Van den Berg, 2012). According to Uysal et al. (2004), social impacts reinforce social and cultural identity and help to build social cohesion in the host community.

The increasing growth of research about festivals follows the pace of the industry growth, mostly based on a positivist paradigm (Mair & Whitford, 2013) focused on management, economic, social, cultural, and political impacts (Moss et al., 2020). There is also an increasing research flow about festival goers' motivations (Crompton & McKay, 1997; Lee et al., 2004; Cole & Illum, 2006; Camprubí & Coromina, 2019) as this understanding leads to a better planning and development of festivals (Li & Petrick, 2005). The social dimension of festivals begs for research based on mix method approaches (Bernick & Boo, 2013). Further most of the academic research emphasize the tourists who visit the festival more than the residents (Belisle & Hoy, 1980) even if it is acknowledged that residents are critical to festivals and the need for more research is noted Getz (1997). Additionally, Li & Petrick (2005) reinforces that despite the number of studies about festival motivations a scale to measure festival goers are still needed. Furthermore, Portugal is nowadays internationally recognized as a festival destination; nevertheless research on this field is still very scarce (Lin & Chang, 2019).

These facts reasoned this research that aims to test a conceptual model to explain festival goers' intentions based on motivations and social norms, giving the first steps towards a festival goers behavior model. Also, content analysis was used to enrich the interpretation of the constructs tested, open paths to further developments. Further, this research analyses the differences between tourists' and residents' behavioral intentions, with a multigroup analysis. Also, this research analyses an emergent festival market in Europe where research is scarce.

The importance of music festivals in tourism and on the well-being of the residents justify the relevance of this research, which ultimately contributes to the understanding of this phenomenon from a social perspective, dismantling residents, and tourists' intentions through multigroup analysis (e.g., Formica & Uysal (1996).

### **A Conceptual Framework to Analyse Festival Goers' Participation Intentions**

Festivals, as formal periods of entertainment of a festive nature which publicly celebrate an event, fact or concept (Janiskee, 1980), are currently presented as forms of expression of human activity, and as an indispensable component for the development of the events industry itself (Allen et al., 2011). Festivals contribute directly to tourism in that they offer entertainment activities and, in turn, end up attracting tourists to the host destination (Getz & Carlsen, 2005; Forga & Valiente, 2014; Cheng et al., 2015). Since festivals are a way to attract tourists to a given region, it is essential to study the reasons why individuals choose to participate in a given festival, (Crompton & McKay, 1997).

According to Dann (1977), motivations are depicted in push and pull motivations. Botha et al. (1999) explain that push factors in the context of music festivals arouse social-psychological motivations (e.g., Van Zyl & Botha, 2004) such as *family togetherness, socialization, escape, event novelty, community pride and self-esteem*), while pull motivations focus on the what the festival offers. Van Zyl & Botha (2004) defines pull motivations as entertainment, marketing and logistic (transport, food and beverages and attractions), (Crompton, 1992; Dann, 1977; Goossens, 2000; Maslow, 1954).

Social norms are intrinsic to music festivals since those events are mostly spaces for socialization, environments for discovery and places of exposure and personal affirmation, and therefore, spaces where experiences are shared (Crompton, 1979; Scott,

1996; Crompton & McKay, 1997; Formica & Uysal, 1995; Van Zyl, 2011; Yolal et al., 2012; McKay, 2015; Borges et al., 2020).

On the other hand, performers, which greatly define the type of music festivals, the atmosphere and, sometimes, the concept (Gilbert & Hudson, 2000; Kim & Chalip, 2004; Lee et al., 2004; Van Zyl, 2011); logistics, such as access, parking, WCs, shopping, etc. (Gilbert & Hudson, 2000; Kim & Chalip, 2004; Lee et al., 2004; Van Zyl, 2011); the festival itself as a factor of social entertainment, tendency among participants, personal taste, etc. (Gilbert & Hudson, 2000; Kim & Chalip, 2004; Lee et al., 2004; Van Zyl, 2011) – all of those are essentially considered short-lived events and their success depends heavily on the attentiveness of the participants (Camprubí & Coromina, 2019), so that they participate, learn and enjoy the intrinsic characteristics of a festival (Walsh-Heron & Stevens, 1990); and price as a factor that, through its variance, can ultimately define behavioral intention (Gilbert & Hudson, 2000; Kim & Chalip, 2004; Lee et al., 2004; Van Zyl, 2011). Based on these five constructs, the first research hypothesis was elicited:

**H1:** Music festival goers' motivations are a multidimensional construct explained by Price, Socialization, Festival, Logistics, and Artists.

As regards events, the fulfilment of festival goers is related to the quality of the service, the characteristics of the event, comfort, and socialization (Son & Lee, 2011). That includes: *i*) diversity of activities; *ii*) the sound system; *iii*) promotion and animation; *iv*) the festival atmosphere; *v*) entertainment stages; *vi*) accessibility; *vii*) safety; and *viii*) food and beverages. Furthermore, the quality expected has the most positive effect on the recommendation and intentions to participate again (O'Neill et al., 1999, Cole & Illum, 2006). Nevertheless, the strength of this influence is not consensual. Lee & Beeler (2006), argues that the intention to return to a given event, is influenced by the quality of the services, but it is also related with the visitors' overall positive experience, intrinsically related to motivations (Getz, 2007). Thus, the second research hypothesis of this study is:

**H2:** Music festival goers' motivations influence behavioral intentions.

Festivals provide an environment that promotes positive outcomes for participants (Ballantyne et al., 2014). Social norms detail what is the appropriate behavior and the expectations, that in turn define the peer group references (McDonald & Crandall, 2015). This feeling of "belonging to a social group" through cultural and leisure activities (such

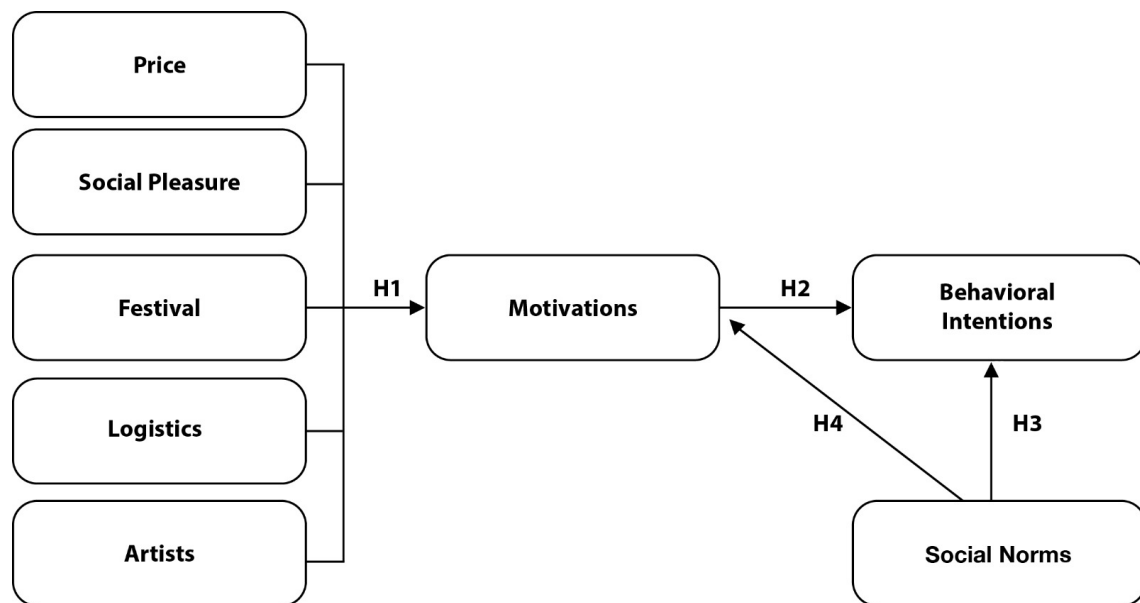
as music festivals) is correlated with individuals' socially oriented happiness through the promotion of social interactions and a sense of belonging (Jeon, et al., 2014). This sense of social norms produces the last two research hypotheses of this study:

**H3:** Social norms influence music festival goers' behavioral intentions.

**H4:** Social norms influence music festival goers' motivations.

Studying the relationships between the constructs, in order to understand the relational weight and intensity between them, provides paths to define festival goers' preferences that ultimately contributes to leverage this industry (figure V.1).

**Figure V.1 - Theoretical Model**



As most of the research on music festivals focuses on motivations and profiling festival goers (Quinta, et al., 2020), with a focus on festival visitor behavior, studies that contribute to establishing a conceptual model to underline what drives tourists and residents to participate and to recommend festivals (Correia et al., 2008; Chen & Chen, 2010; Son & Lee, 2011; Lee & Hsu, 2013), it is critical.

## Methodology

The study is based on a structured questionnaire comprising data to develop the proposed model in three groups. The first one is related to sociodemographic characterization; the second group is related to motivations and the third group to future intentions and social norms. The items used in this questionnaire were previously tested by the authors elicited in table V.2. The items were assessed with a Likert scale of 5 points where one refers to not important at all / completely unlikely and 5 refers to extremely important / absolutely.

Furthermore, the questionnaire additionally contains an open question where the interviewees were invited to comment on the facts that most contribute to the decision of whether to participate. This question was used to enrich the interpretation of the constructs depicted from SEM, with a non-structured content analysis.

Using *Google Forms*, with dissemination through online social networks (such as Facebook and Instagram), the questionnaires were completed between the months of September and March 2019 since it is considered the off-season for major music festivals in Portugal, where participants finish attending the summer festivals and start preparing for the following year's festivals. During this period, 1178 questionnaires were collected from online platforms mostly related with festivals and music groups using the snowball method and, after validation, 984 were used, even although authors such as Mooi & Sarstedt (2011) explain that the sample sizes of segmentation studies regarding music festivals are predominantly very small for the segmentation variables used. The advantage of collecting the surveys online is due to the importance of the principle of equal perception and desire of the respondents (Malhotra et al., 2005), thus presenting more advantages than disadvantages when compared to other forms of response collection (Evans & Mathur, 2005).

To analyse the data, a three-step model was adopted to identify the underlying dimensions and test the hypotheses (CFA, SEM and multigroup). First, a confirmatory factor analysis (CFA), was conducted, using SPSS (21) and AMOS (15). This analysis allows us to identify latent variables regarding the motivations, social norms and behavioral intentions to attend a music festival. Next, a structural model is estimated to test the hypothesis (SEM). Multigroup analysis was performed to analyse if motivations, social norms and behavioral intentions are different among residents and tourists.

As recommended by Anderson & Gerbing (1988), a two-step approach to SEM was used in this research. Before testing the full structural model, the measurement model was specified and tested in order to assess the validity and reliability of the constructs to be included in the full model. The sample was divided into two sets, the first treated as a "calibration" and the second as a "validation" sample (Byrne, 1995). Both models (CFA and SEM) were first tested in the "calibration" mode to ensure model fit. Then the model was tested for the validation sample. Since the models show good fits in both sample cohorts, the validity of the overall model is supported.

Each of the groups presents a sufficient sample to perform a multigroup analysis, since the degree of freedom is not compromised by the number of hypotheses that have been established (Hair et al., 2010). A baseline model was established for both groups in order to examine the feasibility of the hypothesized path model presented in Figure V.1 by specifying the four direct paths and three error covariances (motivations, behavioral intentions, and social norms) and by imposing equality constraints on all direct paths and covariances.

