

**A SERVICE DESIGN STUDY: DETERMINANTS OF
MUSIC FESTIVAL CUSTOMER ADOPTION**

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**by
Can ÇETİN**

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We approve the thesis of **Can ÇETİN**

Examining Committee Members:

Prof. Dr. Ahmet Nuri BAŞOĞLU

Department of Industrial Design, Izmir Institute of Technology

Prof. Dr. Önder ERKARSLAN

Department of Industrial Design, Izmir Institute of Technology

Prof. Dr. Vahap TECİM

Department of Economics and Administrative Sciences, Dokuz Eylül University

16 September 2019

Prof. Dr. Ahmet Nuri BAŞOĞLU

Supervisor, Department of Industrial Design,
Izmir Institute of Technology

Prof. Dr. Ahmet Nuri BAŞOĞLU

Head of the Department of
Industrial Design

Prof. Dr. Aysun SOFUOĞLU

Dean of the Graduate School of
Engineering and Science

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ABSTRACT

A SERVICE DESIGN STUDY: DETERMINANTS OF MUSIC FESTIVAL CUSTOMER ADOPTION

This study is exploring the fundamental factors that attract and develop potential audience in order to adopt a music festival, in addition it determines specifications which have an impact on satisfaction of customer experience.

The study began with a literature exploration for framing the theoretical background of the music festivals regarding to service design issues. Thereafter, three research methods were conducted in this study. These procedures are face to face semi-structured in-depth interview, expert focus study, and quantitative experimental study. 140 constructs were derived from literature review, and two different interviews with audience and experts. 33 most important constructs were modified by audience and experts through final interview. In the end, relating to these constructs, 531 people surveyed via online tools. The online survey consists of 45 questions that are the most noteworthy considerations about customer adoption and experience, in regard to the results of the final interview.

In conclusion, this research presents affecting factors of customers' attendance intention in music festivals through identifying requirements. Thus, this paper provides extensive information for the use of event organizers in order to reach out large crowds and hold successful music festivals.

Keywords: Music Festival, Service Design, Event Management, Audience Development, Customer Experience

ÖZET

BİR HİZMET TASARIMI ÇALIŞMASI: MÜZİK FESTİVALLERİNDE MÜŞTERİ BENSİMSEMESİNİ BELİRLEYEN FAKTÖRLER

Bu tezde, seyircilerin müzik festivallerine katılma kararı verirken önemseydiği faktörler ve festival süresince yaşadıkları müşteri deneyiminden memnun kalmalarını belirleyen etkenler incelenmiştir.

Çalışma, hizmet tasarımı ve müzik festivalleri alanlarında yapılmış akademik çalışmaları inceleyerek literatür taraması ile başlamaktadır. Sonrasında, seyirciler ile yapılan yüzyüze görüşmeler, uzmanlar ile odak grup görüşmeleri ve nicel deneysel çalışmalar eşliğinde sürdürülüp sonuçlandırılmıştır.

Bu araştırma, müzik festivali müşterisinin gereksinimlerini belirleyerek, katılım niyetini etkileyen faktörleri ortaya çıkarmaktadır. Bu sayede, büyük kitlelere ulaşmak ve başarılı müzik festivalleri organize etmek için gerekli olan kapsamlı bilgiyi etkinlik tasarımcılarının kullanımına sunmaktadır.

Anahtar Kelimeler: Müzik Festivali, Hizmet Tasarımı, Etkinlik Yönetimi, Seyirci Geliştirme, Müşteri Deneyimi

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CHAPTER 1

INTRODUCTION

Music festivals are one of the most thrilling community event formats that many music lovers follow, attend and experience. These large-scale cultural entertainment services open new doors for huge crowds by responding their various needs, such as artistic exploration, socialization or vacation purposes.

Globally rising demand of participation to music festivals and their tremendous share in arts and entertainment industry need to arise in-depth research on these massive event organizations.

The study investigates which factors play an active role when music festivals are selected by target audience, among other major competitors. Besides, it explores the determinants that have an impact on satisfaction of customer experience. Furthermore, the report analyses indicators of these factors, in order to ensure audience adoption through providing better experience for attendees.

1.1. Definition of Problem

Entrepreneurs of the music festival industry are making wrong predictions about location of event, time of activity, and number of estimated participants. These false assessments directly affect amount of attendance, therefore they cause economic damage for organizations and shake confidence of audience about promoters.

A music festival has great number of characteristics which operate various effects on final service, managers must comprehend these parameters in order to hold a successful music festival.

1.2. Aim of the Study

The goal of the study is to investigate numerous determinants that arouse audience's interest in order to adopt a music festival.

In addition to this, the research tries to specify essential factors which have a positive impact on customer experience, by means of identifying complex processes that elaborate an actual service design.

The last aim of the study is to examine the constructs that service designers in music festival industry should focus on.

1.3. Research Questions

There are two different research questions in the study. These are;

1. What are the essential determinants that attract the audience in decision process in order to adopt a music festival?
2. Which parameters of service design have a significant effect on customer experience on the subject of a music festival?

1.4. Structure of Study

In the first chapter, problem definition, aim of the study, and research questions are introduced. In the second chapter, literature survey about research topic is summarized. Thereafter, taxonomy of variables that derived from various studies and hypotheses about the research results are presented in the framework chapter. For the following chapter, research methodology and the process that carried out throughout study is presented. In the next chapter, findings of the study are presented. Consequently, in conjunction with implications and limitations of the study, and further research areas; results of the thesis are explained in the conclusion chapter.

CHAPTER 2

LITERATURE REVIEW

2.1. Service Design

Service design is a human-centered design approach that gives same weight to the customer experience and the business process. It has the aim of producing quality customer experiences, and faultless service delivery. Service design assists organizations look at an end-to-end, surface-to-core angle, giving an opportunity to understand services from a customer viewpoint. It is based on design thinking, and leads an inventive, human-centered course for service amelioration and designing new services. In virtue of collaborative methods that correlate both customers and service suppliers; service design supports organizations to achieve accurate, end-to-end insight of their services. In addition, it provides a holistic approach in order to improve a service significantly.

2.1.1. Early Research

In order to establish service design, early research concentrated on connecting the field to other design disciplines and asserting service design in itself. Most of the early service design researchers were educated in other field of studies and get into service design stepwise. They principally aim to distinguish service design from other disciplines. In the meantime, their diverse backgrounds have an effect upon the issues they conducted research on. Therefore, greater part of early research was overlapped interaction design and service design instead of product design and service design.

Early researchers were attempted to highlight service design and distinguish the discipline from other fields (Manzini, 1993; Erlhoff, Mager and Manzini, 1997; Mager, 2004; Maffei, Mager and Sangiorgi, 2005), however these researches were supported by studies from other fields. As usual in all disciplines, there is a necessity to accumulate data for service design. It was gathered up from other research disciplines (Shostack, 1982; Shostack, 1984; Bitner, 1992; Cooper, Reimann and Dubberly, 2003). User Experience was selected as an initial point for the research of Evenson (2005), and

Holmlid (2007) established his domain in design theory. RED and Demos make contribution to applied research of techniques and procedures for participation (Vanstone and Winhall, 2006; Parker and Heapy, 2006). Furthermore, Sangiorgi grounded her studies in Activity Theory (Sangiorgi and Clark, 2004). Pacenti with a basis in Interaction Design (Pacenti, 1998) and Morelli (2002; 2003) was produced publications on Product-Service Systems.

2.1.2. Current Research

Direction of academic publications changed, while coming to the end of the first decade of the 21st century. There were increase in the amount of published researches on service design. Research area of the field change from confirming service design to research on service design. In this period, academicians mostly focused on expanding the knowledge and integration of new perspectives into the field.

Two main approaches appear in early research on service design. First one aims to widen the scope of service design and bring together methods and ideas from non-design fields, such as marketing, leadership and engineering. Second approach aspires to challenge and investigate the basic assumptions in service design and the practices acquired by other disciplines.

The first current revolves around research in design theory, and it address essential questions like investigations of co-creation (Tan and Szebeko, 2009), perspectives on service design (Singleton, 2009; Penin and Tonkinwise, 2009), and a language for service design (Jonas, Chow and Schaeffer, 2009). Besides, it comprises literature that bring service design together with various design fields concentrating on design of technology interfaces, such as human-computer interaction (van Dijk, 2008) and participatory design (Holmlid, 2009). Sangiorgi (2009) argues the validity and course of service design research; she reviews focus on methodologies instead of forming a basis for theoretical models.

The second trend is management that stands out to establish service design research with knowledge from relevant disciplines. Different fields related to economy of services are collected under the same heading for simplicity. Some of these disciplines are Service Management, Service Marketing, Service Operations, and Service Leadership. Kimbell (2009) began her examination about studies of service designers in

the management literature that has been established during the last three decades. Gloppen (2009) investigated information system of organizational leaders with design throughout the process of handling services. Han (2009) examines relations between service designers and partners, with a particular focus on stakeholder management through design process. The similarities and differences between Design Thinking and Service-Dominant Logic (SDL) were explored by Wetter Edman (2009). Likewise, the relationship between service design and SDL has been examined by Cautela, Rizzo and Zurlo (2009). Junginger and Sangiorgi (2009) state a work about support of service design in organizational change. The use of design in service innovation was researched by Candi and Saemundsson (2008).

The third current in service design research is the systemic perspective, into the bargain involving an engineering viewpoint. Concept of Product-Service System (PSS) is the one of the major constructs of this perspective. It has been asserted that designers play a significant part in product-service systems by way of an alteration in perspective as in the case of integrators (Morelli, 2009; Jung, Nam and Yu, 2009). Kim et al. (2009) have showed value representation methods in ontological patterns of PSS. In order to resolve design contradiction between product and service elements of a product-service system, a design engineering model has been brought out by Akiyama, Shimomura and Arai (2009). Tollestrup (2009) presented procedures for developing concepts which enable to get into broader portfolio of design methods. Pinhanez (2009) showed an approach to service design on the grounds that service systems are customer intensive. Elaborated tasks of several actors in service system have been brought into focus by Popovic, Kraal and Kirk (2009).

The next principal trend in service design research focused on exploration of tools and processes as design techniques. In order to expand the knowledge in such a new discipline, a great number of instruments have come into service design from alternative fields. Current topics of this field involve; bringing out new instruments to provide particular requirements of service design (Clatworthy, 2009; Kaario et al., 2009), present assesments and advancements about available tools (Wreiner et al., 2009; Lee and Forlizzi, 2009; Sparagen and Chan, 2008), and exploration corresponding with the greater current of co-creation (Rajimakers et al., 2009; Kronqvist and Korhonen, 2009; Blomkvist and Holmlid, 2009). Likewise, investigation has been made to improve the comprehension of visualization in service design. Segelström has published about guidelines of courses in which visualizations are generated (Segelström and Holmlid,

2009) and the cause of utilizing visualizations (Segelström, 2009), however Diana, Pacenti and Tassi (2009) have produced a technique in order to classify visualizations and comprehend the significance of particular methods for service design. In addition to these, the other topic has been the adoption of ethnographic methods (Raijmakers et al. 2009; Segelström, Raijmakers and Holmlid, 2009; March and Raijmakers, 2008).

The last current of recent service design research is to publish case studies. Even though there are lots of published work on this subject, there is deficiency of academically examined case studies. Kimbell (2009) has tried the first exhaustive case study called “Designing for Services” Project. Carr et al. (2009) examined a research about medical service in company with the NHS. Prendiville (2009) teamed up with a town in London in order to develop stakeholder satisfaction through local governmental services. Adaptation problems between approach of service design and a new project investigated from the point of designers together with negotiations with the client by Akama (2009). Minority of the research centered upon service design and tourism (Stickdorn, 2009; Miettinen, 2009).

2.2. Music Festivals

According to Earls (1993) “The way festivals celebrated special occasions was through art, ritual, and festivity throughout history. They were seen as communal gatherings that objectify people’s collective wishes and dreams and provide an important occasion for a unique experience in their social lives”.

Nurse (1999) states that most cultures celebrate carnivalesque events such as festivals, market fairs, and harvest celebrations. Carnival comes from the Latin word, *carnivale*, meaning “farewell to the flesh” and essentially refers to “a period of celebration of the body, of physical abandon where licentiousness, hedonism and sexual excess are expressed to music, dancing, masquerading and feasting”.

Getz (2008) explained that “Festivals provide communities with a way to celebrate their unique cultural traditions and attract tourist and local visitors. Festivals fall under the umbrella of event tourism, whereby people travel to destinations to attend specific events”. Festivals span a variety of themes including art, culture, food and beverage, music, religion and sports (Maeng, Jang, and Li, 2016). They vary in reach from local to international. Festivals provide economic, social, and cultural benefits to

the communities in which they occur (Arcodia and Whitford, 2006; Grappi and Montanari, 2011). Chang (2006) pointed out festivals are important for destination marketing and to promote tourism.

Recent years have witnessed a phenomenal growth in festivals and events globally (Nicholson and Pearce, 2001; Li and Petrick, 2006) and their potential benefits are wide ranging. The growth of festival tourism in recent years has been accompanied by an increase in its diversity and popularity (Crompton and McKay, 1997; Gursoy et al., 2004).

