Universitat de Girona

DEFINING THE EFFECT OF SERVICE QUALITY MEASUREMENT ON SERVICE DESIGN PROCEDURES:
MIXED METHODS ANALYSIS OF FOUR PERFORMING ARTS FESTIVALS IN CATALONIA, SPAIN

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DOCTORAL THESIS

Defining the Effect of Service Quality Measurement on Service Design Procedures: Mixed Methods Analysis of Four Performing Arts Festivals in Catalonia, Spain.

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Supervised by:

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DECLARES:

That the thesis *Defining the Effect of Service Quality Measurement on Service Design Procedures: Mixed Methods Analysis of Performing Arts Festivals in Catalonia, Spain.* Submitted by Camilo Arévalo Montealegre to obtain the degree of Doctor of Philosophy in Tourism, has been completed under my supervision.

For all intents and purposes, I hereby sign the document.

Signature,

Girona, ………… of………… 2022

List of Publications Derived from the Doctoral Thesis

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List of Participations in Congresses

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Abbreviations

AR	Age Range
AR	Augmented Reality
ANOVA	Analysis of Variance
BMC	Brady and Cronin's Multidimensional and Hierarchical Model
CPA	Capability-Practice-Ability
CGE	Computable General Equilibrium
CADQAS	Computer Assisted Qualitative Data Analysis Software
CFA	Confirmatory Factor Analysis
DF	Data Frame
DSR	Design Science Research
DMOs	Destination Management Organisations
eWOM	Electronic Word-of-Mouth
FITT	Festival Internacional de Teatre de Tarragona
FT	Fira Tàrrega
GM	Grönroos Model
HEIs	Higher Education Institutions
IO	Input-Output
IFEA	International Festivals and Events Association
ISES	International Special Events Society
ISCED	International Standard Classification for Education
IoT	Internet of Things
KMO	Kaiser-Meyer-Olkin
KPIs	Key Performance Indicators
LCA	Life Cycle Assessment
M	Mean
MTE	Memorable Tourism Experience
MLR	Multiple Linear Regression
MFSD	Multi-Factor Service Design
OECD	Organization for Economic Co-Operation and Development
PDI	Purchase Decision Involvement
RSQS	Retail Service Quality Scale

ROM   Rust and Oliver's Model

SMEs   Small and Medium Enterprises

SD   Standard Deviation

SEM   Standard Error of Mean

SEM   Structural Equation Modeling

SPSS   Statistical Package for Social Sciences

SPI   Systemic Policy Implementation

TA   Temporada Alta

TEE   Tourist Emotional Engagement

TBL   Triple-Bottom-Line

UNWTO   United Nations World Tourism Organization

UGC   User Generated Content

VSM   Variable System Model

VR   Virtual Reality

WOM   Word-of-Mouth

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siendo mujer latinoamericana, viuda, ama de casa y madre de familia;

siempre quiso <<haber estudiado más, para aprender cosas nuevas y ser un poquito feliz>>.