The fit of the measurement and structural models is determined by statistical analysis of chi-square ( $\chi^2$ ), GFI (goodness-of-fit index), CFI (comparative fit index), TLI (Tucker and Lewis index) and IFI (incremental fit index). According to Mulaik et al. (1989), these values range between 0 and 1 with values close to 1 indicating a good fit.

The root mean square error of approximation (RMSEA) is also evaluated. This measure suggests that good models have an RMSEA of 0.05 or less (Arbuckle, 2008). According to Bollen (1989), these non-standard parameter estimates should be used.

## **Results**

### **Sociodemographic Results**

Festival goers are individuals with at least high school completed (77.5%), employed (47.6%) or students (35.4%). Festival goers are distributed from the north to the south of the country (96.8%), the islands (1%) and from abroad (2.2%). Lisbon has the largest representation in the sample (57%), followed by the central region (22.4%) and the north of the country with 13.5%. Of the 2.2% of the festival goers living outside Portugal, half

were immigrants where the other half were international tourists that came to Portugal to attend the festival, as illustrated in table V.1.

**Table V.1 - Sociodemographic characterization**

	N	%		N	%
<b>Gender</b>			<b>Employment situation</b>		
Male	310	31.5	Unemployed	56	5.7
Female	674	68.5	Employed	468	47.6
<b>Total</b>	<b>984</b>	<b>100</b>	Student	348	35.4
<b>Age groups</b>			Other inactive	8	0.8
< 20	208	21.1	Retired	5	0.5
21/30	495	50.3	Worker/student	99	10
31/40	133	13.5	<b>Total</b>	<b>984</b>	<b>100</b>
41/50	89	9.0	<b>Residence</b>		
51/60	54	5.5	Algarve	18	1.8
< 60	5	0.6	Alentejo	20	2.0
<b>Total</b>	<b>984</b>	<b>100</b>	Lisbon	561	57.1
<b>Education</b>			Centre	220	22.4
Elementary Education	7	0.7	North	133	13.5
High School	215	21.8	Islands	10	1.0
Higher Education	762	77.5	Outside Portugal	22	2.2
<b>Total</b>	<b>984</b>	<b>100</b>	<b>Total</b>	<b>984</b>	<b>100</b>
<b>Nationality</b>					
Portuguese	973	98.9			
Foreign	11	1.1			
<b>Total</b>	<b>984</b>	<b>100</b>			

## Data Analysis

### Confirmatory Factor Analysis

The CFA (table V.2) presented standardized coefficient values ranging from 0.573 to 0.805, that according to Hair et al. (2010), are significant. The CFA derives seven constructs: price, socialization, festival, logistics and artists representatives of motivations, and social norms and behavioral intentions. The chi-square ( $\chi^2$ ) and degrees of freedom of the model indicate that the fit is good, with a  $\chi^2$  value that does not reject the null hypothesis ( $\chi^2 = 814.985$ ). Therefore, the analysis employs the goodness-of-fit index (GFI = 0.928), and the root mean square residual of approximation (RMSEA = 0.055) (Steiger, 1990) to evaluate the model's overall absolute fit. The incremental fit measures used to evaluate the proposed model's fit include: the adjusted goodness-of-fit index (AGFI = 0.923), the normed fit index (NFI = 0.674) (Bentler & Bonnet, 1980), the Tucker and Lewis index (TLI = 0.667) (Tucker & Lewis, 1973), the incremental fit index (IFI = 0.734) and the relative fit index (RFI = 0.599) (Bollen, 1989) and the comparative fit index (CFI = 0.729) (Bentler, 1990).

**Table V.2 - Confirmatory factor analysis**

		Authors	Standardized Regression Weights	S.E.	C.R.	P
Friends came too	<- Socialization	Crompton e McKay (1997); Schneider & Backman (1996); Yolal et al. (2012)	0,713	0,074	17,095	***
To be with people who have fun	<- Socialization	Crompton e McKay (1997); Schneider & Backman (1996); Yolal et al. (2012)	0,721	0,064	16,663	***
Being with friends	<- Socialization	Crompton e McKay (1997); Schneider & Backman (1996); Yolal et al. (2012)	0,717			
International bands artists	<- Festival	Kim & Chalip (2004); Lee et al. (2004); Van Zyl (2011)	0,723			
Favorite bands	<- Festival	Kim & Chalip (2004); Lee et al. (2004); Van Zyl (2011)	0,8	0,084	9,503	***
Program quality	<- Festival	Crompton & McKay (1997); Kim & Chalip (2004); Lee et al. (2004); Van Zyl (2011)	0,622	0,09	7,165	***
Shopping Venue	<- Logistics	Crompton & McKay (1997); Van Zyl (2011)	0,669			
Food and beverage	<- Logistics	Crompton & McKay (1997); Van Zyl (2011)	0,839	0,073	18,298	***
Parking accesses	<- Logistics	Crompton & McKay (1997); Van Zyl (2011)	0,682	0,075	15,123	***
Venue facilities	<- Logistics	Crompton & McKay (1997); Van Zyl (2011)	0,649	0,06	14,464	***
Being close to the artists	<- Artists	Kim & Chalip (2004); Van Zyl (2011)	0,903			
Meeting the artists	<- Artists	Crompton & McKay (1997); Schneider & Backman (1996); Yolal et al. (2012)	0,871	0,057	17,527	***
Price	<- Price	Gilbert & Hudson (2000); Lee (2000); Kim & Chalip (2004); Lee et al. (2004); Van Zyl (2011)	0,687			
Price quality	<- Price	Kim & Chalip (2004); Lee et al. (2004); Van Zyl (2011)	0,832	0,082	12,053	***
I will keep going to this festival	<- Intentions	Crompton & McKay (1997); Lee et al. (2004)	0,81			
I will prioritize this one when deciding which one to attend	<- Intentions	Crompton & McKay (1997)	0,691	0,045	22,089	***
Recommend this festival to friends and neighbors	<- Intentions	Crompton & McKay (1997); Lee et al. (2004)	0,84	0,039	23,811	***
Spread positive message by word of mouth	<- Intentions	Crompton & McKay (1997)	0,794	0,041	21,28	***
I really enjoy going	<- Intentions	Crompton & McKay (1997)	0,814	0,035	25,925	***
Going whenever I get a chance	<- Intentions	Crompton & McKay (1997)	0,799	0,044	25,859	***
Opportunity to socialize	<- Social norms	Crompton & McKay (1977, 1997); Crompton & McKay (1997)	0,815			
For attending I feel part of the group	<- Social norms	Crompton & McKay (1997)	0,573	0,07	10,285	***
Friends value presence	<- Social norms	Crompton & McKay (1997)	0,85	0,071	16,878	***

Socialization is represented by three statements from which the most representative is to be with people who have fun (0.721). Comments like “Having a good time with people I like in a super nice environment” and "A social event for sharing emotions, experiences and fun with friends" corroborate the importance that festival goers give to having fun with friends during the festivals. In the Festival construct, the festival goers lend more importance to their favorite bands (0.800) as they declare “For me, music festivals have to present a great line-up, capable to giving me a good experience. I don't look for music festivals for any other reason than the artists” or "Festival is music! It's a place to meet people who share the same musical tastes". Also, logistics is an important construct in the decision to attend a music festival where food and beverage (0.839) shows the highest significance as declared: a “music festival is about music and food quality, the rest is secondary” or "Listening music, drinking and eating with friends". Furthermore, being close to the artists (0.903) is the most important dimension in the artists construct where participants explain that “A music festival allows you to be close to artists you like”, "Listen the artists we've always idolized" and "Hearing and seeing live music from bands I like is one of the best experiences in life". In relation to price, the price-quality ratio (0.832) shows the highest level of significance with participants claiming that “To have a young environment, with good prices-quality ratio with the program and good accessibility”. The intentions to recommend the festival to friends and neighbors (0.840) with declarations like “I want to attend all the festivals I could!” or "I recommend it to everyone who wants to have a good music experience". The social norms are defined mostly by friends' value presence (0.850) with comments like “My friends appreciate my participation” or “this is the perfect environment to be in conformity with my friends” show how important social norms are when festival goers choose a music festival.

To complete the validation, we performed discriminant validity analysis to assess the extent to which the measure of one construct is not correlated with the measure of another construct. Through this analysis it is possible to comparatively analyses the correlation coefficients between constructs and the square root of the AVE. According to Hair et al. (2010), the correlation between variables should be less than 0.95, and based on this criterion, we can observe that all variables meet the threshold and thus confirm the existence of discriminant validity (Table V.3).

**Table V.3 - Discriminant validity**

	CR	AVE	IN	SP	FT	LG	AR	PR	PP
IN	0.91	0.628	0.793						
SP	0.76	0.514	0.261	0.717					
FT	0.76	0.517	0.169	-0.002	0.719				
LG	0.804	0.509	0.134	0.376	0.195	0.714			
AR	0.881	0.787	0.16	0.181	0.371	0.291	0.887		
PR	0.734	0.582	0.228	0.347	0.259	0.501	0.225	0.763	
PP	0.796	0.572	0.46	0.54	-0.045	0.129	0.178	0.159	0.756

**Note:** diagonal values represent the squared root of shared variance between constructs. CR: Composite reliability. AVE: Average variance extracted. IN – Intentions; SP – Socialization; FT – Festival; LG – Logistics; AR – Artists; PR – Price; PP – Social Norms

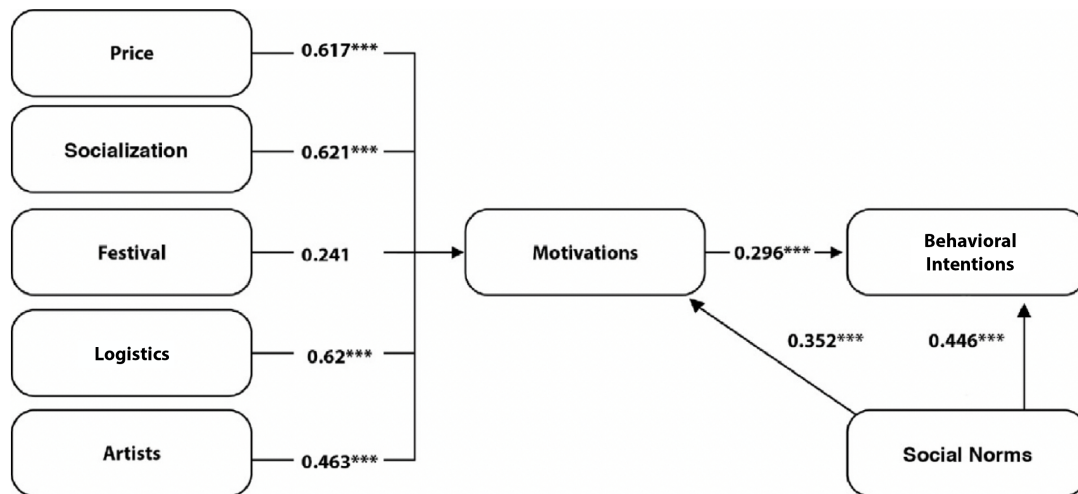
Once the goodness of the CFA was confirmed, we proceeded with the estimation of the structural equation model.