Horkheimer and Adorno (1972) recognized that “The arts, culture, arts management and arts marketing are interconnected. The arts are shaped by intellectual achievement and reflect the belief systems of a society. The modern culture industry deals with consumers' needs within industrial, political, economic and global settings.”

2.2.1. Festival Motivations

Bowen and Daniels (2005) investigated “Identifying similar motives across studies but focused their research exclusively on music festivals. They were particularly interested in the extent to which participants were motivated by their love of music as opposed to more general factors such as socialization which had dominated the broader festival literature”.

“Hargreaves, Miell and MacDonald (2002) recommend that “People increasingly use music as a means to formulate and express their individual identities, present themselves to others in a particular way, make statements about their values and attitudes, and express their views of the world”. Young people in particular use music as a “badge of identity” (North and Hargreaves, 1999) and attend some types of music events in order to construct or express a sense of identity (Goulding, Shankar and Elliott, 2001). Laiho (2004), in discussing the ways in which music contributes to adolescent development and well-being, refers to similar psychological functions which she labels agency (feelings of mastery, achievement and self-determination), the emotional field (including mood management, affective awareness and dealing with stress), interpersonal relationships (including a sense of unity and belonging) and identity (conceptions of self, asserting personality).”

2.2.2. Festival Satisfaction

Skogland and Siguaw (2004) describe satisfaction as “the level of a person felt state resulting from comparing a product’s perceived performance or outcome in violation to his/her own expectations”.

Boshoff and Gray (2004) highlight that “Satisfaction is not inherent in the product or service itself but, instead, satisfaction primarily consists in the consumer’s perceptions of the attributes of the product or service as they are related to that individual”.

Baker and Crompton (2000) recommend that festival managers should focus their evaluative resources on assessing both perceived quality and the satisfaction level of attendees.

Nguyen and Leblanc (1998) investigate the relationship between quality and image and report that customers perceiving quality over repeated service encounters have an overall favorable image of the organization.

A variety of researchers have empirically corroborated the positive effect of image on satisfaction in the tourism sector (e.g. Ramseook-Munhurrun et al., 2015; Wong et al., 2014; Wu and Li, 2014).

It is important to know that satisfaction builds on the total consumer experience based on both quality attributes and information (e.g. advertising and price) under the provider’s control (Yoon et al., 2010).

2.3. Adoption Theories

2.3.1. Theory of Reasoned Action (TRA)

Over the last decades, researchers have created several theoretical models for explicating the human behaviors in the adoption process. In order to predict large spectrum of behaviors, Fishbein and Ajzen (1975) have used one of the well recognized models, namely Theory of Reasoned Action (TRA) that displayed in Figure 1. Attitude toward behavior and subjective norm have been used as two principal constructs of TRA model. Attitude described as “the person’s consideration that causes particular consequences and his/her opinions of these results”. Attitude has been affected by beliefs that an individual develops during time of life. It is a person’s opinion about taking an action regardless of being positive or negative consequences. If the individual has favorable beliefs about the result of the action, in that case the person more likely to have an positive attitude for the behavior, and vice versa. Subjective norms defined as “the person’s beliefs that specific individuals or groups think he/she should not perform the behavior and his/her motivation to comply with the specific referents” (Fishbein and

Ajzen, 1975). Subjective norms are sensations about how relatives and social circle will think about the results of the behavior (Ajzen and Fishbein, 1980).

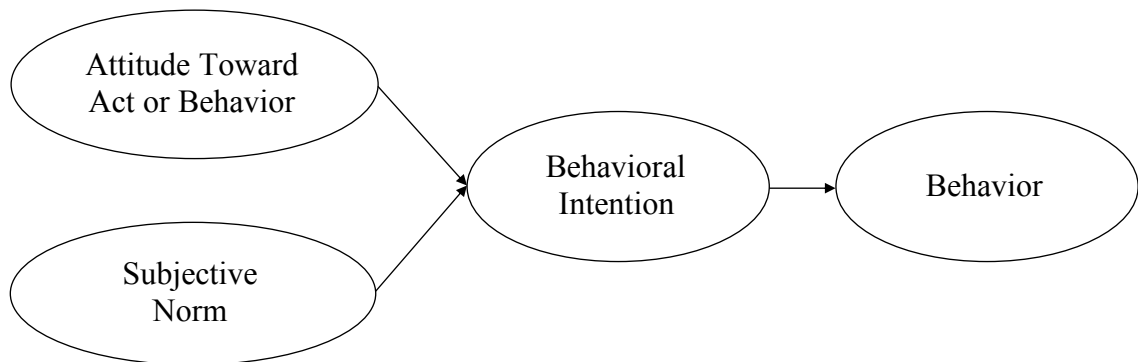


Figure 1. Theory of Reasoned Action (Fishbein & Ajzen 1975)

2.3.2. Theory of Planned Behavior (TPB)

The successor of the TRA is Theory of Planned Behavior (TPB) (Ajzen, 1991). Figure 2 illustrates the model of TPB. Ajzen (1991) was acquired TPB by adding another construct to the TRA, namely perceived behavioral control. It defines “the perceived ease or difficulty of performing the behavior”. These are the considerations that have an effect on the performance of the behavior.

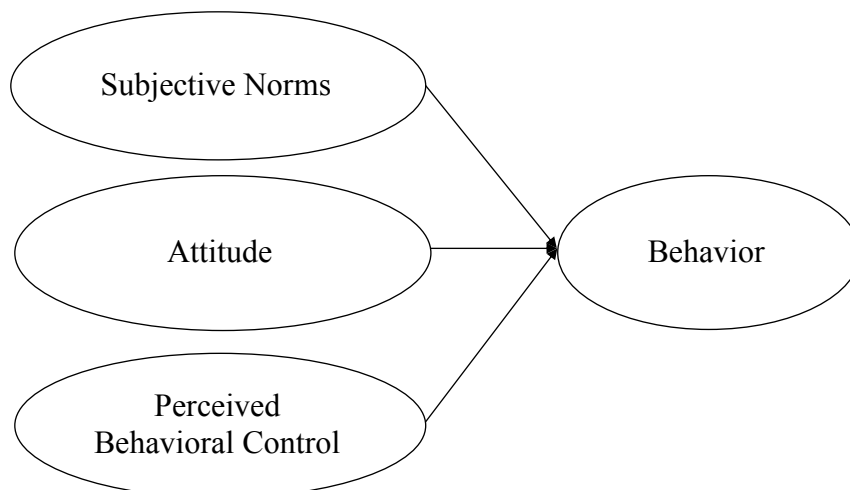


Figure 2. Theory of Planned Behavior (Ajzen 1991)

CHAPTER 3

FRAMEWORK

3.1. Music Festival Adoption Taxonomy

Before proposing the models and the hypothesis, music festival adoption taxonomy was created by using the variables collected from literature survey, qualitative studies, expert focus group study, and quantitative experimental study.

3.2. Research Framework and Hypothesis

Two research models were introduced based on literature review, interviews and expert focus groups. First one is aimed to investigate adoption of the audience that depends on features of service, while they deciding to attend a music festival. The other one examines operational factors and touchpoints which determine user experience of music festivals within service blueprint.

3.3. Audience Adoption of Music Festivals

Figure 3 illustrates adoption of audience framework in music festivals. With reference to the framework, direct determinant of frequency is intention, whereas attitude and ease of use are direct determinants of intention. Multi venue, social influence, age, income, discount, and guidance are indirect determinants of intention and frequency, by means of direct connection with attitude and ease of use.

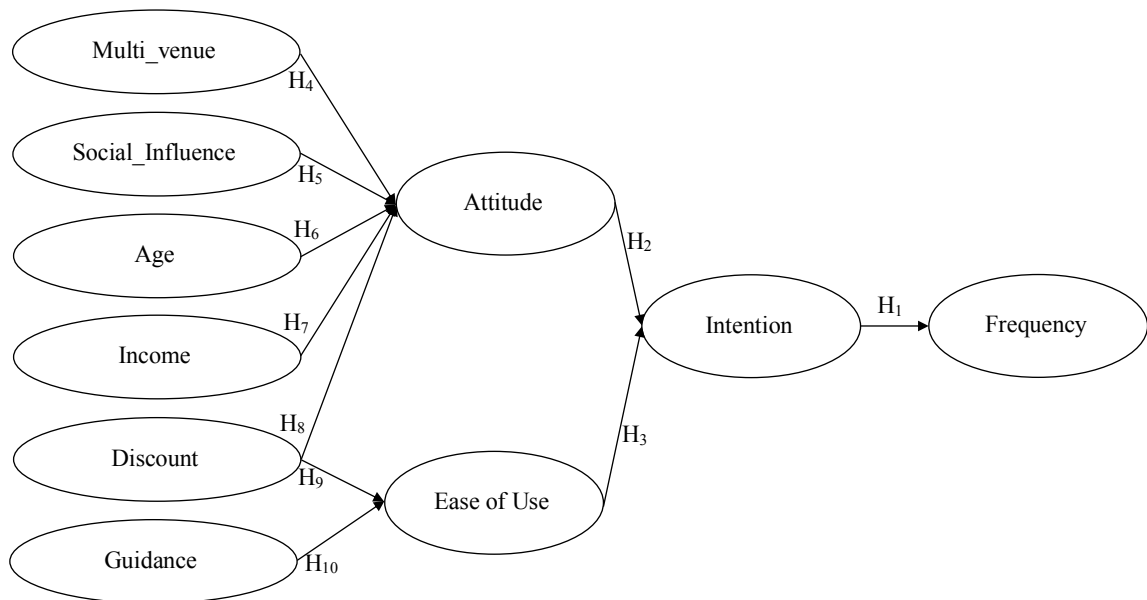


Figure 3. Music festival adoption framework

Table 1 shows full list of hypotheses related with audience adoption framework in music festivals.

Table 1. Determinants of music festival adoption framework

Hypothesis	Dependent Variable	Independent Variable	Relationship
H1	Frequency	Intention	Positive
H2	Intention	Attitude	Positive
H3	Intention	Ease of Use	Positive
H4	Attitude	Multi_venue	Positive
H5	Attitude	Social_Influence	Positive
H6	Attitude	Age	Negative
H7	Attitude	Income	Positive
H8	Attitude	Discount	Positive
H9	Ease of Use	Discount	Positive
H10	Ease of Use	Guidance	Positive
H11	Attitude	Gender	Positive
H12	Attitude	Edu_Level	Positive
H13	Attitude	Frequency	Positive
H14	Attitude	Instrument	Positive
H15	Attitude	Adolescence	Positive
H16	Attitude	Performance	Positive
H17	Attitude	Program	Positive
H18	Attitude	Price	Negatively
H19	Attitude	Ease of Use	Positive

(cont. on next page)

Table 1 (cont.).

H20	Attitude	Place	Positive
H21	Attitude	Logistics	Positive
H22	Attitude	Awareness	Positive
H23	Attitude	Compatibility	Positive
H24	Attitude	Image	Positive
H25	Attitude	Socialization	Positive
H26	Attitude	Perform_InfraS	Positive
H27	Attitude	Service_Experience	Positive
H28	Attitude	Guidance	Positive

- H1: Intention significantly and positively affects frequency.
H2: Attitude significantly and positively affects intention.
H3: Ease of use significantly and positively affects intention.
H4: Multi venue significantly and positively affects attitude.
H5: Social influence significantly and positively affects attitude.
H6: Age significantly and negatively affects attitude.
H7: Income significantly and positively affects attitude.
H8: Discount significantly and positively affects attitude.
H9: Discount significantly and positively affects ease of use.
H10: Guidance significantly and positively affects ease of use.
H11: Gender significantly and positively affects attitude.
H12: Education level significantly and positively affects attitude.
H13: Frequency significantly and positively affects attitude.
H14: Instrument significantly and positively affects attitude.
H15: Adolescence significantly and positively affects attitude.
H16: Performance significantly and positively affects attitude.
H17: Program significantly and positively affects attitude.
H18: Price significantly and negatively affects attitude.
H19: Ease of use significantly and positively affects attitude.
H20: Place significantly and positively affects attitude.
H21: Logistics significantly and positively affects attitude.
H22: Awareness significantly and positively affects attitude.
H23: Compatibility significantly and positively affects attitude.
H24: Image significantly and positively affects attitude.
H25: Socialization significantly and positively affects attitude.

H26: Perform_InfraS significantly and positively affects attitude.

H27: Service_Experience significantly and positively affects attitude.

H28: Guidance significantly and positively affects attitude.

Regression analysis was designed to test hypotheses of music festival attendance adoption framework. The results were given in the analysis section of the study.

CHAPTER 4

METHODOLOGY

The study began in 2017 by the literature exploration for framing the theoretical background of the music festival management regarding to service design issues and project management. In the development process of the framework, qualitative and quantitative methods were used. Afterwards, three research methods were conducted in this study. These procedures are face to face semi-structured in-depth interview, expert focus study and quantitative experimental study. Table 2 summarizes these studies.