Abstract

Evidence suggests that customer satisfaction relates directly to engagement, loyalty, and word-of-mouth. Moreover, a growing body of literature in the cultural tourism sector recognises the importance of guaranteeing high service quality standards. Consequently, extensive research has been carried out on service quality measurement techniques, generating a prominent debate around the appropriateness of the tools used to gather and standardise scores. Most studies focused on implementing post-service surveys resulting in detailed statistical reports. However, such approaches have failed to critically analyse their outcomes by contrasting them with an insight into the perception that organisations' managers and employees hold towards the features questioned to the audience. Few published studies have addressed service quality management through a mixed-methods methodology that include managers, employees, and customers. Furthermore, there has been no detailed investigation on how the customer satisfaction scores obtained are applied in strategic management decisions. To address such gap of knowledge, this investigation aimed to define a conceptual model that explains the relationship between service design, service delivery, and service quality measurement in the setting of cultural events. The central thesis of this paper is that customer satisfaction measurements should be used as input data frames for service design procedures. This study used a mixed-methods approach to analyse four performing arts festivals in Catalonia, Spain. First, the research implemented a qualitative analysis from a constructivist-interpretive logic, complementing a post-positivism stance. Data for this investigation were collected using semi-structured interviews of 43 items. The study registered 24 professionals from 4 cultural organisations following a purposeful sampling. There were no significant differences in the notion of service delivery among employees. Moreover, they expressed similar apprehensions about communication, environment, effectiveness, and customisation features. Secondly, the study applied quantitative analysis to online surveys based on our proposed Performing Arts Festival Model. The questionnaires were composed of 34 items; in total, 208 festival attendants completed them successfully. Statistical tests revealed an influence of sociodemographic variables on attributes´ scores. Similarly, the tests correlated attributes´ scores and overall customer satisfaction. Finally, results displayed a correlation between overall customer satisfaction and loyalty. We could conclusively establish that service quality measures must be used as input data frames for service design procedures to improve customer experience in service delivery touchpoints. The main implication of these results in the field is that the event management process should be cyclical and requires to connect all stages i.e., pre-service, in-service, post-service, and improvement. Correspondingly, every stakeholder must be actively involved with a clearly defined role. Results from this research are limited to Small and Medium Enterprises (SMEs) in charge of cultural events celebrated annually. Future research in this area should employ digital tools that allow for a close observance and precise measurement of interactions during service delivery encounters.

Resumen

La satisfacción del consumidor está directamente relacionada con su compromiso, lealtad y recomendación. Más aún, la literatura académica sobre turismo cultural reconoce la importancia de garantizar altos estándares en la calidad del servicio. En consecuencia, se han llevado a cabo extensas investigaciones sobre las técnicas de medida de la calidad del servicio, generando un debate prominente acerca de la idoneidad de las herramientas utilizadas para recolectar y estandarizar los indicadores. La mayor parte de estudios se han enfocado en implementar encuestas posteriores al servicio, generando reportes estadísticos detallados. Sin embargo, dichos enfoques han omitido realizar un análisis crítico de los resultados numéricos que los contrastase con la percepción que tienen gestores y empleados acerca de los temas cuestionados a los consumidores. Pocos estudios publicados han abordado la gestión de la calidad del servicio a través de una metodología mixta que incluya gestores, empleados y consumidores. No ha habido una investigación detallada sobre la manera en que los resultados de satisfacción del consumidor son aplicados a las decisiones de gestión estratégica. Para abordar la brecha de conocimiento, esta investigación se orienta a definir un modelo conceptual que explique la relación entre diseño de servicio, prestación de servicio y medida de la calidad del servicio en el entorno de eventos culturales. El argumento central de este texto es que las medidas de satisfacción de los consumidores deben ser utilizadas como un marco de datos de entrada para los procedimientos de diseño de servicio. Este estudio utilizó un enfoque de métodos mixtos para analizar cuatro festivales de artes escénicas en Cataluña, España. Primero, la investigación implementó un análisis cualitativo desde una lógica constructivista-interpretativa, complementando una posición post-positivista. Los datos para esta investigación fueron recolectados utilizando entrevistas semiestructuradas con 43 ítems. El estudio registró 24 profesionales de 4 organizaciones culturales siguiendo un muestreo intencional. No se hallaron diferencias significativas en la noción de prestación de servicio entre los empleados. Además, expresaron aprehensiones similares sobre comunicación, entorno, efectividad y funciones de personalización. En segundo lugar, este estudio aplicó un análisis cuantitativo a encuestas digitales basado en nuestra propuesta de Modelo para Festivales de Artes Escénicas. El cuestionario se compuso de 34 ítems; en total, 208 asistentes a los festivales lo respondieron exitosamente. Las pruebas estadísticas revelaron una influencia de las variables sociodemográficas en las puntuaciones de los atributos. De manera similar, las pruebas correlacionaron las puntuaciones de los atributos con la satisfacción general del cliente. Finalmente, los resultados presentaron una correlación entre la satisfacción general del cliente y su lealtad. Podemos establecer de manera concluyente que las medidas de calidad de servicio deben ser utilizadas como un marco de datos de entrada para los procedimientos de diseño de servicio, mejorando la experiencia del consumidor en los puntos de contacto durante la prestación de servicio. La implicación principal de estos resultados en el sector es que el proceso de gestión de eventos necesita ser cíclico y requiere conectar todas las etapas i.e., pre-servicio, en-servicio, post-servicio y mejora. Correspondientemente, cada agente interesado debe estar implicado activamente y tener un papel claramente definido. Los resultados de esta investigación están limitados a Pequeñas y Medianas Empresas (PYMEs) encargadas de eventos culturales celebrados anualmente. Futuras investigaciones en esta área deberían emplear herramientas digitales que permitan una observación detallada y una medida precisa de las interacciones durante los encuentros de prestación de servicio.