### Structural Equation Model

A structural equation model (SEM) was tested. To test the hypotheses, the correlation between the constructs was estimated with the generalized least squares method. The results of the overall model fit indices ( $\chi^2 = 1043.266$ ;  $df = 216$ ;  $\chi^2 / df = 4.83$ ;  $p = 0.000$ ;  $GFI = 0.912$ ;  $RMSEA = 0.062$ ;  $AGFI = 0.887$ ;  $NFI = 0.893$ ;  $TLI = 0.898$ ;  $IFI = 0.914$ ;  $CFI = 0.913$ ) are within the reference values according to Hair et al. (2010), and thus it was possible to confirm the good quality of the fits. The estimated model and the standardized coefficients of the constructs are shown in Figure V.2. According to the results, H1 is not rejected, since music festival goers' motivations is a multidimensional construct explained by price (0.617;  $p$ -value  $< 0.01$ ), socialization (0.621,  $p$ -value  $< 0.01$ ), logistics (0.62,  $p$ -value  $< 0.01$ ), the artists (0.463,  $p$ -value  $< 0.01$ ) and the festival (0.241,  $p$ -value  $< 0.05$ ), all of them with statistical significance. This hypothesis is in line with existing literature (e.g., Formica & Uysal, 1995; Crompton & McKay, 1997; Lee et al., 2004; Yolal et al., 2012; Gannon et al., 2019), with most studies also considering the "festival" construct in the range of constructs that explain motivation for participation. Furthermore, H2 (music festival goers' motivations influence behavioral intentions) is not rejected (0.296,  $p$ -value  $< 0.01$ ). This hypothesis is in line with studies already conducted (including Crompton & McKay, 1997; Getz, 2007; Lee & Beeler, 2006; Yuan & Jang, 2008). H3 (Social norms influence music festival goers' behavioral intentions) is also not rejected (0.446,  $p$ -value  $< 0.01$ ) as well as H4 (Social norms influence music

festival goers' Motivations) (0.352, p-value < 0.01), which is also in accordance with existing studies (e.g., Crompton, 1979; Crompton & McKay, 1997).

**Figure V.2 - Estimated Model and Coefficients**



Note: \*\*\*p < 0.05

The next step of the analysis is to test the invariance of the correlations between the constructs and the paths defined between two distinct groups of music festivals consumers: residents and tourists, as recommended by Lee et al. (2008). A multigroup analysis was conducted to understand whether the conceptual model is statistically similar or statistically different within the groups identified (i.e., residents and tourists). Table V.4 shows only the dimensions with statistical differences between the two groups.

**Table V.4 - Multigroup Statistical Differences**

			Residents		Tourists		z-score
			Estimate	P	Estimate	P	
Parking accesses	<--	Logistics	0.877	0.000	1.253	0.000	2.584***
	-						
Venue facilities	<--	Logistics	0.708	0.000	0.964	0.000	2.099**
	-						
To be with people who have fun	<--	Socialization	0.829	0.000	1.121	0.000	2.644***
	-						
Friends came too	<--	Socialization	0.898	0.000	1.360	0.000	3.516***
	-						

Considering the dimensions under analysis, the results show that logistics and socialization turn out to be more relevant for tourists than for residents. Access to parking (2.584,  $p < 0.05$ ) is more relevant for tourists (1.253,  $p < 0.05$ ) than for residents (0.877,  $p < 0.05$ ). Facilities at the venue (2.099,  $p < 0.05$ ) is also more important for tourists (0.964,  $p < 0.05$ ) than for residents (0.708,  $p < 0.05$ ).

Regarding being with people having fun at music festivals (2.644,  $p < 0.05$ ), tourists (1.121,  $p < 0.05$ ) weight more importance to this factor than residents (0.829,  $p < 0.05$ ). With a qualitative analysis where respondents comment on the facts that most contribute to the decision to participate or not, this can be seen in answers such as “[having a] *Pleasant environment, facilities with space for socializing and good music*” or “[a] *music festival is about listening, being, and socializing*”. Finally, regarding having friends for companions at the festival (3.516,  $p < 0.05$ ), the importance is higher within the tourists (1.360,  $p < 0.05$ ) compared to the importance given by residents (0.898,  $p < 0.05$ ).

## **Conclusion**

Festivals are a powerful basis for tourism development in some countries and are an opportunity to introduce the local culture and heritage to the world (Sakitri, 2018). Local festivals can be an appeal to a global culture to attract both participants and audiences (Cheng et al., 2015). Studying new ways to attract participants to music festivals through the development of studies on motivation has become essential for event managers; however, Getz (2007) states that, in addition to studying the motivations for participation, it is equally necessary to study the participants' behavior and the intentions they have to return, or not, in a future iteration of a particular event they attended. In this study, after the evaluation of the scales through confirmatory factor analysis (CFA), 23 items were used, from which seven constructs were depicted to derive four research hypotheses, all of which were confirmed, through structural equation model (SEM). Regarding the first hypothesis, it was confirmed that motivation is a construct explained by price, socialization, logistics, artists and festival, these results are in accordance with Crompton & McKay (1997). The second hypothesis, also not rejected, suggests that the motivations are directly related to the intentions of returning to the festival. Regarding the third hypothesis, the intention to return to a festival is explained by social norms, i.e., by insertion and acceptance, within a social group referring to festival goers and/or groups with cultural and artistic specificities, which promote a participant's self-esteem and sense

of belonging (Ballantyne et al., 2014). The fourth hypothesis explains that motivation is also explained by social norms as a determinant of participation in music festivals.

Finally, through a multigroup analysis, splitting tourists and residents, it is important to note that for tourists, issues related to logistics and socialization are more important than for those attendees who reside in the host destination, and are therefore important for event managers to take into account when one of the objectives is to attract audiences from outside the locality where the event takes place. All other factors analysed were invariant when dismantling between tourists and residents, suggesting that drivers of festival participation are similar.

Compared to other fields of study, little has been published on the relationship of motivations, intentions to return, and social norms. This study provides some insights into individuals' motivations, explores participants' behavioral intentions, and inserts social norms as a determinant of both motivations and intentions. This study also provides useful insights for organizers to redefine their strategies, with the most relevant being: to create better festival branding with more conservative strategies to overcome some prejudice about the festivals; redefine the access and behaviors inside the festival; redefine prices strategies; and develop more accessible festivals in different locations to allow more people to participate. Finally, festivals provide benefits for stakeholders and the broader society using festivals and events to address economic, social and environmental issues (Kruger & Viljoen, 2021).

The results of this study should be evaluated in light of certain limitations. The main limitation relies on the exploratory nature of this research also limited to a geographical context, so that future research should rely on a cross country analysis. Furthermore, this research does not distinguish within festival goers with a high involvement in festivals and those less involved.

In order to better understand the reality of participants' future intentions, future studies should include a bipartite segmentation between visitors who participated once in a given festival and visitors who participated more than once in a given festival. Although the category of the one-time visitor tends to be homogeneous, the category of repeat visitor may vary (Yuksel et al., 2010). Furthermore, such segmentation should take into account continuous repeat attendees and random repeat attendees, i.e., attendees who

consecutively repeat the same event and attendees who repeat sporadically. Future research should take into account new social settings, such as the pandemic scenario which the entire world is currently facing, in order to understand whether future motivations and intentions show significant changes. However, the findings suggest that the results of this study are consistent with the findings of previous studies. Therefore, the results may be applicable to other music festivals.

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# Chapter VI

PAPER 3

*Persisting with or Reinventing Music Festivals?*



## 6.1. Persisting with or Reinventing Music Festivals?

### Abstract

Music festivals offer new opportunities for leisure and tourist experiences. The aim of this study is to analyse whether the motivation to persist with music festivals will remain or whether the concept of the music festivals should be reinvented. Through a mixed-method approach, this study depicts motivations, perceptions, and behavioral intentions of attending traditional or online festivals with a structural equation model. Content analysis helps to further examine the attitudes of festival goers in the new contexts. They feel safe in traditional festivals if screening units and limited access is implemented, but if social pleasure is to be kept, music festivals should turn to online formats that allow interaction among participants. As such it can be concluded that in this new context, traditional music festivals are still a possibility if safety is ensured; nevertheless, online festivals seem to be the most obvious solution at least while the pandemic situation endures.

**Keywords:** Music festivals, Pandemic situation, Motivations, Perceptions, Behavioral intentions, SEM, Qualitative analysis.

### Introduction

Throughout the 21st century, multiple pandemics have threatened the economic scenario and hindered human lives around the world (Zheng et al., 2021).

The COVID-19 global pandemic crisis continues to have serious effects on the way societies operate, both economically and socially, particularly in the way people spend their leisure time (Davies, 2021) and negatively influences the entire tourism and entertainment industry (Zheng et al., 2021).

Many event organization companies are not prepared to face this pandemic situation, as they are not able to do any business and were forced to cancel or postpone their editions in 2020 (Szatan, 2020). Unless event organization companies, namely music festivals, are innovative in the development of new alternatives, such as high-quality online events, the only option they have is to postpone and withstand the crisis with the support of the

government, otherwise they will be at risk of liquidation like many of the small and medium-sized companies in the tourism and hospitality sectors (Davies, 2021).

As in tourism industry, tourists are afraid of the crowds and of participating in events. As such, Zengh et al. (2021) highlight that it is very important to understand the social and individual causes that lead individuals to be afraid of travelling or participating in leisure activities, as is the case of music festivals, as the first step to plan the recovery. Furthermore, there is no consensus about the time needed to recover from a pandemic such as the one the world is facing at present (Novelli et al., 2018; Gurtner, 2016; Khazai et al., 2018).

Despite the number of studies on resilience and how to face a crisis in tourism (Prayag, 2018) and on the motivations for travelling during these crises (Pappas, 2021), it is still very important to study the psychological responses and response mechanisms of individuals in the context of post-pandemic leisure activities (Zheng et al., 2021). The crisis has led to psychological distress that calls for protective motivations (Rogers, 1975) and survival strategies (Folkman & Lazarus, 1980). Emotions are intermingled (Prayag et al., 2017), and what causes a fear of travelling or participating in leisure activities is still a question that remains to be answered (Zheng et al., 2021). It is in this context of uncertainty that this research was designed, attempting to find an answer to the question: Should we persist with music festivals or reinvent the concept?

### **Persistence of Music Festivals**

Janiskee (1980: 97) stresses that festivals can be understood as “formal periods or programs of pleasurable activities, entertainment, or events having a festive character and publicly celebrating some concept, happening or fact” and have a long historical trajectory. They integrate traditions from the past, reappearing with intensity in contemporary society after a decline from the middle of the 20th century (Boissevain, 1992) and now due to COVID-19 they have been forced to close or reschedule their editions, as they were not prepared for such situations (Szatan, 2020). However, the COVID-19 pandemic appeared as a challenge for all economic sectors, including event organizing companies, due to the inability to carry out activities (Sobaih et al., 2021). The quarantine imposed by the pandemic came as a boost to the online music industry, with new formats of music events emerging in the digital sphere (Martínez et al., 2020). To overcome the new challenges posed by COVID-19, festival organizations have been

forced to innovate in the way they distribute their services, opting to bring music festivals to people's homes through new online platforms and better-known social networks such as Instagram (Martínez et al., 2020).

The evolution and innovation of festival formats presents new consumption behaviors, and it is important to understand the motivations, perceptions and behavioral intentions of festival goers regarding this new reality.

To persist with music festivals or leisure activities, health and security conditions need to be ensured (Zyl & Botha, 2004). In fact, currently health and security are major motivations for leisure decisions, as individuals are afraid of pandemic illnesses.