Table 2. Summary of Research Studies

Study	Date	Description
Literature Review	Sep, 2017	Existing literature about music festivals, service design, and project management was reviewed in order to gain insight about topic.
Qualitative Study	Feb, 2018	A face to face semi-structured in-depth interview was conducted by asking 25 questions to the 13 participants. In total, 140 constructs were extracted and the results were used to modify constructs of music festival adoption that derived from literature review.
Expert Focus Study	Sep, 2018	The participants, 2 experts, were interviewed by 31 questions. In order to reduce the number of variables in a reasonable level, they assigned to select most important 33 constructs out of 140.
Experimental Study	Feb, 2019	An online questionnaire was created with 45 questions and 531 people were surveyed via online tools. In the sequel, the study continued with frequency, descriptive, reliability, ANOVA, correlation, cluster, and regression analyses.

The study started with the literature examination. Outputs of the exploration was used to specify determining variables for face to face semi-structured in-depth interview in order to discover attendance intention and customer experience of audience. In the meantime, another interview was conducted to enrich the content and comprehend

considerations of experts about constructs obtained from the literature and interview of audience.

140 constructs were derived from literature review, and two different interviews with audience and experts. 33 significant constructs that affect audience intention for attending a music festival and determining factors of user experience were modified through face to face semi-structured in-depth interviews with audience and expert focus study.

4.1. Qualitative Study

In the first stage, a pilot study was built before starting a study about music festivals. Then, a face to face semi-structured in-depth interview draft was practiced for few people, including both audience and experts. Thereafter, the questions were regrouped with regard to their scope, functions and service qualifications. In the meantime, questionnaires were completed by adding demographic questions. Lastly, a qualitative research method was carried out in the study in order to comprehend the topic and to benefit from interviewees' inventive ideas, impressions and perspectives about music festivals. In this regard, all of the questions were asked to the whole participants. At this stage, the constructs were modified by 13 people who regularly attend music festivals. They have chosen most significant constructs as a pilot study.

As a consequence, a table that includes potential attendance intention and customer experience for music festivals was prepared. Questions of qualitative study that asked to participants who are audience of music festivals were attached in Table 23, in Appendix.

4.2. Expert Focus Study

140 different variables were selected from the literature review and the audience interview. An expert focus study was conducted to reduce the number of constructs. In this study, the participants are requested for choosing most significant constructs among all. They modified 33 constructs out of 140.

Edmunds (1999) considers that given the reduced number of participants and the same time frame, smaller groups can generate more useful and productive results as more depth of discussion is possible.

Expert focus study was carried out by two experts working in music festival industry. The average age of expert group was 38. One of them were male and one of them were female. In findings chapter, the outcomes of the expert focus group study will be stated. Questions of expert focus study were attached in Table 24, in Appendix.

4.3. Quantitative Experimental Study

The aim of the quantitative experimental study is to explore the factors that affect customer adoption to attend a music festival and satisfaction of audience. 33 out of 140 most important constructs were chosen among intersection set by audience and experts through final study.

In regard to the results of face to face semi-structured in-depth interviews, the online survey consists of 45 questions that are the most noteworthy considerations about adoption of audience and customer experience in music festivals. In the survey, there were five chapters, respectively, demographics, music, intention & experience, attitude, and memory.

In order to discover participators' memorable musical event experiences. Kansei Words were selected among 600 adjectives by 20 students. Topic of the study was explained to these students and they were requested to pick between 10-12 relevant adjectives. Consequently, 16 adjective were identified according to their frequencies.

In the end, relating to these constructs, 531 people surveyed via online tools. Google forms was used to create a questionnaire for data collection. Questions of quantitative experimental study were attached in Table 25, in Appendix.

CHAPTER 5

FINDINGS

In the end of the research, by means of literature review, face to face semi-structured in-depth interview, expert focus study, and quantitative experimental study, I expect to find out data about audience adoption and customer experience in music festivals.

Table 3. Participants Profile of Qualitative Research

	Gender	Education	Age avg	Income avg	Years avg	Freq. avg
Audience	8 Female 5 Male	5 High School 8 University	30	3550£	14.9	2.01
Professional	1 Female 1 Male	1 High School 1 Master Degree	38	-	15	-

5.1. Findings of Qualitative Study

13 individuals were participated in semi-structured face to face interviews as audience. 8 of them were female, 5 of them were male. Table 3 shows the profile of interviewees.

In the interview study, almost all participants were regular music festival attendees. Therefore, at this stage we mostly focused on past music festival experiences of respondents.

In the analysis phase of qualitative research the following steps have been carried out.

1. Interviews' audio-records were deciphered and written in a file sentence by sentence.
2. Many constructs were conducted from these interviews.
3. These constructs were added into the other constructs that derived from articles related with music festivals in order to determine significant constructs of the quantitative experimental study.

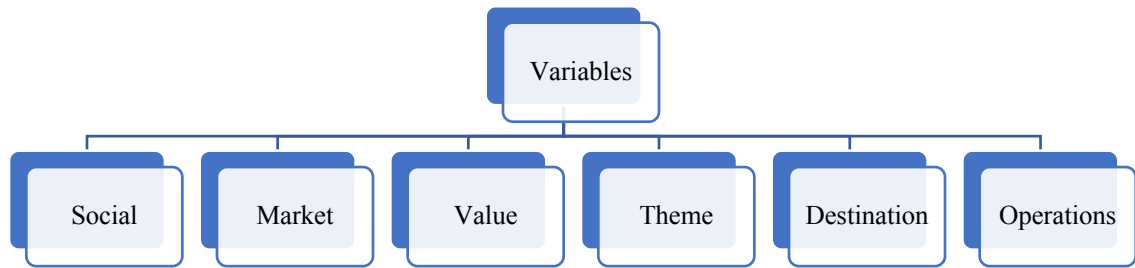


Figure 4. Taxonomy of constructs

Figure 4 illustrates taxonomy of constructs derived from literature review and semi-structured face to face interview. Music festival adoption taxonomy was divided into six categories, as follows “social”, “market”, “value”, “theme”, “destination”, and “operations”.

Letters, in which shown near the variables, represents source of the variable in Table 4, 5, 6, 7, 8, and 9. Letter “L” indicates literature survey, and letter “W” denotes interview. As an example, (L) (W) means that the variable was mentioned in both of literature survey and interview.

Table 4. Social Variables from Literature and Interviews

Social Variables	Res.	Social Variables	Res.
Customer Behavior	LW	Gender	LW
Engagement	L	Usage Habits	L
Attitude	L	The Memo of Participant Behaviour	L
Behaviour	L	Motivations of the Participants	L
Social Factors	LW	Social Benefits	LW
Timeliness	LW	Social Costs	LW
Convenience	L	User Characteristics	L
Personal Growth	L	Age	L
Positive Relations	LW	Education	L
Purpose in Life	L	Occupational Status	LW
Self-acceptance	L	Times Visited	LW
Social Coherence	LW	Self-image Congruency	LW
Social Integration	LW	Socialization	LW
Social Acceptance	LW	Family / Known Group Socialization	LW
Social Contribution	LW	Social Interaction	LW
Social Actualization	LW	Social Networks	LW
Subjective Well-being	LW	Compatibility with Users' Lifestyle	LW

Table 5. Market Variables from Literature and Interviews

Market Variables	Res.	Market Variables	Res.
Market Segment	LW	Consumption Intensity	L
Price	LW	Organization Field	L
Market Orientation	LW	Classification	LW
Positioning	LW	Range	L
Leadership	L	Scope	L
Arts Marketing	LW	Service Characteristics	L
Entrepreneurship	L	Competition	LW
Information	W		

Table 6. Value Variables from Literature and Interviews

Value Variables	Res.	Value Variables	Res.
Branding	LW	Certification	L
Value Propositions	LW	Format	LW
Role of Aesthetics	L	Degree of Innovativeness	L
Creativity	L	Not-for-profit Organizations	LW
Sustainability	L	Event Novelty	L
Importance of Design	LW	Reciprocity	L
Benefits of Design	L	Political Engagement	LW
Festival Image	LW	Service Experience	LW
The Quality of Service	LW	Festival Satisfaction	L
Valence	L	Festival Affective Impacts	L
Autonomy	L	Appreciative Inquiry	L
Carnavalesque	LW	Users of Design	L

Table 7. Theme Variables from Literature and Interviews

Theme Variables	Res.	Theme Variables	Res.
Festival Switching Intentions	L	Relieving Service	L
Dimensions of Festival Quality	L	Enabling Service	L
Festival Motivations	L	Frequency	L
Types of Music / Music Genre	LW	Souvenir	L
Quality of Information in the Service	L	Accessibility	L
Event Preferences	L	Artist / Performer	LW
Entertainment	LW	Intermediary Variables	L
Purpose	LW	Recursiveness	W
Consumption of Food	L	Performers with Various Styles	W

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Table 7 (cont.)

Volunteer Experience	L	Multiple Stages	W
Excitement & Enjoyment	L	Activities	W
Cultural Exploration	L		

Table 8. Destination Variables from Literature and Interviews

Destination Variables	Res.	Destination Variables	Res.
Location	LW	Aural Goods	L
Environment	LW	Transport	LW
Facility	LW	Lodging	LW
Ambiance	LW	Total Surface Area of the Festival	LW
Signs and Symbols	L	Escape and Relaxation	L
Destination	LW	Camping	W
Hotel	LW	Resting Areas	W
Environmental Mastery	L	Seating Arrangement	W
Purpose of Travel	LW	Closeness	L
International Arrivals	L		

Table 9. Operations Variables from Literature and Interviews

Operations Variables	Res.	Operations Variables	Res.
Essence of Artistic Risk	LW	Waste	L
Consumer Perception of Risk	W	Signalling	L
Stakeholder Management	L	Equipment Quality	W
Design Factors Responsible for Performance	L	Lightning	W
Strategic Activities	L	Stage Design	LW
Expertise	LW	Health Services	W
Program	LW	Security Services	W
Organization	L	Toilets	W
Distribution and Retailing	L	Catering & Bar	W
Production	L	Problem-solving	L
The Quality of Support	L	Food Quality	LW
Degree of Institutionalization	L	Volunteer Role	L
Energy Use	L		

5.2. Findings of Expert Focus Study

Expert focus study was conducted with 2 experts who actively work in music festival industry. One of the participants were male and one of them were female. Average age of the participants was 38. The profile of experts were mentioned at Table 3.

36 most significant constructs out of 140 were modified by experts according to their observations and experiences.

5.3. Findings of Quantitative Experimental Study

Table 10. Profile of Respondents

Range	Frequency	Percent	Valid Percent	Cumulative Percent
Gender				
Male	233	44	44	44
Female	283	53.4	53.4	97.4
Unwilling to indicate	14	2.6	2.6	100
Age				
24 or below	170	32.1	32.1	32.1
25-30	88	16.6	16.6	48.7
31-35	78	14.7	14.7	63.4
36-40	47	8.9	8.9	72.3
41 or above	147	27.7	27.7	100
Educational Level				
Primary school	3	0.6	0.6	0.6
High school	158	29.8	29.8	30.4
Associate degree	28	5.3	5.3	35.7
University Student	257	48.5	48.5	84.2
Master degree	65	12.3	12.3	96.4
Doctorate	19	3.6	3.6	100
Income				
0-1000₺	126	23.8	25.3	25.3
1001-2000₺	56	10.6	11.2	36.5
2001-3000₺	65	12.3	13.1	49.6
3001-4000₺	79	14.9	15.9	65.5
4001₺ or above	172	32.5	34.5	100

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Table 10 (cont.)

Frequency of Attendance				
Never	141	26.6	26.6	26.6
1-2 times	285	53.8	53.8	80.4
3-4 times	69	13	13	93.4
5-6 times	19	3.6	3.6	97
7 times or above	16	3	3	100
Incidence of Playing an Instrument				
Never	304	57.4	59.5	59.5
Rarely	79	14.9	15.5	75
Sometimes	60	11.3	11.7	86.7
Very often	21	4	4.1	90.8
Always	47	8.9	9.2	100
Relation with Music during Period of Adolescence				
Not at all	148	27.9	29.4	29.4
Slightly	90	17	17.9	47.3
Moderately	134	25.3	26.6	74
Very	68	12.8	13.5	87.5
Extremely	63	11.9	12.5	100

The sample of this study was selected from audience of music festivals and experts of music festival industry. A web-based data collection instrument was developed to collect data from participants. The total number of the respondents was 531. 283 of the participants were female, 234 of them were male and 14 of them were unwilling to indicate their gender.

Gender construct was sorted like ‘male’, ‘female’, and ‘unwilling to indicate’. Age construct was grouped into five categories as ‘24 or below’, ‘25-30’, ‘31-35’, ‘36-40’, and ‘41 or above’. Education level construct was sorted like ‘primary school’, ‘high school’, ‘associate degree’, ‘university’, ‘master degree’ and ‘doctorate’. Income construct was grouped into five categories as ‘0-1000’, ‘1001-2000’, ‘2001-3000’, ‘3001-4000’, and ‘4001 or above’ Turkish Lira. Frequency of attendance construct was sorted like ‘never’, ‘1-2’, ‘3-4’, ‘5-6’, and ‘7 or above’. Incidence of playing an instrument construct was scaled over the range of one to five as ‘never’ to ‘always’. Lastly, relation with music during period of adolescence construct was scaled between the range of one to five as ‘not at all’ to ‘extremely’.