A pandemic occurs when an incidence of an infectious disease crosses borders between countries and continents, while an epidemic is also an infectious outbreak, although contained, usually in a community or during a certain time (French et al., 2018). Strong (1990) stresses that a pandemic, being a highly contagious disease, generates an atmosphere of fear and panic among individuals. In a pandemic situation, the uncertainties that new viruses carry, given the risk of fatal outcomes, can lead to widespread fear (Person et al., 2004). This fear is heightened by government measures imposed when an outbreak occurs, such as travel restrictions, event bans, school closures, mandatory quarantines, etc. (Eichelberger, 2007) and by the dissemination of information by the media, namely through online media (e.g., Lamb et al., 2013; Fung et al., 2014). Tourists increase the risk of contagion when travelling during pandemic outbreaks and not taking precautions and medical care, and the fear of becoming infected can cause a feeling of impotence and anxiety during the trip (Zheng et al., 2021), limiting them in terms of leisure activities, such as participation in music festivals.

Currently, research focuses on risk perception and post-crisis travel motivations, ignoring the emotional consequences of individuals (Fennell, 2017). Although there are studies that claim that there is a short period of exponential increase in post-crisis tourism demand (e.g., Wen et al., 2005), there are still few studies that investigate how tourists recover psychologically from the fear caused by a pandemic (Zheng et al., 2021).

It is in this context of uncertainty that this study arose; combining quantitative and qualitative analysis, the aim of this research is to understand how and in what circumstances festival goers will persist with music festivals or will adopt new forms of them.

This research contributes to the literature theoretically by presenting new motivations, perceptions and behavioral intentions traits adapted to this new normal; methodologically, a mixed method approach was applied to enrich the analysis. Furthermore, empirically this research presents alternatives formats to attend music festivals.

### **Conceptual Framework and Hypotheses**

The conceptual model applies behavioral analysis to understand what may drive festival goers to attend music festivals, how they perceive their participation and what their behavioral intentions are. To this end, a structural equation model was used to approach the motivations that mostly arose in this new context to persist with traditional festivals or to start with online festivals. The aim was also to understand how these motivations contribute to perceptions and consequently to behavioral intentions of participation or recommendation. The model was applied in the context of traditional music festivals and in the context of online music festivals.

Three main constructs were used to develop the model: motivations, perceptions and behavioral intentions, as in the model developed by Correia et al. (2007).

### **Motivations**

According to Crompton & McKay (1997), studying motivations in the context of music festivals is important for three reasons: *i*) it is a tool to improve products and services; *ii*) it is intrinsically linked to satisfaction; *iii*) it is an essential indicator to understand visitors' decision-making.

Crompton (1979) builds a conceptual model around seven psychographic motivational domains: novelty; sociability; prestige; relaxation; education; relationship reinforcement; nostalgia. When the motivations to participate in a music festival are analysed without risk situations such as the ones we are experiencing, the literature is consistent regarding the motivations to take into account. Motivations such as socialization, novelty, the artists, the programme, entertainment, culture, escape (Formica & Uysal, 1996; Faulkner et al., 1999; Nicholson & Pearce, 2001), etc., are studied as factors that influence the decision to participate, or not, in a traditional music festival.

In a global pandemic situation, due to factors such as fear and confinement, new realities and new motivations appear. The COVID-19 pandemic has produced significant changes in the level of interest among young people in participating in music festivals and most of the participants believe that safety measures should be observed by the participants, but the degree of strictness is not generally accepted, with some respondents considering that wearing a protective mask is sufficient (Ducman et al., 2020). According to the same author, the pressures generated by the continuous flow of news based on the COVID-19 topic and the desire to get back to normal are the main motivations for young people to participate in a music festival held during the pandemic.

Whether in a traditional environment or in new alternative formats, according Dann (1981) and Pearce (1982), motivations are highly important because they are factors that influence and predispose people towards a specific behavior.

### **Perceptions**

In tourism research, a perception is the image of a tourist destination that makes behavioral intentions effective (Gnoth, 1997). As an understanding of how participants perceive the events may facilitate the planning and management decisions in tourism studies, it is important in a pandemic context to understand what perceptions participants have about a music festival. First of all, the attraction process describes how motives activate a desire to meet a need or seek a benefit from participation and as the event takes on greater personal meaning, the influence of constraints is reduced (Funk et al., 2007).

In a pandemic context, the constraints on participation are the participant's own safety factors, and the perceived safety of the venue, be it the lack of structural conditions of the event or the lack of safe conditions to socialize with other participants, increases the feeling of uncertainty and the generalized fear of participating (Martínez et al., 2020). By increasing perceptions of safety, behavioral intentions (to participate in an event) increase as a consequence.

Since festival attendance fulfils multiple psychological needs by providing opportunities for entertainment and socialization, it is also likely to have a positive impact on the well-being of the participants (Yolal et al., 2016) and this well-being is perceived in the decision to attend a certain festival or not.

During COVID-19, participants' perceptions did not meet the conditions necessary to participate in a traditional festival or, by governmental intervention, mass events were banned (Szatan, 2020). Online festivals began to appear and with them, new perceptions of participation (Martínez et al., 2020) and it is no longer security conditions that drive the decision to participate but the fact that individuals need to entertain themselves by enjoying an online festival that is easy to access and, for many participants, visually appealing in a way that replicates the essence of a music festival as much as possible.

### **Behavioral Intentions**

Consumer behavior is a dynamic and complex process (Correia & Pimpão, 2008) and in music festivals, similarly to tourism, when applied, this process becomes more complex due to the intangible characteristics of an event of this type (Correia, 2002).

The behavioral intention is a function of the attitude towards behavioral and social norms and according Fishbein & Ajzen (1980), expectations affect attitude and include the possibility of adopting certain behavior and the evaluation of how the consumer feels about engaging in the behavior.

Lam & Hsu (2006), adopting Fishbein & Ajzen's (1980) theory, explain that attitude and behavior (perceived and past) are directly related to behavioral intention, in this specific case, related to the intention to attend and recommend a music festival. Studies show that behavioral intentions are an indicator of satisfaction/quality based on perceptions such as the image of a destination (in the case of online festivals, the visual attraction) (Bigné et al., 2001) and that they are a direct antecedent of the intention to return (participate) and recommend (Correia & Pimpão, 2008).

According to the literature, motivations and perceptions are variables that influence behavioral intentions (Correia & Pimpão, 2008).

As such the following hypothesis were defined:

**H1** – Motivations influence music festivals perceptions whatever the form these festivals assume.

Regardless of the music festivals format, participants are, according to Baloglu & McCleary (1999), strongly influenced by their motivations and perceptions of the place where the leisure activity took place, in this case the festival.

According to the motivation theory already mentioned, it could be argued that the participant seeks rewards: psychological rewards (entertainment, escape, safety), social rewards (friends and general social involvement) (Gnoth, 1997), and economic rewards (ticket price). Baloglu and McCleary (1999), Gnoth (1997), Petrick (2002), Correia & Pimpão (2008), among others, proved that individuals have an affective and cognitive image of the destination (festival) that is based on their motivations, and as such motivations are expected to influence perceptions.

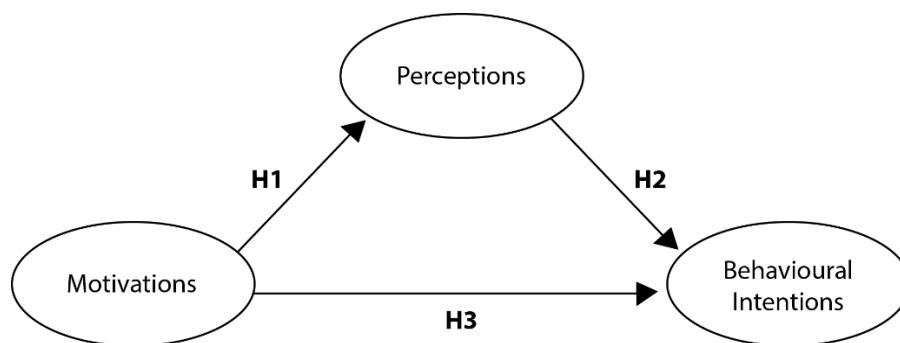
**H2** – Perceptions about music festivals influence behavioral intentions whatever the form these festivals assume.

**H3** – Motivations to participate in music festivals influence behavioral intentions whatever the form these festivals assume.

Behavioral intentions are explained through the probability of returning and intentions to recommend (Correia & Pimpão, 2008). Future behavior is a likely result of behavioral intentions such as the willingness to attend and the intention to recommend (Yoon & Uysal, 2005) a particular festival, taking into account the perceptions and motivations (LaTour & Peat, 1979; Levitt, 1981; Whipple & Thatch, 1988).

Figure VI.1 shows the hypothetical causal model that suggests the interactions between the constructs of motivations, perceptions, and behavioral intentions.

**Figure VI.1 - Conceptual model**



This model was applied for traditional festivals and for digital festivals, with structural equation models. The choice of the items to explain each of the constructs was based on the literature to account for both situations considered.

## **Methods**

Mooi & Sarstedt (2011) explain that sample sizes regarding segmentation in studies on music festivals are mostly too small for the segmentation variables used. This study is based on a structured questionnaire (Table VI.1) conducted on online platforms between September 2020 and March 2021 from which 1161 observations were collected and 986 were validated.

The sections of the questionnaire related with motivations, perceptions, and behavioral intentions to attend and recommend music festivals in a pandemic context (traditional and online) and a final optional open-ended item on the respondents' opinion regarding possible solutions for attending music festivals in this new normal, which may bring to the discussion some innovative ideas not yet considered by the researchers, were used.

The first section was conducted based on previous studies (e.g., Formica & Uysal 1996; Crompton & McKay, 1997; Gelder & Robinson, 2009; Brown & Sharpley, 2020). The second and third section was based on the study by Robertson et al. (2015), which explores the future of music festivals from a technological and digital perspective. The fourth section, developed by the authors, presents structural conditions/motivations in a pandemic context, taking sanitization, screening units, limited access and available information into account. The questionnaires were collected online because they were conducted in a confined environment and because of the importance of the principle of equal perception and desire of the respondents (Malhotra et al., 2005). According to Evans and Mathur (2005), this means presents more advantages than disadvantages when compared to other ways of obtaining answers.

**Table VI.1 - Questionnaire used in the research**

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**QUEST\_2**

Questionnaire Items (STUDY 3)

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**Section 1**

1. Gender; (1) Male, (2) Female
  2. Age; (Open question)
  3. Nationality; (1) Portugal, (2) Foreigner
  4. Residence; (1) Algarve, (2) Alentejo, (3) Lisbon and Vale do Tejo, (4) Center, (5) North, (6) Islands, (7) Outside Portugal
  5. Education; (1) Elementary School, (2) High School, (3) University
  6. Working status; (1) Unemployed, (2) Employed, (3) Student, (4) Other inactive, (5) Retired, (6) Worker / Student
  7. Have you ever attended a music festival? (1) Yes, (2) No
  8. Have you ever attended a digital music festival? (1) Yes, (2) No
- 

**Section 2**

*Adapted from Formica & Uysal, (1996); Crompton & McKay (1997); Bowen & Daniels (2005); Gelder & Robinson (2009); Pegg & Patterson (2010); Blešić, et al., (2014); Uysal et al., (2016); Brown & Sharpley (2019)*

9. *In the midst of a worldwide pandemic or similar future situation:*

Agreement scale (Likert): (1) Strongly disagree to (5) Strongly agree

I feel safe to participate in music festivals

I prioritize social events

I feel safe to interact with festival goers

---

**Section 3**

*Adapted from Robertson et al., (2015)*

10. *I would attend a music festival online if it:*

Agreement scale (Likert): (1) Strongly disagree to (5) Strongly agree

Meet people

Friends were in a group

Friends were also present

Was in virtual reality format

Was in 4D

It was free

Exclusive to a limited number of people

Was part of a social network of festival goers

Had direct Interaction between with festival goers

Had direct Interaction with the artist

---

**Section 4**

*Adapted from Verhagen et al., (2012)*

11. *Do you believe that an online music festival will be:*

Agreement scale (Likert): (1) Strongly disagree to (5) Strongly agree

Easy to use

An entertainment factor

Visually attractive

---

## Section 5

### *Recommendation and participation*

12. Do you intend to return to a traditional music festival?
  13. Do you recommend going to traditional music festival?
  14. I will attend online festivals in pandemic context
  15. I will recommend online festivals in pandemic context
  16. Frequency if there were no restrictions?
- 

## Section 6

*Adapted from Robertson et al., (2015)*

17. *In the midst of a pandemic situation, if you went to music festivals, which factors would you prioritize when choosing one:*

Importance scale (Likert): (1) Not at all important to (5) Very important

Access limitations

Regular cleaning of the premises (sanitization)

Availability of detailed and up-to-date information on the situation of COVID-19

Existence of rapid screening units at the entrance to the venue

---

## Section 7

18. Suggestions to persist with music festivals in this new normal (Open question)
- 

To analyse the data, a three-step model was adopted to identify the underlying dimensions and test the hypotheses (EFA, CFA, and SEM). Exploratory factor analysis (EFA) was conducted, followed by confirmatory factor analysis (CFA), allowing us to identify the latent variables regarding motivations, perceptions and behavioral intentions to attend and recommend music festivals in a pandemic context. While EFA is a preliminary technique to find the underlying dimensions or constructs, CFA allows the resulting scales to be evaluated. This analysis specifies the relationship between the variables and the latent constructs, and all constructs can be freely interrelated (Joreskog, 1993). Next, structural equation modelling (SEM) analysis was pursued to confirm the relationships between the defined constructs. SPSS (13) and AMOS (15) software were used for all data analysis processes.

This was complemented with a qualitative analysis of similarity to the text corpus through the IRaMuTeQ program, with the aim of identifying the co-occurrences between the words, thus helping in the identification of the structure of their representation (Carmargo & Justo, 2013), seeking to analyse the understanding of individuals regarding the solutions proposed by them to persist with music festivals.

## Results

### Descriptives

Table VI.2 summarizes the socio-demographic characterization of the respondents under study. Regarding the sample, 71% are female and there is a higher incidence in the age bracket between 21 and 30 years, resulting from the theme under study being more directed to a young audience already with some purchasing power and financial independence, with the highest rate of responses concentrated between 21 and 50 years (85%).

**Table VI.2 - Sociodemographic profile of the sample**

	N	%		N	%
<b>Genre</b>			<b>Education</b>		
Male	284	28.8	Elementary school	2	0.2
Female	702	71.2	High school	173	17.5
<b>Total</b>	<b>987</b>	<b>100</b>	Technical education	60	6.1
<b>Age</b>			Higher education	751	76.1
< 21	67	6.8	<b>Total</b>	<b>987</b>	<b>100</b>
21 – 30	439	44.5	<b>Occupation</b>		
31 – 40	244	24.7	Student	172	17.4
41 – 50	155	15.7	Working student	90	9.1
51 – 60	66	6.7	Employee	531	53.8
> 60	15	1.5	Self-employed	108	10.9
<b>Total</b>	<b>987</b>	<b>100</b>	Unemployed	73	7.4
<b>Location</b>			Retired	12	1.2
North	275	27.9	<b>Total</b>	<b>987</b>	<b>100</b>
Centre	101	10.2	<b>Income</b>		
Lisbon	516	52.3	< 101	160	16.2
Alentejo	11	1.1	101 to 500	91	9.2
Algarve	61	6.2	501 to 1000	325	32.9
Islands	9	0.9	1001 to 1500	230	23.3
Foreign	13	1.3	1501 to 2000	109	11.0
<b>Total</b>	<b>987</b>	<b>100</b>	2001 to 2500	35	3.5
			2501 to 3000	20	2.0
			> 3000	16	1.6
			<b>Total</b>	<b>987</b>	<b>100</b>

With less incidence are individuals in the age brackets between 51 and 60 (6.7%) and individuals over 60 (1.5%). In terms of residence, approximately half of the sample (52.3%) live in Lisbon and the Tagus Valley, followed by the northern region of the country (27.9%) and the central region (10.2%). Most of the respondents have higher education (76.1%) and more than half of the sample (53.8%) work as employees. As for monthly income, more than half of the sample have an income between 501 and 1500 euros (56.2%) and 16.2% with income below 101 euros, since most of them are students.

## **Data Analysis**

To produce information about the latent characteristics of a set of variables in order to have an initial construct, exploratory factor analysis (EFA) is applied. For this analysis, it is necessary to verify the assumptions of unidimensionality (Hair et al., 2010) using the Kaiser-Mayer-Olkin (KMO) test (Table VI.3) in order to verify whether there is an adequate distribution for the factor analysis, i.e., the KMO test is the statistical index that verifies the proportion of the variance of the items that can be explained by a latent variable. Taking into account that the KMO test value is 0.75, although Hair et al. (1998) explain that acceptable values are between 0.5 and 1, for Hutcheson & Sofroniou (1999), values between 0.7 and 0.8 are considered good, with a value of 1 being a perfect positive correlation.

In order to verify the correlations of the variables through the observed factors, the communality test is performed. The higher the level of communality, the stronger the explanation of the variables by the factor. In this analysis, the items that present the lowest values are sanitization (0.57), information availability (0.58) and screening units (0.59), with the values being considered acceptable for the factors under analysis (Bido et al., 2017). In order to maximize the variance across the items, a quartimax rotation method was used.

The exploratory factor analysis (Table VI.3) proposes reducing the dimensionality of the data ensuring an explained variance at least greater than 50% (Chin, 1998). The total explained variance is 70.64% with the factor that contributes the most to the total explained variance being perceptions to attend a festival in a pandemic situation with 35.4% of the total variance. This is followed by the motivations to attend a festival in a pandemic situation with 22.47% of variance explained and the behavioral intentions factor (12.75%) which is directly related to the recommendation and attendance of festivals if there were no access restrictions in pandemic situations.

**Table VI.3 - Exploratory Factor Analysis (traditional music festivals)**

Constructs	Items	Mean	Standard deviation	Alpha Cronbach	Explained variance
<b>Motivations</b>	Access limitations	4.4	0.89	<b>0.738</b>	<b>22.473</b>
	Sanitization	4.81	0.584		
	Providing information	3.89	1.24		
	Screening units	4.44	0.981		
<b>Perceptions</b>	I feel safe to participate	2.74	1.332	<b>0.886</b>	<b>35.422</b>
	I prioritize social events	2.73	1.305		
	I feel safe to interact	2.52	1.293		
<b>Behavioral intentions</b>	Recommendation	1.87	0.34	<b>0.685</b>	<b>12.755</b>
	Frequency if there were no restrictions	1.74	0.439		

**Extraction method:** principal component analysis.

**Rotation method:** quartimax with Kaiser normalization.

Rotation converged in five iterations.

Data reliability is measured through Cronbach's alpha. In this specific case, the alpha values are higher than 0.7, with the exception of the behavioral intentions factor (0.68), which is considered an acceptable value that allows the reliability of the derived constructs to be assessed (Maroco & Garcia-Marques, 2006).

According to Hair et al. (2010), to assess the convergent validity of the measurement model, it is necessary to observe the estimates of significant coefficients. The results in Table VI.4 show that the values of the standardized coefficients range between 0.544 and 0.932 and all values refer to the convergent validity of the items related to the constructs. In addition to this analysis, the verification of convergent validity was confirmed through the adjustment measures of the confirmatory factor analysis (CFA), indicating that the measures are adequate. The chi-square ( $\chi^2$ ) and degrees of freedom of the model indicate that the fit is good, with a  $\chi^2$  value that does not reject the null hypothesis, and is supported by  $\chi^2 = 1222.414$  and the values of the other indices, all of which are within the recommended values (GFI = 0.991; AGFI = 0.983; CFI = 0.982; RMSEA = 0.027). In summary, the observed results and the discriminant and convergent analysis (Table VI.4) confirm the reliability and validity of the constructs of the conceptual model, presenting reference values  $\geq 0.50$ .

**Table VI.4 - CFA (traditional music festivals)**

			Standardized Regression	S.E.	C.R.	P
Screening Units	<---	Motivations	0.831			
Hygiene	<---	Motivations	0.556	0.055	7.322	***
Providing information	<---	Motivations	0.544	0.113	7.289	***
Access limitations	<---	Motivations	0.869	0.056	17.127	***
I feel safe to participate	<---	Perceptions	0.931			
I feel safe to interact	<---	Perceptions	0.932	0.023	41.738	***
I prioritize social events	<---	Perceptions	0.703	0.028	26.701	***
Recommendation	<---	Behavioral Intentions	0.67			
Frequency if there were no restrictions	<---	Behavioral Intentions	0.805	0.155	9.967	***

In order to complete the validation, discriminant validity analysis was performed to assess the extent to which the measure of one construct is not correlated with the measure of another construct. It is through this analysis (Table VI.5) that the correlation coefficients between constructs and the square root of the AVE can be compared. The correlation between variables should be less than 0.95 (Hair et al., 2010) and, based on this criterion, we can observe that all variables meet the threshold and thus confirm the existence of discriminant validity. According to Fornell & Larcker (1981), the principal diagonal elements should have values greater than the coefficients within constructs (AVE). Both facts are verified, thus suggesting that the theoretical model fits well with the data and, as such, the structural model has been built.

**Table VI.5 - Discriminant Validity- (traditional music festivals)**

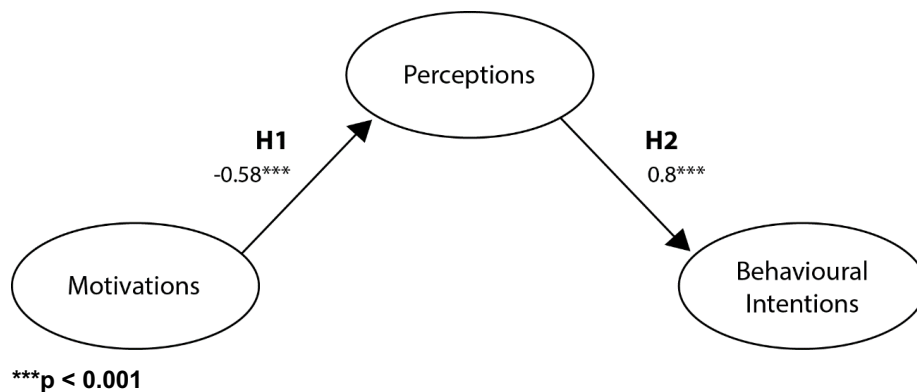
	CR	AVE	MSV	ASV	MOT	PER	BIN
<b>MOT</b>	0.801	0.513	0.084	0.046	<b>0.716</b>		
<b>PER</b>	0.895	0.743	0.193	0.138	-0.289	<b>0.862</b>	
<b>BIN</b>	0.707	0.548	0.193	0.1	-0.087	0.439	<b>0.741</b>

**Note:** diagonal values represent the squared root of shared variance between constructs. CR: Composite reliability. AVE: Average variance extracted. MOT – Motivations; PER – Perceptions; BIN – Behavioral intentions

Finally, a structural equation model (SEM) is developed. To test the hypotheses, the correlation between the constructs was estimated with the generalized least squares method. The results of the overall model fit indices ( $\chi^2 = 66.789$ ;  $df = 25$ ;  $\chi^2 / df = 2.672$ ;

$p = 0.000$ ; goodness-of-fit index (GFI = 0.985); adjusted goodness of fit index (AGFI = 0.973); comparative fit index (CFI = 0.953); root mean square error of approximation (RMSEA = 0.041) are within the reference values according to Mulaik et al. (1989) and Hair et al. (2010), and thus it can be confirmed that the estimated model is good (Figure VI.2). According to the results, H1 is confirmed, since in a pandemic situation, perceptions of attending a music festival are explained by motivations in an opposite way (-0.31;  $p$ -value < 0.01). Regarding H2, this is also confirmed (0.436,  $p$ -value < 0.01), since in a pandemic context, behavioral intentions to attend and recommend a music festival are explained by perceptions. Finally, H3 (motivations influence behavioral intentions) is rejected, since the correlation between the constructs is not confirmed, thus concluding that in a pandemic situation, behavioral intentions to attend and recommend a music festival are not explained by motivations.