In order to define profile of the respondents, the descriptive analyses was conducted on the demographic variables and results were presented in Table 10.

The results indicate that gender distribution of the sample was 44% male, 53.4% female, and 2.6% of the respondents were unwilling to indicate their gender. ‘24 or below’ aged respondents constitute a majority. Most of the respondents held an university degree (48.5%) and the second largest educational level was high-school graduate (29.8%). The sample predominantly attend music festivals 1-2 times in a year and most of them do not play an instrument.

In the sequel, the survey continued with descriptive, reliability, ANOVA, correlation, cluster, and regression analyses.

5.3.1. Results of Descriptive Statistics

Descriptive analyses have been applied to all variables in the music, intention, experience and attitude sections of the questionnaire. The mean values of all variables illustrated in Table 11.

Table 11. Results of Descriptive Statistics Analyses

Variable	Question	Mean
Service_Experience4	Accessibility and hygiene of toilets in festival area	4.712
Place1	Ambiance of festival environment	4.600
Service_Experience5	Do not have any security concern in order to attend festival	4.600
Performance2	A favourite artist is performing within line-up	4.539
Guidance1	Existence of a unit in order to solve probable problems	4.534
Perform_InfraS2	Quality of technical equipments in festival	4.481
Service_Experience1	Service quality of festival	4.465
Service_Experience	Service_Experience	4.457
Guidance	Guidance	4.445
Attitude1	I lean towards festivals	4.423
Performance	Performance	4.408
Performance1	Performing artists and their genres in festival	4.379
Awareness2	Environmental awareness of festival	4.379
Service_Experience6	Existence of a health unit in festival area	4.370
Guidance2	Signage and symbols in festival area	4.354
Service_Experience3	Quality of drinks in festival	4.324
Performance3	Be enthusiastic about artists' performances in festival	4.306
Attitude	Attitude	4.285

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Table 11 (cont.)

Logistics1	Offered alternatives of festival transportation	4.280
Service_Experience2	Quality of foods in festival	4.266
Place2	Resting opportunity away from stress	4.246
Attitude3	Festivals make me happy	4.244
Attitude2	Festivals make me feel good	4.189
EoU	Ease of use while buying festival ticket	4.188
Compatability	Compatibility of target audience's culture and personal culture perception	4.165
Logistics	Logistics	4.162
Discount	Special offers for festival tickets	4.155
Awareness	Awareness	4.121
Logistics2	Offered alternatives of accommodation	4.046
Price	Price of festival ticket	4.027
Awareness1	Social awareness of festival	3.867
Place3	Purpose of travel to festival's destination	3.859
Social_Influence2	Foreknown festival programme due to social circle	3.781
Social_Influence	Social_Influence	3.704
Social_Influence3	Positive comments of influencers about festival	3.694
Social_Influence1	Learn about festival from mass media	3.632
Perform_InfraS1	Stage designs of festival	3.582
Program	Workshop and activity program of festival	3.400
Intention	Going to festival on every occasion	3.300
Socialization1	Probability of socializing with strangers in festival	3.222
Multi_venue	Existence of simultaneous multi-venue within festival	3.112
Image	Effect of attendance on personal image	3.055
Socialization2	Knowing some people who attend festival	2.817

The results of descriptive statistics for Kansei Words can be viewed in Table 12. Most of the respondents described their best musical event experience as ‘free’, ‘exciting’, ‘joy of living’ ‘dynamic’, and ‘sincere’, respectively. On the contrary, ‘mysterious’, ‘happy’, ‘graceful’, ‘pretty’, and ‘provocative’ were the least stated words, respectively, in order to describe their memorable musical experience.

Table 12. Results of Kansei Words

Variable	Adjective	Ratio
Ozgur	Feeling Freedom	0.690
Heyecanli	Exciting	0.650
Yasam	Joy of Living	0.560
Dinamik	Dynamic	0.560
Samimi	Sincere	0.550
Neseli	Cheerful	0.520
Senlikli	Celebratory	0.450
Cilgin	Crazy	0.360
Guclu	Strong	0.300
Cekici	Attractive	0.230
Parlak	Bright	0.150
Kiskirtici	Provocative	0.130
Tatli	Pretty	0.090
Zarif	Graceful	0.080
Mesut	Happy	0.070
Gizemli	Mysterious	0.060

Mean, standart deviation, variance, median, minimum, and maximum values of the constructs were summarized in Table 13.

The results of descriptive statistics reveal that participants thought ‘accessibility & hygiene of toilets’ is the most significant determinant which had the highest average rating of 4.71, whereas the least important factor is ‘knowing some people who attend the festival’ with an average rating of 2.81. The second important function of a music festival is determined ‘ambiance of the festival environment’ with an average rating of 4.6 and the third important function is ‘not having any security concern in order to attend a festival’ with an average rating of 4.6. The majority of respondents also stated that ‘performance of a favorite artist within festival’s line-up’, ‘existence of a problem-solving unit in festival area’ and ‘quality of technical equipments in festival’ are the other critical factors that affect intention of attendance and customer experience of audience. Conversely, the other least mentioned constructs were, respectively, ‘effect of attendance on personal image’, ‘existence of simultaneous multi-venue within festival’, and ‘probability of socializing with strangers’.

Table 13. Descriptive Statistics Full List

Construct	Mean	Std. Dev.	Var.	Median	Min.	Max.
Performance1	4.379	1.01	1.02	5.00	1.00	5.00
Performance2	4.539	0.79	0.63	5.00	1.00	5.00
Performance3	4.306	0.92	0.85	5.00	1.00	5.00
Multi_venue	3.112	1.32	1.75	3.00	1.00	5.00
Program	3.400	1.21	1.47	3.00	1.00	5.00
Price	4.027	1.02	1.04	4.00	1.00	5.00
Discount	4.155	1.09	1.18	5.00	1.00	5.00
Place1	4.600	0.66	0.44	5.00	1.00	5.00
Place2	4.246	1.00	1.00	5.00	1.00	5.00
Place3	3.859	1.18	1.39	4.00	1.00	5.00
Logistics1	4.280	0.95	0.91	5.00	1.00	5.00
Logistics2	4.046	1.08	1.17	4.00	1.00	5.00
Social_Influence1	3.632	1.26	1.59	4.00	1.00	5.00
Social_Influence2	3.781	1.06	1.12	4.00	1.00	5.00
Social_Influence3	3.694	1.18	1.39	4.00	1.00	5.00
Awareness1	3.867	1.14	1.29	4.00	1.00	5.00
Awareness2	4.379	0.96	0.92	5.00	1.00	5.00
Compatability	4.165	0.99	0.98	4.00	1.00	5.00
Image	3.055	1.39	1.93	3.00	1.00	5.00
Socialization1	3.222	1.24	1.55	3.00	1.00	5.00
Socialization2	2.817	1.27	1.62	3.00	1.00	5.00
Perform_InfraS1	3.582	1.15	1.33	4.00	1.00	5.00
Perform_InfraS2	4.481	0.84	0.71	5.00	1.00	5.00
Service_Experience1	4.465	0.83	0.69	5.00	1.00	5.00
Service_Experience2	4.266	1.02	1.04	5.00	1.00	5.00
Service_Experience3	4.324	1.00	1.00	5.00	1.00	5.00
Service_Experience4	4.712	0.66	0.44	5.00	1.00	5.00
Service_Experience5	4.600	0.75	0.56	5.00	1.00	5.00
Service_Experience6	4.370	0.99	0.98	5.00	1.00	5.00
Guidance1	4.534	0.77	0.60	5.00	1.00	5.00
Guidance2	4.354	0.89	0.79	5.00	1.00	5.00
Performance	4.408	0.71	0.50	4.67	1.00	5.00
Logistics	4.162	0.91	0.83	4.50	1.00	5.00
Social_Influence	3.704	0.91	0.83	3.67	1.00	5.00
Awareness	4.121	0.93	0.86	4.50	1.00	5.00
Service_Experience	4.457	0.64	0.41	4.67	2.17	5.00
Guidance	4.445	0.73	0.54	5.00	1.50	5.00
EoU	4.188	1.10	1.21	5.00	1.00	5.00
Attitude1	4.423	0.80	0.65	5.00	1.00	5.00
Attitude2	4.189	0.93	0.87	4.00	1.00	5.00

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Table 13 (cont.)

Attitude3	4.244	0.90	0.82	4.00	1.00	5.00
Attitude	4.285	0.80	0.64	4.33	1.00	5.00
Intention	3.300	1.28	1.65	3.00	1.00	5.00
Parlak	0.150	0.36	0.13	0.00	0.00	1.00
Yasam	0.560	0.50	0.25	1.00	0.00	1.00
Senlikli	0.450	0.50	0.25	0.00	0.00	1.00
Gizemli	0.060	0.25	0.06	0.00	0.00	1.00
Ozgur	0.690	0.46	0.21	1.00	0.00	1.00
Mesut	0.070	0.26	0.07	0.00	0.00	1.00
Heyecanlı	0.650	0.48	0.23	1.00	0.00	1.00
Cekici	0.230	0.42	0.18	0.00	0.00	1.00
Kiskirtici	0.130	0.34	0.11	0.00	0.00	1.00
Neseli	0.520	0.50	0.25	1.00	0.00	1.00
Zarif	0.080	0.28	0.08	0.00	0.00	1.00
Guclu	0.300	0.46	0.21	0.00	0.00	1.00
Tatli	0.090	0.29	0.08	0.00	0.00	1.00
Cilgin	0.360	0.48	0.23	0.00	0.00	1.00
Samimi	0.550	0.50	0.25	1.00	0.00	1.00
Dinamik	0.560	0.50	0.25	1.00	0.00	1.00

5.3.2. Results of Reliability Analyses

Table 14. Results of Reliability Analyses

Construct	No of Items	Cronbach's Alpha	If Deleted	Variables
Performance	3	0.670	0.628	Performance3
Place	3	0.537	0.516	Place1
Logistics	2	0.745	-	-
Social_Influence	3	0.682	0.667	Social_Influence1
Awareness	2	0.689	-	-
Socialization	2	0.509	-	-
Perform_InfraS	2	0.540	-	-
Service_Experience	6	0.820	0.805	Service_Experience5
Guidance	2	0.701	-	-
Attitude	3	0.891	0.898	Attitude1

Reliability analysis is used to test the reliability of the measurement instrument. Performance, place, logistics, social influence, awareness, socialization, performance infrastructure, service experience, guidance, and attitude constructs contain more than

one question items. The internal consistency of these constructs is tested with Cronbach's Alpha coefficient. Threshold value of the reliability statistics was selected as 0.6. Reliability analysis is summarized in Table 14; excluding place, socialization, and performance infrastructure, the rest of the alpha values were above the threshold value.

5.3.3. Results of ANOVA

Table 15. ANOVA Results for Age

Variable	F	Sig.	24 or below	25-30	31-35	36-40	41 or above
Performance1	5.295	0.000	4.22	4.66	4.64	4.57	4.20
Discount	4.642	0.000	4.45	3.94	3.92	4.30	4.02
Social_Influence3	4.850	0.000	3.87	3.39	3.51	3.72	3.76
Awareness1	5.871	0.000	4.07	3.45	3.56	3.85	4.05
Image	8.511	0.000	3.53	2.74	2.68	2.64	3.04
Socialization1	4.310	0.001	3.61	3.22	2.95	2.94	3.02
Awareness	3.889	0.002	4.24	3.78	3.85	4.18	4.31
Perform_InfraS1	3.709	0.003	3.84	3.45	3.34	3.51	3.52
Performance	3.671	0.003	4.35	4.56	4.50	4.54	4.29
Place1	3.377	0.005	4.71	4.58	4.45	4.74	4.52
Kiskirtici	3.273	0.006	0.11	0.09	0.17	0.26	0.12
Service_Experience6	3.263	0.007	4.37	4.01	4.23	4.57	4.60
EoU	3.238	0.007	4.45	3.78	4.00	4.23	4.22
Gizemli	2.967	0.012	0.05	0.07	0.09	0.11	0.05
Social_Influence	2.442	0.033	3.80	3.45	3.44	3.77	3.87
Yasam	2.361	0.039	0.59	0.51	0.47	0.40	0.64
Cekici	2.289	0.045	0.32	0.11	0.26	0.21	0.19
Guidance	2.238	0.049	4.43	4.16	4.37	4.48	4.66
Perform_InfraS2	2.149	0.058	4.34	4.55	4.47	4.63	4.55
Place3	2.019	0.074	3.80	3.89	3.69	4.00	3.96
Guidance2	1.943	0.086	4.33	4.03	4.24	4.39	4.61
Multi_venue	1.912	0.091	3.04	3.48	3.06	3.30	2.94
Performance3	1.837	0.104	4.28	4.41	4.24	4.45	4.26
Service_Experience5	1.646	0.146	4.59	4.48	4.40	4.72	4.75
Performance2	1.528	0.179	4.56	4.60	4.63	4.60	4.42
Guidance1	1.526	0.180	4.53	4.29	4.49	4.57	4.70
Service_Experience	1.329	0.250	4.45	4.41	4.37	4.54	4.51
Awareness2	1.266	0.277	4.41	4.11	4.18	4.51	4.56

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Table 15 (cont.)