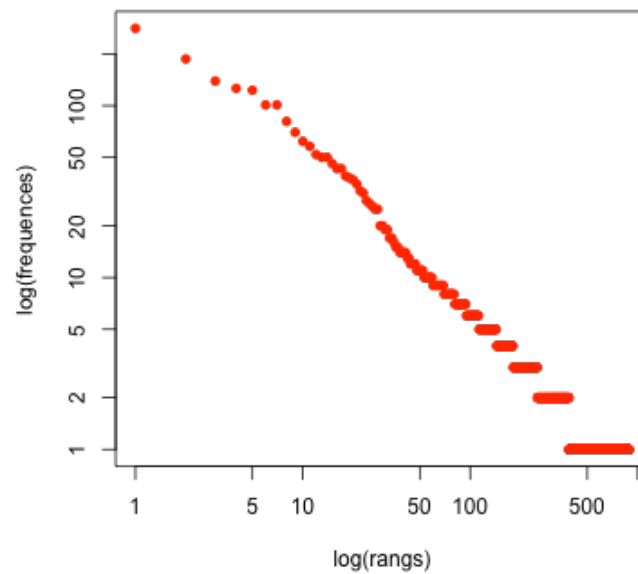
**Figure VI.2 - Estimated Model with Standardized Coefficients (traditional music festivals)**



To better understand how respondents perceive how the music festivals could be held in this new normal, using the textual analysis program IRaMuTeQ, a qualitative analysis of the optional item " Suggestions to persist with music festivals in this new normal" was carried out.

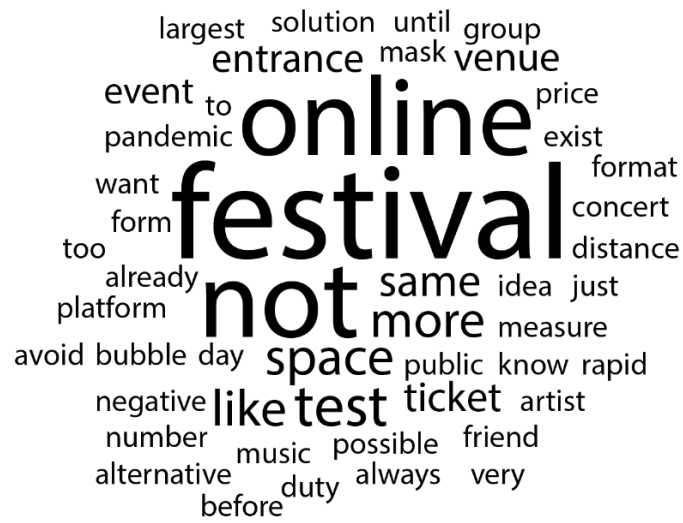
For the textual analysis, a textual statistic was introduced, through a Zipf diagram – a graphical illustration of the frequency distribution representing the behavior of the frequencies of the total number of words presented in the text corpus (Figure VI.3). The frequency axis (y) shows the number of times a word and its associated forms (derivations) appear, while the axis (x) shows the quantity of them.

**Figure VI.3 - Zipf Diagram**



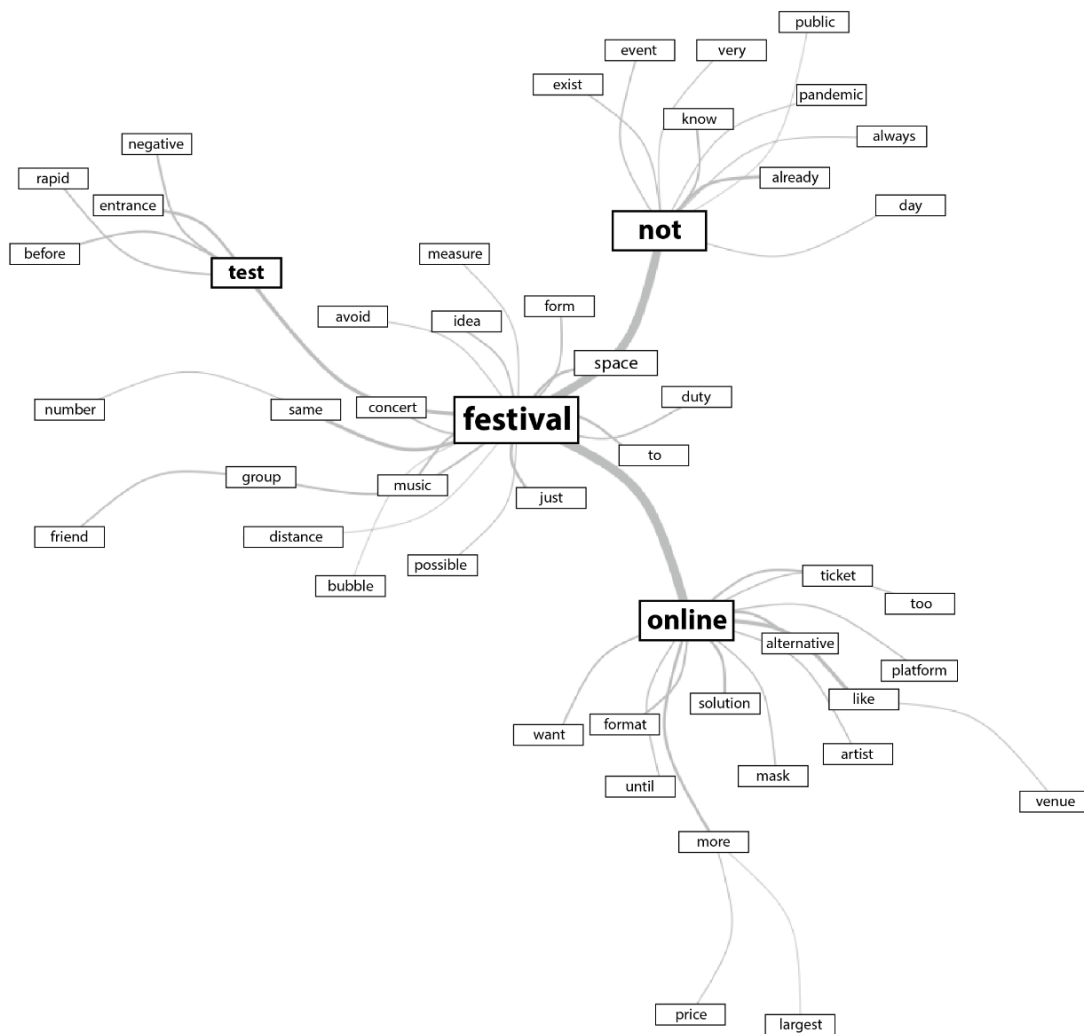
It can be seen from the diagram that only the word "from" and its supplementary forms (of/to) was cited more than 200 times. Other 5 words (at/on/be/which) and their derivations, present a frequency higher than 100 times. For the analysis to be more specific in relation to the object under study, the words related to the active forms, i.e., adjectives, adverbs, nouns and verbs were analysed, and the term that is most repeated throughout the respondents' answers is "Festival" (N = 81), "Online" (N = 62) and "Not" (N = 58). These terms can be visualized through the word cloud (Figure VI.4), which is a graphic representation of an organized grouping of words according to the frequency with which they appear in the text.

**Figure VI.4 - Word Cloud of Suggestions to Persist with Festivals**



A similarity analysis was used, which presents, through statistical indicators, the connections that exist between words in the text corpus (Figure VI.5). This analysis, based on graph theory, allows the identification of the co-occurrences between words (Salviati, 2017).

**Figure VI.5 - Similarity Analysis**



Through this analysis we can observe that, according to the statistical data already described at the beginning of this qualitative analysis, there are three main focuses in the text corpus ("festival"; "online"; "not"). It is to be expected that, due to the object of study being participation in music festivals, the term "festival" appears as a central focus in the respondents' answers. The term presents direct relations with the word "test" (N = 25), referring to the rapid tests done to control the pandemic, accompanying terms such as "entrance", "rapid" and "negative", being able to conclude that the respondents present ideas such as rapid tests at the entrance of the venues. Another term that appears directly linked to the central term is "space" (N = 28). This term presents a direct relationship with the third most used term – "not" – with associated words such as "event", "exist" and "public", it can be concluded festival goers suggest entrance limitations to avoid congestion.

An alternative to the non-physical existence of festivals is that the festivals themselves are distributed through online platforms. This term appears as the main branch of the core term, with related words like "price", "ticket", "solution", "platform", "format" and "artist". The main conclusion that can be drawn from this relation of words is that the respondents perceive online formats as an alternative to the traditional festivals, therefore implying a review of ticket prices. Innovative platforms would be used to distribute them in the most realistic way, compared to the traditional venue format, that which is a classic festival format, with the possibility of seeing the artists perform without the worry and fear that the concentration of festival goers in one single space may result in a contamination focus.

Overall, it can be observed that the sample used in this study presents the use of online platforms as the main alternative to traditional festivals to continue participating in this type of events. During the pandemic crisis COVID-19, this alternative was occurring naturally worldwide, through digital platforms, distributing a series of online events with formats identical to those of a music festival (Sim et al., 2020). Thus, similarly to the model used earlier in this study, it is important to understand what the motivations, perceptions and behavioral intentions are that participants have in a pandemic context regarding the participation in festivals on online platforms.

Using the model already presented in this study regarding participation in music festivals, the same three-step model was adopted to identify the underlying dimensions and test the hypotheses (EFA, CFA and SEM) in the context of online festivals.

In order to ascertain the proportion of the variance of the items that can be explained by a latent variable, a KMO index of 0.881 is presented.

Regarding the exploratory factor analysis (Table VI.6), it can be observed that the total variance explained is 64.45%, and the factor that contributes the most is the motivations to participate in an online music festival in a pandemic situation (45.4%). This is followed by the perceptions factor with a weight of 12.03% and the behavioral intentions factor (7.01%) which is directly related to the recommendation of music festivals on digital platforms in a pandemic situation and to the frequency of these festivals.

**Table VI.6 - Exploratory Factor Analysis (online festivals)**

Constructs	Items	Mean	Standard deviation	Alpha Cronbach	Explained variance
<b>Motivations</b>	Meet people	2.69	1.373	<b>.910</b>	<b>45.403</b>
	Friends were in a group	3.34	1.409		
	Friends were also present	3.14	1.406		
	Virtual reality	3.03	1.447		
	4D	2.92	1.441		
	Free	3.56	1.440		
	Be exclusive	2.45	1.386		
	Social network of festival goers	2.36	1.250		
	Interaction with festival goers	2.57	1.296		
Interaction with artists	3.29	1.365			
<b>Perceptions</b>	Easy to use	3.63	1.259	<b>.828</b>	<b>12.031</b>
	Entertaining factor	3.46	1.263		
	Visually attractive	3.09	1.296		
<b>Behavioral Intentions</b>	Intends to attend	1.27	.444	<b>.845</b>	<b>7.017</b>
	Recommends	1.34	.474		

**Extraction method:** principal component analysis.

**Rotation method:** quartimax with Kaiser normalization.

Rotation converged in seven iterations.

In relation to data reliability, the Cronbach's alpha values are greater than 0.8 in this specific case, which allows the good reliability of the constructs to be assessed (Maroco & Garcia-Marques, 2006).

In order to observe the estimates of significant coefficients, Table VI.7 shows that the values of the standardized coefficients vary between 0.569 and 0.893.

Convergent validity was confirmed through the CFA fit measures, indicating that the measures are adequate. The chi-square ( $\chi^2$ ) and degrees of freedom of the model show that the fit is good, with a  $\chi^2$  value that does not reject the null hypothesis ( $\chi^2 = 1865.7$ ) and by the values of the other indices, which are all within the recommended threshold values (GFI = 0.804; AGFI = 0.73; CFI = 0.804; RMSEA = 0.144). In summary, the observed results confirm the reliability and validity of the constructs of the conceptual model, with reference values  $\geq 0.50$ .

**Table VI.7 - CFA (online festivals)**

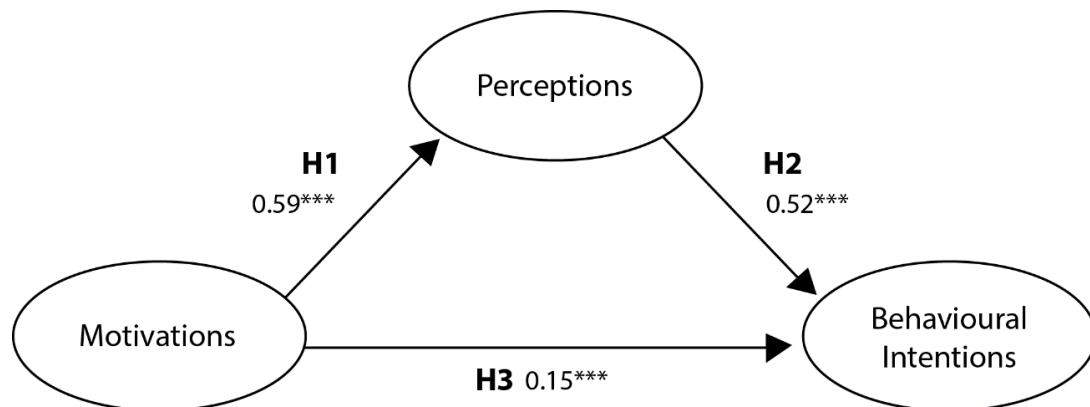
			Standardized Regression	S.E.	C.R.	P
Intends to attend	<---	Behavioral Intentions	0.834			
Recommends	<---	Behavioral Intentions	0.878	0.052	21.72	***
Easy to use	<---	Perceptions	0.632			
Visually attractive	<---	Perceptions	0.83	0.066	20.52	***
Entertaining factor	<---	Perceptions	0.893	0.068	20.991	***
Meet people	<---	Motivations	0.71			
Friends were in a group	<---	Motivations	0.765	0.048	22.875	***
Friends were also present	<---	Motivations	0.791	0.048	23.653	***
Virtual reality	<---	Motivations	0.709	0.05	21.224	***
4D	<---	Motivations	0.739	0.049	22.129	***
Free	<---	Motivations	0.589	0.049	17.68	***
Be exclusive	<---	Motivations	0.569	0.047	17.089	***
Social network of festival goers	<---	Motivations	0.741	0.043	22.192	***
Interaction with festival goers	<---	Motivations	0.771	0.044	23.077	***
Interaction with artists	<---	Motivations	0.699	0.047	20.952	***

The analysis of validity, based on the criteria of Hair et al., (2010), where the correlation between variables should be less than 0.95, shows that all variables meet the threshold, thus confirming the existence of discriminant validity. Finally, all the principal diagonal values in Table VI.8 are higher than the coefficients of the constructs (AVE), that means that, according to Fornell & Larcker (1981), the theoretical model fits well with the data and, thus, the structural model was built.

Similar to the first model in this study, a structural equation model (SEM) was constructed by estimating the correlation between the constructs using generalized least squares in order to test the hypotheses.

The results of the overall model fit indices ( $\chi^2 = 1865.7$ ;  $df = 87$ ;  $\chi^2 / df = 21.445$ ;  $p = 0.000$ ;  $GFI = 0.804$ ;  $AGFI = 0.73$ ;  $CFI = 0.804$ ;  $RMSEA = 0.144$ ) are within the reference values, thus confirming that the estimated model is good.

**Figure VI.6 - Estimated Model with Standardized Coefficients (online festivals)**



\*\*\*  $p < 0.01$

Following the estimated model and the standardized coefficients of the constructs (Figure VI.6), according to the results, H1 is confirmed, since in a pandemic context, perceptions to attend an online music festival is a multidimensional construct explained by motivations (0.59,  $p$ -value  $< 0.01$ ). Hypothesis H2 is also confirmed (0.52,  $p$ -value  $< 0.01$ ), since in pandemic context, behavioral intentions to attend and recommend an online music festival is explained by perceptions. Finally, hypothesis H3 is also confirmed, since behavioral intentions to attend and recommend an online music festival is explained by motivations. These findings are in line with the need that individuals have, especially in situations of imposed confinement, to more easily get through difficult times of widespread fear and uncertainty (Davies, 2021; Lee et al., 2021).

## **Conclusions**

At the time of this study, the COVID-19 pandemic still carries direct consequences on economic development around the world and on how people spend their leisure time, be it social entertainment and cultural events, new family experiences, travel to other destinations, etc. (Davies, 2021).

Festivals, whether they are food, theatre, dance, music, or a combination of art forms, are events that in many ways directly drive and contribute to the overall tourism industry (Zheng et al., 2021). In some cases, festivals become the primary motivation for travel,

are part of a destination's cultural offerings, or are sometimes phenomena that tourists encounter "accidentally" on their travels (Picard & Robinson, 2006).

During the current pandemic crisis, festivals were forced to close or postpone their editions, since they were not prepared for such situations (Szatan, 2020), such as the major festivals Glastonbury and Parklife in the UK, which announced that due to the pandemic, they will not go ahead for the second consecutive year (Zheng et al., 2021).

Regarding the future prospects of festivals, there are authors who believe that there will be an exponential post-pandemic boom in the box office rush, as a way to compensate for the social downtime; however, on the other hand, there are those who believe that the, as a form of social consequence, pandemic will bring several psychological barriers, causing most of those interested in participating in this type of events to disappear (Surplice, 2021).

The quarantine imposed by COVID-19 has thus brought a dynamic factor to the online music industry worldwide, causing new formats of music events to emerge in the digital sphere (Martínez et al., 2020). Only from the feeling of uncertainty and fear by people, it was possible to ascertain that the participation in this type of events brought with it several artistic and cultural movements in social networks, more specifically Instagram (e.g., Festival #euficoemcasa in Portugal with more than 200 thousand followers and #yomequedoencasafestival in Spain with more than 300 thousand followers), opening new communication strategies between organizations and participants, new ways to interact with artists and new ways to segment and study the behavior of participation in events (Martínez et al., 2020).

This study comprises three steps to answer the question: to persist with or reinvent music festivals? The first SEM model presented attempted to partially answer the question of whether to persist in traditional music festivals. This answer was achieved with a structural model that was built to depict motivations, perceptions and behavioral intentions of individuals regarding music festivals during a pandemic crisis. Content analysis of the open question sheds more light on the controversial question that drives this research, with the festival goers' "suggestions to persist with music festivals in this new normal". Both analyses led to the conclusion that traditional festivals could be organized but with limited accesses and on-site tests. Limitation of access hindered the philosophy of traditional festivals where crowds and social interaction pave the whole concept. In order to keep the social interaction, there is a propensity to enter online events

to keep social interaction, although even this needs to be done virtually. As such a second structural model was performed depicting motivations, perceptions and behavioral intentions in online festivals. The conclusion is that if social interaction could be ensured, online festivals could be the reinvention the industry needs.

Compared to other fields of study, little has been published on the relationship of motivations, behavioral intentions and perceptions at these types of events when there are crises such as pandemic outbreak. In a pandemic situation and other types of crises that increase the generalized fear of individuals of socially engaging in large events, this study provides some insights into the development of motivations to attend both traditional and digital music festivals and explores behavioral intentions and perceptions regarding both types of music festivals format.

### **Limitations and Suggestions**

The results of this study should be evaluated in light of certain limitations. The first limitation is due to the fact that there are still very few studies related to large events such as music festivals and pandemics, and there is still a need for further studies on these phenomena. The second limitation is that music festivals on online platforms are a very recent phenomenon worldwide, and there are no models developed yet which focus on motivational and behavioral constructs. It is possible that the inclusion of other factors (in both developed models) may change the magnitude of the relative importance of the tested relationships and thus more situations could be modelled to enhance the understanding of this situation. The third limitation is the lack of generalization of the study, as it was only applied to the Portuguese situation, and so a future suggestion is to study the same questions in other geographically contexts. Finally, the conclusions of this study, although statistically consistent, are not comparable with previous studies, reinforcing to keep on doing research about crises in festivals.

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# **Chapter VII**

## CONCLUSIONS



## **7.1. Summary and Main Conclusions**

This dissertation has been developed into three studies, submitted in the meantime. The first study, through a qualitative analysis, aims to identify facilitators and constraints of the participation decision, segmenting the sample between residents and tourists. The second study, with a quantitative analysis in three phases (CFA, SEM and multigroup), aims to understand, through a structural model, how the motivations, social norms and perceptions influences interactions to continue to participate or recommend. The third study aims, through a mixed methodology (quantitative and qualitative), to understand alternatives to keep festival audiences: in different contexts, by understanding motivations, perceptions and behavioral intentions of individuals regarding traditional festivals and festivals in new alternative formats.

## **7.2. Paper 1 - Decisions on Participation in Music Festivals - An Exploratory Research Paper in Portugal**

The study suggests that the sample of the population that attended at least one music festival in Portugal presents intrapersonal and interpersonal facilitators, however, they end up deciding based on structural reasons. The experience and emotions that this type of event triggers, the entertainment and the possibility of being with friends are critical factors in the decision, also the music and artists that make up the festival's set list are the most appreciate determinants of the decision to participate of residents and tourists.

The content analysis done through the IRaMuTeQ software confirmed the facilitators, assigning meanings to them. Music is the core point from which all the others emerged. The music, friends and experience are also relevant factors, followed by the artists, the novelty, the experience and the entertainment characteristic of this type of events, which although not presenting themselves as main factors, present a significant relevance in the range of facilitators that drive individuals to participate in music festivals.