Service_Experience4	1.146	0.335	4.62	4.71	4.60	4.76	4.86
Social_Influence1	1.093	0.363	3.61	3.33	3.25	3.72	4.01
Service_Experience3	1.052	0.386	4.49	4.48	4.31	4.33	4.05
Service_Experience2	1.031	0.399	4.33	4.30	4.21	4.24	4.22
Attitude2	1.016	0.407	4.23	4.30	4.22	4.24	4.04
Parlak	1.001	0.416	0.21	0.11	0.13	0.15	0.13
Place2	0.963	0.440	4.26	4.13	4.18	4.26	4.34
Senlikli	0.936	0.457	0.50	0.40	0.35	0.38	0.51
Logistics1	0.924	0.465	4.27	4.17	4.14	4.45	4.37
Logistics	0.919	0.468	4.13	3.93	4.08	4.34	4.32
Tatli	0.810	0.543	0.12	0.08	0.12	0.04	0.05
Price	0.783	0.562	4.09	4.07	4.04	4.06	3.91
Heyecanli	0.784	0.562	0.75	0.63	0.62	0.51	0.63
Logistics2	0.768	0.573	3.99	3.70	4.01	4.23	4.27
Attitude1	0.763	0.577	4.51	4.58	4.36	4.43	4.27
Dinamik	0.705	0.620	0.55	0.52	0.63	0.49	0.59
Program	0.700	0.624	3.35	3.18	3.29	3.49	3.61
Social_Influence2	0.597	0.702	3.88	3.63	3.58	3.87	3.84
Socialization2	0.564	0.728	3.03	3.08	2.72	2.72	2.50
Comptability	0.549	0.739	4.17	4.11	4.17	4.28	4.16
Zarif	0.543	0.744	0.08	0.03	0.13	0.15	0.08
Samimi	0.525	0.757	0.49	0.58	0.56	0.57	0.57
Ozgur	0.524	0.758	0.68	0.64	0.71	0.70	0.73
Attitude	0.495	0.780	4.36	4.41	4.25	4.28	4.14
Cilgin	0.452	0.812	0.45	0.31	0.37	0.26	0.31
Intention	0.401	0.848	3.49	3.62	3.27	3.07	2.98
Neseli	0.400	0.849	0.56	0.51	0.47	0.47	0.53
Service_Experience1	0.394	0.853	4.33	4.47	4.46	4.63	4.57
Mesut	0.348	0.884	0.07	0.06	0.09	0.04	0.08
Guclu	0.327	0.897	0.35	0.24	0.32	0.19	0.30
Attitude3	0.153	0.979	4.35	4.36	4.18	4.17	4.12

Participants were grouped into five categories, namely 24 or below, 25-30, 31-35, 36-40, and 41 or above, according to age. Table 15 shows the results of ANOVA based on age construct. The results indicate that people of youngest and eldest groups mainly give importance to performance and awareness related topics. People over 31 rely on influencer comments, in common with youngest participants. People in 24 or below group show interest in discount. Young participants pay more attention on image, meeting with new people, and ease of payment, while aged ones expect health services and guidance.

Last but not least, according to the table it seems that almost all age groups care about ambiance of festival environment.

5.3.3. Results of Correlation Analyses

Correlation analysis was conducted to show the relationship between constructs. Table 16 summarizes the correlation results of intermediary variables. Full list of the analysis was attached in Table 25, in Appendix.

Table 16. Correlation Results

		EoU	Attitude	Intention	Frequency
Age	Pearson Corr.	-0.043	-0.117	-0.181	-0.186
	Sig. (2-tailed)	0.319	0.007	0.000	0.000
Instrument	Pearson Corr.	-0.112	0.062	0.098	0.223
	Sig. (2-tailed)	0.012	0.161	0.027	0.000
Adolescence	Pearson Corr.	-0.041	0.145	0.114	0.195
	Sig. (2-tailed)	0.359	0.001	0.011	0.000
Performance3	Pearson Corr.	0.200	0.173	0.194	0.073
	Sig. (2-tailed)	0.000	0.000	0.000	0.092
Multi_venue	Pearson Corr.	0.106	0.236	0.271	0.134
	Sig. (2-tailed)	0.015	0.000	0.000	0.002
Program	Pearson Corr.	0.194	0.154	0.160	0.006
	Sig. (2-tailed)	0.000	0.000	0.000	0.886
Discount	Pearson Corr.	0.442	0.162	0.122	-0.043
	Sig. (2-tailed)	0.000	0.000	0.005	0.322
Place1	Pearson Corr.	0.329	0.213	0.104	0.028
	Sig. (2-tailed)	0.000	0.000	0.017	0.514
Social_Influence1	Pearson Corr.	0.314	0.170	0.059	-0.036
	Sig. (2-tailed)	0.000	0.000	0.179	0.408
Social_Influence2	Pearson Corr.	0.229	0.180	0.098	0.000
	Sig. (2-tailed)	0.000	0.000	0.025	0.998
Social_Influence3	Pearson Corr.	0.197	0.193	0.128	-0.057
	Sig. (2-tailed)	0.000	0.000	0.004	0.188
Awareness1	Pearson Corr.	0.289	0.161	0.071	-0.072
	Sig. (2-tailed)	0.000	0.000	0.106	0.098
Image	Pearson Corr.	0.257	0.159	0.154	-0.026
	Sig. (2-tailed)	0.000	0.000	0.000	0.555
Socialization1	Pearson Corr.	0.182	0.216	0.216	0.092
	Sig. (2-tailed)	0.000	0.000	0.000	0.035

(cont. on next page)

Table 16 (cont.)

Perform_InfraS1	Pearson Corr.	0.227	0.263	0.224	0.071
	Sig. (2-tailed)	0.000	0.000	0.000	0.107
Service_Experience1	Pearson Corr.	0.277	0.225	0.100	0.053
	Sig. (2-tailed)	0.000	0.000	0.022	0.227
Service_Experience3	Pearson Corr.	0.164	0.188	0.140	0.092
	Sig. (2-tailed)	0.000	0.000	0.001	0.036
Performance	Pearson Corr.	0.147	0.156	0.132	0.063
	Sig. (2-tailed)	0.001	0.000	0.003	0.147
Social_Influence	Pearson Corr.	0.319	0.229	0.120	-0.046
	Sig. (2-tailed)	0.000	0.000	0.006	0.293
Awareness	Pearson Corr.	0.311	0.157	0.055	-0.082
	Sig. (2-tailed)	0.000	0.000	0.207	0.062
Service_Experience	Pearson Corr.	0.324	0.179	0.078	0.015
	Sig. (2-tailed)	0.000	0.000	0.076	0.726
Attitude1	Pearson Corr.	0.078	0.864	0.520	0.312
	Sig. (2-tailed)	0.074	0.000	0.000	0.000
Attitude2	Pearson Corr.	0.122	0.928	0.569	0.278
	Sig. (2-tailed)	0.005	0.000	0.000	0.000
Attitude3	Pearson Corr.	0.167	0.926	0.582	0.319
	Sig. (2-tailed)	0.000	0.000	0.000	0.000
Attitude	Pearson Corr.	0.137	1.000	0.616	0.333
	Sig. (2-tailed)	0.002	0.000	0.000	0.000
Intention	Pearson Corr.	0.107	0.616	1.000	0.478
	Sig. (2-tailed)	0.015	0.000	0.000	0.000
Frequency	Pearson Corr.	-0.027	0.333	0.478	1.000
	Sig. (2-tailed)	0.539	0.000	0.000	0.000

According to the survey, ‘frequency’ is closely associated with ‘intention’ and ‘attitude’, likewise ‘intention’ is directly related to ‘attitude’ and ‘frequency’. Apart from ‘intention’ and ‘frequency’, design of the stages and offering simultaneously running multi-venues are the most important determinants of attitude towards a music festival. Age significantly and negatively affects ‘intention’ and ‘frequency’. Being able to play an instrument and being in connection with music during the period of adolescence significantly and positively affect attendance frequency among participants. Lastly, special offers like a ‘discount’ have the most considerable effect upon ‘ease of use’.

Full list of correlation results was attached in Table 26, in Appendix.

5.3.4. Results of Cluster Analyses

Cluster analysis was conducted in order to identify market segments of the music festival adoption. SPSS Statistics software, version 25, is used to group the participants in different segments whose members show similar behavioral in some sense. More than one cluster analysis containing two, three and four clusters was applied based on the participants' preferences, and constructs studied in the regression. Participants were grouped into two clusters in typology III that was attached in Table 27-28 and Figure 8, in Appendix.

There are two essential cluster typologies with cluster analyses:

As part of first cluster analysis, called cluster typology I, respondents were grouped according to their preferences about service characteristics including performance, social influence, socialization1, socialization2, service experience, ease of use, attitude, intention, and frequency. Based on these variables, participants were segmented into three clusters.

Table 17. Cluster Typology I – Number of Cases for Three Clusters

Clusters No	Clusters	Number of Cases
1	uninterested	219
2	quality seeker	182
3	music addict	117

Table 17 shows the number of cases in each cluster for typology I. According to table, clusters contain two hundred nineteen, one hundred eighty two, and one hundred seventeen participants, respectively. Moreover, according to predominant behavior of the users in the groups, they were given names “uninterested”, “quality seeker”, and “music addict”.

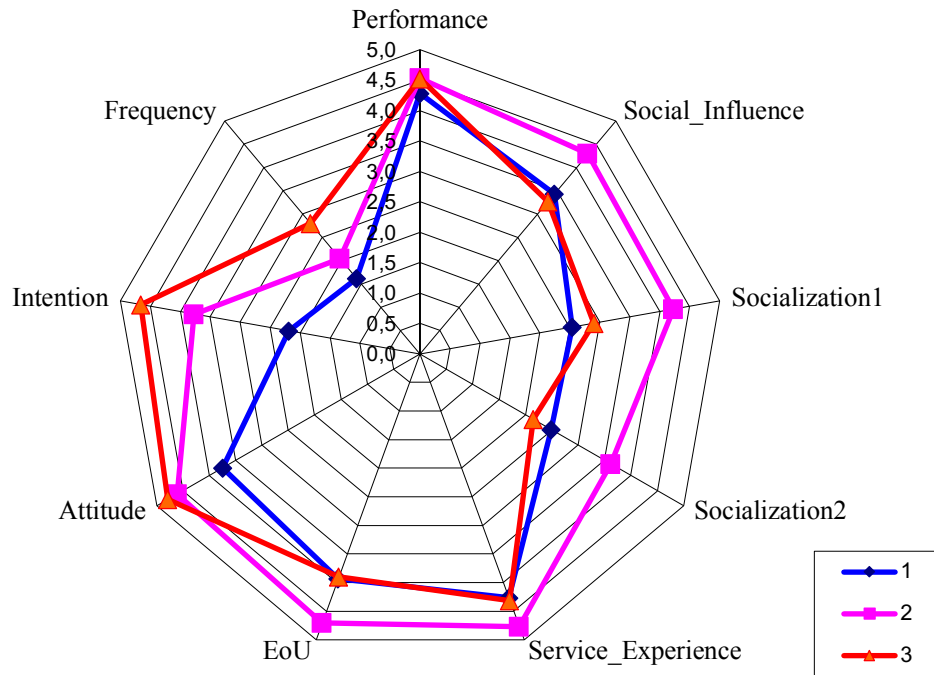


Figure 5. Cluster Typology I – Analysis Results for Three Clusters

The name of the first cluster was given as ‘uninterested’ by reason of unwilling to attend music festivals. Common characteristics of the users in the first cluster are that they look for performance and service experience related topics, however they are the least interested group about ‘attitude’, ‘intention’ and ‘frequency’.

The next cluster was named as ‘quality seeker’ because people in this cluster mostly care about service experience and performance related topics. Furthermore, this group also pays attention on socialization. Compared to the other clusters, they have an average tendency to attend music festivals, because of attitude, intention and frequency results.

The last cluster was named as ‘music addict’. About intention of adoption, frequency of attendance, and attitude towards a music festival, this group has the most interested members among other clusters. They have relatively low value on socialization construct. Members of this cluster partially care about performance and service experience.

Table 18. Cluster Typology I – Analysis Results for Three Clusters

Attribute	F	Sig.	loyal	usage-sensitive	careless
Performance	8.39	0	4.28	4.53	4.53
Social_Influence	79.34	0	3.43	4.29	3.27
Socialization1	151.14	0	2.54	4.23	2.90
Socialization2	77.22	0	2.49	3.62	2.15
Service_Experience	39.39	0	4.26	4.77	4.31
EoU	33.51	0	3.93	4.70	3.90
Attitude	131.62	0	3.75	4.61	4.79
Intention	410.24	0	2.19	3.77	4.66
Frequency	88.72	0	1.62	2.04	2.80

The second cluster analysis, cluster typology II, was performed with seven user characteristics including performance, social influence, socialization1, socialization2, service experience, ease of use, attitude, intention, and frequency. According to their preferences, participants were grouped into four clusters.

Table 19. Cluster Typology II – Number of Cases for Four Clusters

Clusters No	Clusters	Number of Cases
1	festival lover	163
2	indecisive	151
3	music addict	117
4	uninterested	87

Table 19 shows the number of cases in each cluster. According to table, clusters contain one hundred sixty three, one hundred fifty one, one hundred seventeen, and eighty seven participants, respectively. Moreover, according to predominant behavior of the users in the groups, they were given names ‘festival lover’, ‘indecisive’, ‘music addict’, and ‘uninterested’.

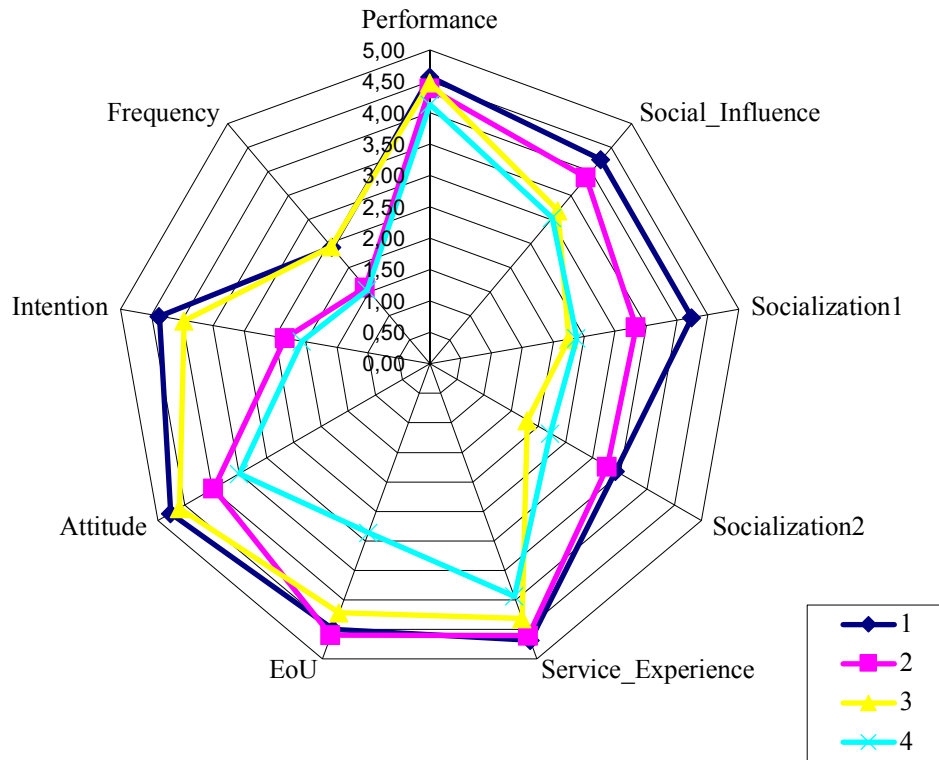


Figure 6. Cluster Typology II – Analysis Results for Four Clusters

Participants in the first cluster, named as ‘festival lover’, they care about social topics more than any other group. Apart from socialization, common characteristics of the users in the first cluster are that they care about performance and service experience. Moreover, they have high ratio of attitude, intention, and frequency values for music festival adoption.

The second cluster is called as ‘indecisive’. Compared to others, people in this cluster have different profiles. These users mostly pay attention to ease of usage and service experience. However, they have no intention of attending a music festival.

The third cluster is named as ‘music addict’, because this group do not care anything apart from music. They are related to performances and service experience, not to socialization. Besides, these people are broadly interested in music festivals and willing to attend events.

Users in the fourth cluster have no intention to engage with music festivals, so this group is named as ‘uninterested’. Even if they relatively pay attention to performances, they do not care about socialization and service’s ease of use.

Table 20. Cluster Typology II – Analysis Results for Four Clusters

Attribute	F	Sig.	societarian	indecisive	music addict	uninterested
Performance	8.61	0	4.57	4.39	4.48	4.13
Social_Influence	67.94	0	4.25	3.88	3.18	3.04
Socialization1	128.56	0	4.24	3.34	2.25	2.38
Socialization2	70.43	0	3.42	3.27	1.80	2.22
Service_Experience	36.01	0	4.68	4.61	4.31	3.94
EoU	77.27	0	4.50	4.60	4.22	2.86
Attitude	95.49	0	4.77	3.97	4.60	3.50
Intention	253.67	0	4.37	2.34	3.97	2.07
Frequency	49.94	0	2.42	1.59	2.44	1.54

5.3.5. Results of Regression Analyses

Table 21. Results of Regression Analysis

R ²	Dependent Variable	Independent Variable	Unstandardized Beta	Std. Error	Standardized Beta	t	Sig.
0.229	Frequency	(Constant)	0.927	0.095		9.73	0.000
		Intention	0.334	0.027	0.478	12.43	0.000
0.379	Intention	(Constant)	-0.943	0.242		-3.90	0.000
		Attitude	0.990	0.056	0.616	17.83	0.000
0.119	Attitude	(Constant)	3.141	0.203		15.46	0.000
		Multi_venue	0.099	0.027	0.163	3.67	0.000
		Social_Influence	0.146	0.040	0.166	3.61	0.000
		Age	-0.096	0.025	-0.192	-3.79	0.000
		Income	0.074	0.026	0.148	2.87	0.004
		Discount	0.081	0.034	0.110	2.38	0.018
0.246	Ease of Use	(Constant)	0.958	0.274		3.49	0.001
		Discount	0.362	0.040	0.359	9.07	0.000
		Guidance	0.390	0.059	0.262	6.63	0.000

Regression analysis was used to examine relationships among constructs in the music festival adoption taxonomy. Regression model were executed in SPSS Statistics 25 software. Table 21 summarizes the results of regression analysis.

Based on the regression results, Figure 8 illustrates the music festival service adoption framework.

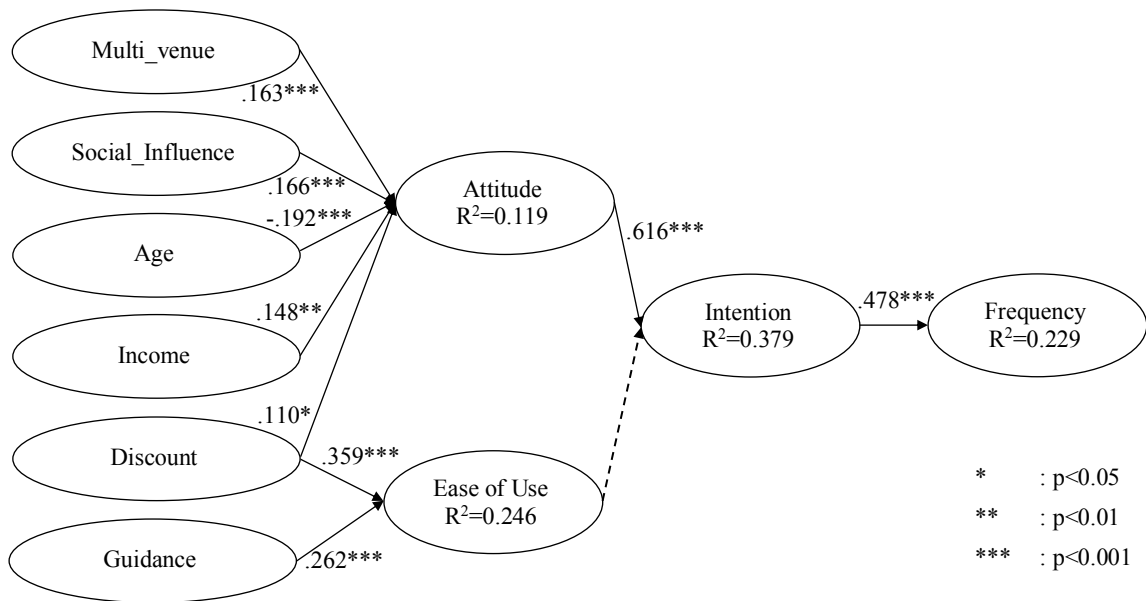


Figure 7. Results of music festival adoption framework

The results indicate that intention is a direct determinant of audience’s attending frequency with a coefficient of 0.478. The results show that attitude is a direct determinant of customers’ intention toward a music festival service with a coefficient of 0.616. This relationship also found significant in the previous studies (Fishbein and Ajzen 1975; Chau and Hu 2002).

The model reveals that multi venue (b=0.163), social influence (b=0.166), income (b=0.148), age (b=-0.192), and discount (b=0.11) are direct determinants of attitude. On the other, the regression model shows that discount (b=0.359) and guidance (b=0.262) are direct determinants of ease of use.

Table 22. Results of Hypothesis

Hypothesis	Dependent Variable	Independent Variable	Result
H1	Frequency	Intention	Supported
H2	Intention	Attitude	Supported
H3	Intention	Ease of Use	Supported
H4	Attitude	Multi_Venue	Supported
H5	Attitude	Social_Influence	Supported
H6	Attitude	Age	Supported
H7	Attitude	Income	Supported
H8	Attitude	Discount	Supported
H9	Ease of Use	Discount	Supported
H10	Ease of Use	Guidance	Supported

According to regression analysis findings, ten hypotheses are accepted. Table 22 summarizes proposed hypotheses and results with significant values. The full list of results of the hypotheses was attached in Table 29, in Appendix.

CHAPTER 6

CONCLUSION

A music festival has to meet a great number of expectations in order to ensure estimated participation and service satisfaction. When entrepreneurs of the music festival industry are making wrong predictions, target audience may be not interested in such events. For this reason, some organizations encounter economic damage. The aim of this research is to examine determinants that affect audience's adoption in music festival industry. During the thesis, both qualitative and quantitative studies have been applied in order to construct music festival adoption taxonomy.

6.1. Implications

The target audience of the study is the service designers who organize music festivals. In this research, service design parameters of music festivals have been investigated. After the literature survey, face to face semi-structured in-depth interviews were conducted with audience and experts. Thereafter, an online survey was carried out as the experimental study. As a consequence of preliminary research, descriptive, reliability, ANOVA, correlation, cluster, and regression analysis were performed.

The results of descriptive statistics reveal that participants thought 'accessibility & hygiene of toilets' is the most significant determinant which has the highest average rating of 4.71, whereas the least important factor is 'knowing some people who attend the festival' with an average rating of 2.81. Moreover, other most important factors are 'ambiance of the festival environment', 'not having any security concern in order to attend a festival', 'performance of a favorite artist within festival's line-up', 'existence of a problem-solving unit in festival area' and 'quality of technical equipments in festival', respectively. On the other hand, the least mentioned constructs are, respectively, 'effect of attendance on personal image', 'existence of simultaneous multi-venue within festival', and 'probability of socializing with strangers'.

According to the results of the reliability analysis, Cronbach's Alpha values of performance, logistics, social influence, awareness, service experience, guidance, and

attitude constructs are above the threshold value of 0.6. Therefore, the questions within the constructs of place, socialization, and performance infrastructure reviewed separately.

Results of ANOVA based on age construct indicate that people of youngest and eldest groups mainly give importance to performance and awareness related topics. People over 31 rely on influencer comments, in common with youngest participants. People in 24 or below group show interest in discount. Young participants pay more attention on image, meeting with new people, and ease of payment, while aged ones expect health services and guidance. Lastly, according to the table it seems that almost all age groups care about ambiance of festival environment.

According to the results of correlation analysis, 'frequency' is closely associated with 'intention' and 'attitude', likewise 'intention' is directly related to 'attitude' and 'frequency'. Apart from 'intention' and 'frequency', design of the stages and offering simultaneously running multi-venues are the most important determinants of attitude towards a music festival. Age significantly and negatively affects 'intention' and 'frequency'. Being able to play an instrument and being in connection with music during the period of adolescence significantly and positively affect attendance frequency among participants. Last but not least, special offers like a 'discount' have the most considerable effect upon 'ease of use'.

According to cluster analysis there are two cluster typologies were created. As part of both cluster analyses, respondents were grouped according to their preferences about service characteristics including performance, social influence, socialization1, socialization2, service experience, ease of use, attitude, intention, and frequency. Based on these variables, participants were segmented into three and four clusters.

According to first cluster analysis, the name of the first cluster was given as 'uninterested' by reason of unwilling to attend music festivals. The next cluster was named as 'quality seeker', because people in this cluster mostly care about service experience and performance related topics. The last cluster was named as 'music addict', because of their high interest on intention of adoption, frequency of attendance, and attitude towards a music festival.