Regarding the limitations to participate (constraints), these depend mainly on intrapersonal factors, with people revealing that they simply do not like to participate in this type of events (preferences). Other interpersonal factors are the family itself and the lack of company to go to a music festival. At the structural level, the opportunity cost and the communication of the event itself (factors intrinsic to the marketing of the festival) are some of the most relevant structural factors.

### **7.3. Paper 2 - Modelling Festival Goers' Intentions - A Multigroup Analysis in Portugal**

The second study, developed through a quantitative methodology, supported in three distinct phases (CFA, SEM and multigroup) aims to analyse the participants' behavioral intentions, regarding their return and recommendation, which according to Getz (2008), becomes an essential component to complete the studies about motivations in this type of events.

This study, after confirming the constructs through confirmatory factor analysis (CFA) and using the structural equation modelling (SEM) technique, a model was built that resulted in four research hypotheses, all of which were confirmed. This study confirmed that motivation is a construct explained by factors such as price, socialization, logistics, artists, and general festival characteristics. The last factor "festival", related to the quality of the program, favourite artists and international artists, although statistical significance to be inserted in the set of factors that explain the motivation to participate, was the factor that weighed less in the range of motivations. Despite the consistency of the literature in what refers to this construct (e.g., Lee & Beeler, 2006). It is also confirmed that the motivations are directly related to the intentions of returning to the festival. We also conclude that the intention to return to a festival is explained by social norms. This fact demonstrates that insertion and acceptance, within a social group referring to festival goers and/or groups with cultural and artistic specificities (Ballantyne et al., 2014) directly influences the intention to participate and/or return to a given music festival. Finally, it is also found that motivation is explained by social norms and that, therefore, the fact that an individual wants to feel included in a specific social group is also a motivation to participate in music festivals.

Finally, through a multigroup analysis, it is found that for tourists, issues related to logistics and socialization are more important than for residents. Therefore, it is important to take into account that, for event managers, when one of the objectives is to attract external audiences, the logistics and the socialization, are bases to be taken into account in the promotion of the festival. All other factors analyzed showed no significant variance when segmented between tourists and residents.

#### **7.4. Paper 3 - Persisting with or Reinventing Music Festivals?**

Finally, the last study of this thesis aims to analyze the motivations, perceptions, and behavioral intentions of participants in relation to music festivals in the context of a pandemic and similar situations that do not allow large crowds of people in situations such as festivals. During the pandemic crisis (COVID-19), companies organizing large events, including music festivals, were forced by law to close or postpone editions since they were not prepared for such events (Szatan, 2020). Given this reality, this study, based on three methodological steps, proposes to answer the question: persist or reinvent music festivals? The first SEM model presented, attempted to partially answer the question: persist with traditional music festivals? This answer was obtained through a structural model, built to portray motivations, perceptions and behavioral intentions of individuals towards music festivals in traditional formats during a pandemic crisis. The second model estimate attempts to measure motivation, perceptions and intentions to attend or recommend online festivals, giving rise to the second part of the question: reinventing music festivals?

The two analyses led to similar conclusions: traditional festivals could be organized, but with limited access and on-site testing. The limitation of accesses made it difficult for traditional festivals to keep the tradition of social interaction. In order to maintain social interaction, there is a propensity to opt for online events to maintain social interaction, even if it has to be virtually. As such, a second structural model was developed, depicting motivations, perceptions and behavioral intentions at online festivals. The conclusion of this analysis is that if social interaction could be ensured, online festivals could be the reinvention the industry needs.

In sum, this research concludes that motivations, perceptions and intentions present themselves as a versatile factor, depending on social contexts, audience segments and festival organization types. If on the one hand traditional festivals, in a normal context, i.e., without any type of social inhibitor (e.g., pandemic COVID-19) present as motivational factors the price, the pleasure of socializing with other participants, the logistics and the artists in general, when the social context is altered and public health issues gain prominence worldwide, such as a pandemic or similar, it is the structural factors that present themselves with greater weight at the time of decision (limited access, rapid tests, sanitization, etc.). When the context is a pandemic, there is little consensus among respondents, some suggest the creation and development of festivals on digital

platforms. They suggest that the platform may act as a motivational factor, as it allows socializing with other participants, in an easy and attractive way. Further innovative features such as virtual is also a motivation, the price of tickets is other reason. The suggestions rely on use virtual reality to bring socialization as well as do not charge virtual festivals.

## **7.5. Overall Conclusions**

Overall, this research outlines the importance of contexts and publics. It is important to understand the different contexts of participation in a music festival and segmentation of participants.

This dissertation analyses three different contexts: festivals organized in normal situation, in pandemic situation and through digital platforms, and four segments: i) festival goers ii) festival non-goers; iii) tourists and iv) residents.

For festival goers, it was explicit that the factors with greater weight in the decision process, are interpersonal and intrapersonal motivations: the experience, the emotions that a festival provokes, the entertainment and the possibility of being with friends, are critical factors in the decision to participate. For festival non-goers, the constraints rely mostly on intrapersonal factors, that is festivals are not in their set of preferences. Further interpersonal factors are family and the lack of companions. At the structural level, the opportunity cost and the communication of the event are some of the most relevant structural factors.

Regarding tourists and residents, it was suggested that tourists give more importance to structural factors (logistics) and social factors (immersive experiences with the social culture). Whereas residents give more importance to being with friends, escaping routine and listening to live artists.

Regarding participation in music festivals in different contexts, it is important to clarify that respondents believe that digital platforms will not replace traditional festivals. However, with specific conditions, among them the more affordable price, the possibility to socialize and interact with other participants, and with easy accessibility on the platforms, the idea of attending online festivals can be a reality, however as a temporary substitute to traditional festivals. Furthermore, participation in music festivals in a global

pandemic situation, is possible with appropriated public health measures, namely with entrance restrictions to avoid crowds.

Despite the number of motivations outlined, music remains as the core motivation as well as the social atmosphere.

## **7.6. Practical Implications**

Considered as one of the forms of reward for the time of work and effort of individuals, leisure, i.e., the time that each individual has after fulfilling professional, family or social needs, accompanied by animation, entertainment and moments of socialization, constitutes a moment of pleasure that is essential to everyday life. In the context of leisure and tourism, cultural events appear as a factor of added importance for economic and social development (Camargo, 2001). Music festivals, inserted in this range of cultural events, present factors that influence the very communities where they are organized due to the range of activities that it develops, reinforcing the participation of residents and tourists, and consequently boosting the image of the destination (Getz, 1991). In addition to promote the destination, it has a significant impact on the local economy (Pine & Gilmore, 2011), contributes to the development of ties between communities (Pegg & Patterson, 2010), and stimulates cultural development and social integration (Yeoman et al., 2015). Studying the motivations that lead individuals to participate, or to not participate, in this type of event becomes an essential tool for event management professionals, allowing them to understand the different contexts, segments, promotion techniques and ways of applying the event itself, whether traditional or supported by alternative forms such as digital.

On a practical level this study has several implications for event managers, more specifically for companies organizing music festivals:

- In the area of motivations, in a highly competitive scenario in Portugal, it is not enough to understand the general motivations of the participants, but to understand the contexts, the audience segments, the ways of communicating and how the potential audience sees the format (traditional or alternative) as an innovative and preferable format to experience, in order to ensure the highest level of overall satisfaction, a music festival.

- Still in the area of motivations it is important, in order to ensure the greatest possible rigor, to understand decisions based on interpersonal, intrapersonal and structural factors. This way, the audience attraction strategy will become more personalized, meeting the needs of each potential consumer and consequently will present more significant results in terms of ticket sales, recommendation and repetition rate of the event.
- Unlike the motivations that lead an individual to participate in a music festival, understanding which constraints directly and indirectly influence non-participation becomes essential to adjust marketing strategies and event promotion.
- Understanding the perception that each segment of participants has regarding a music festival, will allow the direct adjustment of the projection of the image (brand) of the festival, in order to contribute to recommendation and repeating attitudes.
- Social norms are also a very important factor to understand the social motivations that lead individuals, in a social context, to participate in certain music festivals and, intrinsically to the participation, to use their social networks (online and offline) to promote the festival.
- Regarding the different social contexts that may inhibit participation and/or forbid the organization of a festival (example: COVID-19), it is essential to understand the new alternative forms of organization that exist and that fit the public's preferences. In this way, companies organizing this type of events will be more and better prepared for eventual situations that may jeopardize the organization of a music festival.
- Finally, taking into account different social contexts such as COVID-19, it becomes essential to understand what measures a festival must have in place, at a structural level (e.g., hygiene, screening units, etc.), to ensure the reduction of fear of participation by the public.

Given the diversity of studies published on the motivations, perceptions and intentions of individuals attending a music festival, the search for a model that adds some innovation is a challenge in itself. Thus, a model with these constructs was built for festivals on digital platforms, and in the same way, another model was also built in the context of

global pandemic or similar. Contributing to the analyses already carried out between the various constructs studied, there was a greater contribution to consistency regarding motivations, perceptions and intentions and, consequently, to a better knowledge about the theme, taking into account new contexts, audiences and new needs of the participants themselves, in the context of music festivals, tourism and leisure studies.

### **7.7. Limitations**

A study of a social and human nature is never without limitations, and these can be perceived as opportunities for future research. One limitation of this study begins with the collection of the data itself: in addition to the reasons for attending festivals being very disparate, grounded to diverse social contexts, the very concept of music festivals is interpreted in different ways, depending on the segment of the sample in question. In addition, the second questionnaire was conducted in a pandemic context, with no music festivals taking place, and the respondents' answers were gathered through perceptions rather than actual participation experience.

Another limitation of the study is the fact that it was carried out only on music festivals held in Portugal, which may be influenced by the characteristics intrinsic to the culture of the country itself, and for this reason, lacks validation in other contexts and other geographies.

Another limitation is related to the data collection time of the two surveys, and a study of this nature should be continued over time in order to allow for the analysis of the consistency of the models tested.

Regarding the nature of the research itself, a limitation that can be observed is the perspective with which the study was conducted, having been conducted from the demand side (participants) without the supply side (event organizers).

Finally, the last limitation observed is related to the segmentation of the music festivals themselves. The studies were conducted from a general perspective of music festivals, with no distinction of the type of festival observed. As this type of event is a phenomenon that involves many different characteristics between festivals, i.e., type of music, poster, concept, etc., the results lack validation when segmented by type of festival.

## 7.8. Future Research

To test the results obtained and contribute to the development of knowledge in this research area, some future research hypotheses can be observed.

Firstly, it is important to apply the tested models in other geographies and other contexts, thus developing a greater consistency in the general literature concerning the motivations, perceptions and intentions of music festivals participants.

Another hypothesis for future research is to develop the validation of qualitative methods through cohort audits in order to ensure the feasibility of the analyses of this research.

The studies were conducted from a demand perspective, i.e., understanding the motivations, perceptions, behavioral intentions, facilitators and constraints of music festivals participants. In order to develop new contributions to the development of knowledge in this area, it is important to develop new studies, this time from the supply perspective, i.e., with a focus on the organization of events. Once these investigations are done, the contribution to the study of music festivals will be more consistent, not being directed only to those who participate in festivals, but also to the companies that organize this type of events.

Finally, it is a fact that festivals have very different characteristics, the festival concept, the poster, the geographical context of the participants (national or foreign), among other factors, generally segmented by the type of music they present. In order to circumvent this diversity of characteristics and to validate the models in other contexts, it is important to develop segmented studies by type of festival. This way, with different audiences, there will be a greater consistency in the data regarding both the public that participates in these events and the event organizing companies themselves.

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