According to the second cluster analysis, participants in the first cluster, named as 'festival lover', they have high ratio of attitude, intention, and frequency values for music festival adoption. The second cluster is called as 'indecisive', because they have no intention of attending a music festival. The third cluster is named as 'music addict',

because this group do not care anything apart from music. Users in the fourth cluster have no intention to engage with music festivals, so this group is named as ‘uninterested’.

Regression analysis indicates that intention is a direct determinant of audience’s attending frequency with a coefficient of 0.478. The results show that attitude is a direct determinant of customers’ intention toward the music festival service with a coefficient of 0.616. This relationship also found significant in the previous studie (Fishbein and Ajzen, 1975; Chau and Hu, 2002). The regression model reveals that social influence (b=0.166), multi venue (b=0.163), income (b=0.148), age (b=-0.192), and discount (b=0.11) are direct determinants of attitude. On the other hand, the regression model shows that discount (b=0.359) and guidance (b=0.262) are direct determinants of ease of use.

In conclusion, in this study, many constructs that affect music festival adoption were investigated. Furthermore, the relationship between these constructs were examined. According to this reseach, music festival promoters should care about audience’s expectations in order to ensure a higher participation and provide a better service experience for their customers. Moreover, it is obviously seen that service design of music festivals can be developed according to results of the study.

6.2. Limitations of Study

The qualitative and quantitative experimental studies were conducted in Turkey. Presumably, translating and applying these studies worldwide may provide more inclusionary results. In such a case, cultural differences should be taken into consideration while analyzing results of the study.

6.3. Further Works

Although one hundred forty four variables were derived from the literature survey, qualitative and quantitative studies, only some of them were used in the music festival adoption framework. Therefore, extracted constructs or new constructs from the literature may be added to the suggested taxonomy and validity test can be performed.

Furthermore, the research can be conducted of musicians or people who live in different countries apart from Turkey. By this means, results of the study can be extended to various target audiences who have different priorities, because of various backgrounds.

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APPENDICES

Table 23. Audience Qualitative Study

N	Questions
1	Adınız nedir?
2	Cinsiyetiniz nedir?
3	Kaç yaşındasınız?
4	Nerede yaşıyorsunuz?
5	Eğitim durumunuz?
6	Ne iş yapıyorsunuz?
7	Aylık gelir durumunuz?
8	Kaç yıldır ve ne sıklıkla müzik etkinliklerine katılım gösteriyorsunuz?
9	Hangi tür müziklerden hoşlanırsınız? Hangi ortamda ve nasıl dinlemeyi tercih edersiniz?
10	Müzik performanslarını tek günlük konserler olarak ayrı ayrı mı, yoksa festival kapsamında toplu olarak mı deneyimlemeyi tercih edersiniz?
11	Boş zamanınızda takip etmediğiniz bir sanatçının konserine gider misiniz?
12	Meşgul olduğunuz bir gün sevdiğiniz bir sanatçı sahne alsa gider misiniz?
13	Ekipman kalitesi, sahne tasarımı, ışıklandırma, sanatçıya yakın olmak vb. konularda sizce performansın kalitesini ve seyircinin memnuniyetini belirleyen en önemli faktörler nelerdir?
14	Festival alanı dekoru, dinlenme, atölye ve aktivite alanları, yemek, sağlık ve güvenlik hizmetleri gibi performans dışındaki konularda sizce bir festivalin deneyimini en çok etkileyen faktörler nelerdir?
15	Müzik alanındaki performans sanatlarını, açık havada mı, yoksa kapalı alanda mı deneyimlemeyi tercih edersiniz?
16	Konserlerde veya müzik festivallerinde oturma düzeni olanlara mı, yoksa ayakta seyredilen etkinliklere mi gitmeyi tercih edersiniz?
17	Şehir merkezinde mi, yoksa şehir dışında doğa içerisinde bir festivale mi gitmeyi tercih edersiniz?
18	Bir festivale katılmayı düşünürken, alana ulaşımın kolaylığı veya otopark imkanı kararınızı ne kadar etkiler?
19	Yaz mevsiminde bir festivale gittiğinizde otelde mi, yoksa çadırda mı kalmayı tercih edersiniz?
20	İndirimli bilet, ücretsiz ikinci bilet vb. promosyonlar bir etkinliğe katılmanız konusunda ne kadar etkili olur?
21	Nakit veya kart ile ödeme yapabilme seçeneği bir etkinliğe katılmanızda ne kadar etkili olur?
22	Bilet ücreti, gıda, ulaşım ve konaklama harcamaları ile ek ve toplam harcamalar bir etkinliğe katılma niyetinizi ne kadar etkiler?
23	Etkinliğe katılım gösterecek bir arkadaşınız, sizin o etkinliğe katılımınızı etkiler mi?
24	Katıldığınız bir etkinlik ile sosyal çevrenize kendinizi ifade etmeyi amaçlar mısınız?
25	Bir etkinliğe katılmanızı ve katılmamanızı belirleyen başka etkenler neler olabilir?

Table 24. Expert Focus Study

N	Questions
1	Adınız nedir?
2	Cinsiyetiniz nedir?
3	Kaç yaşındasınız?
4	Nerede yaşıyorsunuz?
5	Eğitim durumunuz?
6	Mesleğiniz nedir? Hangi kurumda çalışıyorsunuz?
7	Ne kadar süredir bu sektörde çalışıyorsunuz?
8	Bu alanda hangi pozisyonlarda görev aldınız?
9	Bir ekibiniz var mı? Kaç kişiden ve hangi meslek gruplarından oluşuyor?
10	Projelerinizde süreci yönetirken takip ettiğiniz belirli bir yöntem veya sistem var mı?
11	Festival katılımını etkileyen belli başlı motivasyonlar nelerdir? Hedef kitlenin ihtiyaçlarını belirlemek için hangi yöntemler uygulanabilir?
12	Festival kimliği yaratırken göz önünde bulundurulması gereken kritik faktörler nelerdir?
13	Festivalin konumunu vurgulamak ne kadar önemlidir ve bu konuda nasıl tanıtım çalışmaları yapılabilir?
14	Bir festivalin performansını ölçerken hangi kriterler göz önünde bulundurulmalıdır? Festivalin başarılı sonuçlandığını hangi faktörler ile anlayabiliriz?
15	Festivalin uluslararası düzeyde bilinirliğini sağlamak için nasıl çalışmalar yürütülebilir?
16	Festivalin tanıtım ve pazarlama fonksiyonlarını nasıl iyileştirebiliriz? Tanıtım desteği için faydalı olacak iş ortaklarını seçerken göz önünde bulundurmanız gereken kriterler nelerdir?
17	Sosyal medya üzerinden yapılan tanıtım çalışmalarında yaşanan problemler nelerdir? Bu problemler nasıl iyileştirilebilir?
18	Bir festivale hazırlık sürecinde en önemli iş paketleri nelerdir? Sizce bu alanlardan hangileri, neden daha önemlidir?
19	Paydaşlar arasındaki ilişkilerde nasıl sorunlar yaşanmaktadır? Paydaş yönetimini iyileştirmek için nasıl stratejik yönetim kararları alınmalıdır?
20	Festival sonrasında, gelecek yıl organizasyonu geliştirmek için yönetici kadro, çalışanlar ve gönüllüler gibi farklı seviyelerde görev alan ekipler içerisinde/arasında bilgi paylaşımı ve aktarımı konularında nasıl bir yol izlenebilir?
21	Belediye, polis, ambulans, itfaiye gibi yerel yetkililer ve hizmet sağlayıcıları ile iletişimde dikkat edilmesi gereken noktalar ve sık karşılaşılan sorunlar nelerdir?
22	Sanatçıların konaklamalarında karşılaşılan belli başlı problemler nelerdir?
23	Katılımcıların otel konaklamalarında ve festivalin çadır alanında karşılaşılan konaklama fonksiyonu ile ilgili belli başlı problemler nelerdir? Nasıl önlemler alarak bu sorunların önüne geçilebilir?

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Table 24 (cont.)

24	Yemek ve içecek standlarının çalışma sistemi, gıda kalitesini arttırmak amacı ile nasıl düzenlenebilir? Stand ücret ve alanları ile ilgili kritik konular nelerdir ve nasıl geliştirilebilir?
25	Festival, sanatçılar ve çalışanlar için sigorta yapma sürecinde karşılaşılan problemler nelerdir? Bu sorunları en aza indirmek için neler yapılabilir?
26	Festival çalışanlarının oryantasyon ve koordinasyonu ile ilgili hangi problemler yaşanmaktadır? Gönüllü yönetimi konusunda karşılaşılabilecek riskler nelerdir?
27	Festivalde kullanılacak backline, ışık, ekran vb. teknik ekipmanların tedarik sürecinde karşılaşılan sorunlar nelerdir?
28	Festival programını ve deneyimini olumsuz etkileyecek kritik iş riskleri nelerdir? Bu riskler hangi mekanizmalar ile azaltılabilir?
29	Sponsorluk anlaşmalarının ve sözleşmelerinin yönetim sürecinde dikkate alınması gereken konular nelerdir?
30	Festivalin bütçelendirme sürecinde nasıl problemler ortaya çıkmaktadır? Riskleri önceden tespit etmek ve yönetmek için nasıl bir sistem kullanılabilir?
31	Festival alanı güvenliği konusunda açığa çıkan risk unsurları nelerdir? Bu riskleri azaltmak için güvenlik personeli farklı şekilde nasıl yönetilebilir?

Table 25. Questions of Quantitative Experimental Study

Variables	Sorular	Questions
Gender	Cinsiyetiniz	What is your gender?
Age	Yaşınız	How old are you?
Edu_Level	Eğitim Durumunuz	What is your education level?
Occupation	Mesleğiniz	What is your occupation?
Income	Aylık net geliriniz	Net income (monthly)
Frequency	Bir yıl içerisinde, müzik festivallerine katılma sıklığınız?	How frequently do you attend music festivals in a year?
Instrument	Herhangi bir müzik aleti çalıyor musunuz?	Do you play any instrument?
Adolescence	Küçüklüğünüzde aile ortamınızda müziğe ilgi var mıydı?	Have you related with music during period of adolescence
Performance1	Festivalde sahne alacak sanatçılar ve tarzları	Performing artists and their genres in festival
Performance2	Festival programı kapsamında sevdiğiniz bir sanatçının sahne alması	A favourite artist is performing within line-up

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Table 25 (cont.)

Performance3	Festival programı kapsamında sahne alacak sanatçıların performansları ile ilgili heyecan duymak	Be enthusiastic about artists' performances in festival
Multi_venue	Festivalde eş zamanlı faaliyet gösteren birden fazla sahnenin olması	Existence of simultaneous multi-venue within festival
Program	Festivalin atölye, aktivite ve faaliyet programı	Workshop and activity programme of festival
Price	Festival biletinin fiyatı	Price of festival ticket
Discount	Festivalin indirimli bilet kampanyaları	Special offers for festival tickets
EoU	Festivale bilet alırken, ödeme işleminin kolaylığı	Ease of use while buying festival ticket
Place1	Festivalin gerçekleşeceği alanın atmosferi	Ambiance of festival environment
Place2	Festivalin stresten uzak bir ortamda istirahat imkanı sunması	Resting opportunity away from stress
Place3	Festivalin gezip görmek istediğiniz bir şehirde/ülkede organize edilmesi	Purpose of travel to festival's destination
Logistics1	Festival alanına ulaşım için farklı seçenekler sunulması	Offered alternatives of festival transportation
Logistics2	Festivalin farklı konaklama seçenekleri sunması	Offered alternatives of accommodation
Social_Influence1	Festivalin kitlesel medya araçları ile tanıtılması	Learn about festival from mass media
Social_Influence2	Festival öncesinde, içeriği ile ilgili sosyal çevrenizden aldığınız bilgi	Foreknown festival programme due to social circle
Social_Influence3	Festival hakkında müzik alanında sözü geçen kişilerin olumlu yorumları	Positive comments of influencers about festival
Awareness1	Festivalin belirli bir konuda sosyal farkındalık oluşturmaya çabalaması	Social awareness of festival
Awareness2	Festival programının çevre duyarlılığının olması	Environmental awareness of festival

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Table 25 (cont.)

Compatability	Festivalin hedef kitlesinin kültürü ile şahsi kültür anlayışınızın uyumu	Compatibility of target audience's culture and personal culture perception
Image	Festivale katılmanın sosyal imajınız üzerindeki olumlu etkisi	Effect of personal image due to attendance
Socialization1	Festivalde yabancılarla sosyalleşebilme ihtimali	Probability of socializing with strangers in festival
Socialization2	Festivale katılan seyircilerin bir kısmını tanıyor olmak	Knowing some people who attend festival
Perform_InfraS1	Festivaldeki sahne tasarımları	Stage designs of festival
Perform_InfraS2	Festivalde kullanılan ses, ışık vb. teknik ekipmanların kalitesi	Quality of technical equipments in festival
Service_Experience1	Festival hizmetlerinin kalitesi	Service quality of festival
Service_Experience2	Festivaldeki gıda servisinin kalitesi	Quality of foods in festival
Service_Experience3	Festivaldeki içecek servisinin kalitesi	Quality of drinks in festival
Service_Experience4	Festival alanında bulunan tuvaletlerin yeterliliği ve temizliği	Accessibility and number of toilets in festival area
Service_Experience5	Festivale katılım konusunda güvenlik kaygısı hissetmemek	Do not have any security concern in order to attend festival
Service_Experience6	Festival alanı içerisinde bir sağlık biriminin olması	Existence of a health unit in festival area
Guidance1	Festivalde yaşanan sorunları çözmeye yardımcı edecek bir birimin olması	Existence of a unit in order to solve probable problems
Guidance2	Festival alanı içerisindeki yönlendirici işaretler ve semboller	Signage and symbols in festival area
Attitude1	Festivallere sıcak/olumlu bakarım	I lean towards festivals
Attitude2	Festivaller iyi hissetmemi sağlar	Festivals make me feel good
Attitude3	Festivaller beni mutlu eder	Festivals make me happy
Intention	Her uygun fırsatta bir festivale gitmeye çalışırım	Going to festival on every occasion

Table 26. Full List of Correlation Results

		EoU	Attitude	Intention	Frequency
Gender	Pearson Corr.	0.167	0.026	-0.020	-0.101
	Sig. (2-tailed)	0.000	0.555	0.641	0.020
Age	Pearson Corr.	-0.043	-0.117	-0.181	-0.186
	Sig. (2-tailed)	0.319	0.007	0.000	0.000
Edu_Level	Pearson Corr.	-0.166	0.045	0.001	0.070
	Sig. (2-tailed)	0.000	0.300	0.982	0.108
Income	Pearson Corr.	-0.077	0.031	-0.027	0.019
	Sig. (2-tailed)	0.085	0.498	0.552	0.665
Instrument	Pearson Corr.	-0.112	0.062	0.098	0.223
	Sig. (2-tailed)	0.012	0.161	0.027	0.000
Adolescence	Pearson Corr.	-0.041	0.145	0.114	0.195
	Sig. (2-tailed)	0.359	0.001	0.011	0.000
Performance1	Pearson Corr.	0.046	0.081	0.040	0.072
	Sig. (2-tailed)	0.289	0.063	0.363	0.098
Performance2	Pearson Corr.	0.102	0.116	0.071	-0.004
	Sig. (2-tailed)	0.019	0.008	0.104	0.925
Performance3	Pearson Corr.	0.200	0.173	0.194	0.073
	Sig. (2-tailed)	0.000	0.000	0.000	0.092
Multi_venue	Pearson Corr.	0.106	0.236	0.271	0.134
	Sig. (2-tailed)	0.015	0.000	0.000	0.002
Program	Pearson Corr.	0.194	0.154	0.160	0.006
	Sig. (2-tailed)	0.000	0.000	0.000	0.886
Price	Pearson Corr.	0.276	0.047	0.061	-0.120
	Sig. (2-tailed)	0.000	0.284	0.161	0.006
Discount	Pearson Corr.	0.442	0.162	0.122	-0.043
	Sig. (2-tailed)	0.000	0.000	0.005	0.322
Place1	Pearson Corr.	0.329	0.213	0.104	0.028
	Sig. (2-tailed)	0.000	0.000	0.017	0.514
Place2	Pearson Corr.	0.281	0.137	-0.021	-0.092
	Sig. (2-tailed)	0.000	0.002	0.639	0.035
Place3	Pearson Corr.	0.190	0.068	0.067	-0.102
	Sig. (2-tailed)	0.000	0.120	0.126	0.019
Logistics1	Pearson Corr.	0.301	0.127	0.068	-0.036
	Sig. (2-tailed)	0.000	0.004	0.121	0.412
Logistics2	Pearson Corr.	0.296	0.041	-0.015	-0.084
	Sig. (2-tailed)	0.000	0.349	0.730	0.055
Social_Influence1	Pearson Corr.	0.314	0.170	0.059	-0.036
	Sig. (2-tailed)	0.000	0.000	0.179	0.408
Social_Influence2	Pearson Corr.	0.229	0.180	0.098	0.000
	Sig. (2-tailed)	0.000	0.000	0.025	0.998

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Table 26 (cont.)

Social_Influence3	Pearson Corr.	0.197	0.193	0.128	-0.057
	Sig. (2-tailed)	0.000	0.000	0.004	0.188
Awareness1	Pearson Corr.	0.289	0.161	0.071	-0.072
	Sig. (2-tailed)	0.000	0.000	0.106	0.098
Awareness2	Pearson Corr.	0.250	0.115	0.027	-0.047
	Sig. (2-tailed)	0.000	0.009	0.535	0.287
Compatability	Pearson Corr.	0.175	0.099	0.025	-0.040
	Sig. (2-tailed)	0.000	0.024	0.561	0.362
Image	Pearson Corr.	0.257	0.159	0.154	-0.026
	Sig. (2-tailed)	0.000	0.000	0.000	0.555
Socialization1	Pearson Corr.	0.182	0.216	0.216	0.092
	Sig. (2-tailed)	0.000	0.000	0.000	0.035
Socialization2	Pearson Corr.	0.111	0.053	0.085	-0.040
	Sig. (2-tailed)	0.011	0.231	0.051	0.360
Perform_InfraS1	Pearson Corr.	0.227	0.263	0.224	0.071
	Sig. (2-tailed)	0.000	0.000	0.000	0.107
Perform_InfraS2	Pearson Corr.	0.163	0.116	0.077	0.118
	Sig. (2-tailed)	0.000	0.008	0.080	0.007
Service_Experience1	Pearson Corr.	0.277	0.225	0.100	0.053
	Sig. (2-tailed)	0.000	0.000	0.022	0.227
Service_Experience2	Pearson Corr.	0.248	0.118	0.078	0.001
	Sig. (2-tailed)	0.000	0.007	0.075	0.990
Service_Experience3	Pearson Corr.	0.164	0.188	0.140	0.092
	Sig. (2-tailed)	0.000	0.000	0.001	0.036
Service_Experience4	Pearson Corr.	0.171	0.062	-0.018	-0.017
	Sig. (2-tailed)	0.000	0.161	0.690	0.693
Service_Experience5	Pearson Corr.	0.309	0.100	0.009	-0.035
	Sig. (2-tailed)	0.000	0.022	0.830	0.425
Service_Experience6	Pearson Corr.	0.263	0.083	0.006	-0.029
	Sig. (2-tailed)	0.000	0.058	0.890	0.505
Guidance1	Pearson Corr.	0.365	0.134	0.032	0.037
	Sig. (2-tailed)	0.000	0.002	0.467	0.398
Guidance2	Pearson Corr.	0.272	0.088	0.003	-0.080
	Sig. (2-tailed)	0.000	0.044	0.939	0.069
Performance	Pearson Corr.	0.147	0.156	0.132	0.063
	Sig. (2-tailed)	0.001	0.000	0.003	0.147
Logistics	Pearson Corr.	0.332	0.090	0.026	-0.072
	Sig. (2-tailed)	0.000	0.039	0.553	0.100
Social_Influence	Pearson Corr.	0.319	0.229	0.120	-0.046
	Sig. (2-tailed)	0.000	0.000	0.006	0.293

(cont. on next page)

Table 26 (cont.)

Awareness	Pearson Corr.	0.311	0.157	0.055	-0.082
	Sig. (2-tailed)	0.000	0.000	0.207	0.062
Service_Experience	Pearson Corr.	0.324	0.179	0.078	0.015
	Sig. (2-tailed)	0.000	0.000	0.076	0.726
Guidance	Pearson Corr.	0.357	0.125	0.019	-0.030
	Sig. (2-tailed)	0.000	0.004	0.671	0.499
EoU	Pearson Corr.	1.000	0.137	0.107	-0.027
	Sig. (2-tailed)	0.000	0.002	0.015	0.539
Attitude1	Pearson Corr.	0.078	0.864	0.520	0.312
	Sig. (2-tailed)	0.074	0.000	0.000	0.000
Attitude2	Pearson Corr.	0.122	0.928	0.569	0.278
	Sig. (2-tailed)	0.005	0.000	0.000	0.000
Attitude3	Pearson Corr.	0.167	0.926	0.582	0.319
	Sig. (2-tailed)	0.000	0.000	0.000	0.000
Attitude	Pearson Corr.	0.137	1.000	0.616	0.333
	Sig. (2-tailed)	0.002	0.000	0.000	0.000
Intention	Pearson Corr.	0.107	0.616	1.000	0.478
	Sig. (2-tailed)	0.015	0.000	0.000	0.000
Frequency	Pearson Corr.	-0.027	0.333	0.478	1.000
	Sig. (2-tailed)	0.539	0.000	0.000	0.000

Table 27. Cluster Typology III – Number of Cases for Two Clusters

Clusters No	Clusters	Number of Cases
1	festival lover	271
2	uninterested	247

Figure 8. Cluster Typology III – Analysis Results for Two Clusters

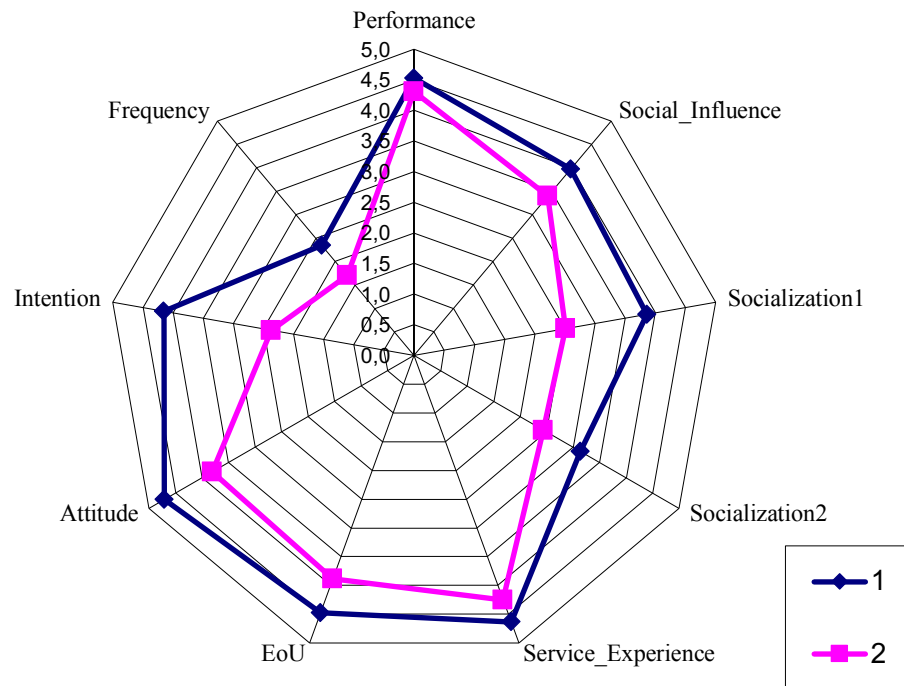


Table 28. Cluster Typology III – Analysis Results for Two Clusters

Attitude	245.21	0	4.72	3.81
Intention	468.30	0	4.15	2.37
Frequency	72.25	0	2.34	1.70
Attiribute	F	Sig.	festival lover	uninterested
Performance	13.88	0	4.53	4.31
Social_Influence	57.69	0	3.97	3.39
Socialization1	216.49	0	3.86	2.51
Socialization2	43.07	0	3.14	2.44
Service_Experience	49.92	0	4.64	4.25
EoU	38.79	0	4.47	3.89
Attitude	245.21	0	4.72	3.81
Intention	468.30	0	4.15	2.37
Frequency	72.25	0	2.34	1.70

Table 29. Results of Hypothesis (Full List)

Hypothesis	Dependent Variable	Independent Variable	Result
H1	Frequency	Intention	Supported
H2	Intention	Attitude	Supported
H3	Intention	Ease of Use	Supported
H4	Attitude	Multi_Venue	Supported
H5	Attitude	Social_Influence	Supported
H6	Attitude	Age	Supported
H7	Attitude	Income	Supported
H8	Attitude	Discount	Supported
H9	Ease of Use	Discount	Supported
H10	Ease of Use	Guidance	Supported
H11	Attitude	Gender	Not Supported
H12	Attitude	Edu_Level	Not Supported
H13	Attitude	Frequency	Not Supported
H14	Attitude	Instrument	Not Supported
H15	Attitude	Adolescence	Not Supported
H16	Attitude	Performance	Not Supported
H17	Attitude	Program	Not Supported
H18	Attitude	Price	Not Supported
H19	Attitude	Ease of Use	Not Supported
H20	Attitude	Place	Not Supported
H21	Attitude	Logistics	Not Supported
H22	Attitude	Awareness	Not Supported
H23	Attitude	Compatibility	Not Supported
H24	Attitude	Image	Not Supported
H25	Attitude	Socialization	Not Supported
H26	Attitude	Perform_InfraS	Not Supported
H27	Attitude	Service_Experience	Not Supported
H28	Attitude	Guidance	Not Supported