Resum

La satisfacció del consumidor està directament relacionada amb el seu compromís, la seva lleialtat i recomanació. Encara més, la literatura acadèmica sobre turisme cultural reconeix la importància de garantir alts estàndards en la qualitat del servei. En conseqüència, s'han dut a terme recerques extenses sobre les tècniques de mesura de la qualitat del servei, generant un debat prominent sobre la idoneïtat de les eines utilitzades per a recol·lectar i estandarditzar els indicadors. La major part d'estudis s'han enfocat a implementar enquestes posteriors al servei, generant informes estadístics detallats. No obstant això, aquests enfocaments han omès elaborar una anàlisi crítica dels resultats numèrics que els contrastés amb la percepció que tenen gestors i empleats sobre els temes preguntats als consumidors. Pocs estudis publicats han abordat la gestió de la qualitat del servei a través d'una metodologia mixta que inclogués gestors, empleats i consumidors. No hi ha hagut una recerca detallada sobre la manera en que els resultats de satisfacció del consumidor són utilitzats per prendre decisions de gestió estratègica. Per a abordar la bretxa de coneixement, la nostra recerca s'orienta a definir un model conceptual que expliqui la relació entre disseny de servei, prestació de servei i mesura de la qualitat del servei al voltant d'esdeveniments culturals. L'argument central d'aquest text és que les mesures de satisfacció dels consumidors han de ser utilitzades com un marc de dades d'entrada per als procediments de disseny de servei. Aquest estudi va fer servir un enfocament de mètodes mixtos per a analitzar quatre festivals d'arts escèniques a Catalunya, Espanya. Primer, la recerca va implementar una anàlisi qualitativa des d'una lògica constructivista-interpretativa, complementant una posició postpositivista. Les dades per a aquesta recerca van ser recol·lectades fent servir entrevistes semiestructurades amb 43 ítems. L'estudi va registrar 24 professionals de 4 organitzacions culturals seguint un mostreig intencional. No es van trobar diferències significatives en la noció de prestació de servei entre els empleats. A més, van expressar preocupacions similars sobre comunicació, entorn, efectivitat i funcions de personalització. En segon lloc, aquest estudi va aplicar una anàlisi quantitativa a enquestes digitals basades en la nostra proposta de Model per a Festivals d'Arts Escèniques. El qüestionari estava format per 34 ítems; en total, 208 assistents als festivals ho van respondre exitosament. Les proves estadístiques van revelar una influència de les variables sociodemogràfiques en les puntuacions dels atributs. De manera similar, les proves van correlacionar les puntuacions dels atributs amb la satisfacció general del client. Finalment, els resultats van presentar una correlació entre la satisfacció general del client i la seva lleialtat. Podem establir de manera concloent que les mesures de qualitat de servei han de ser utilitzades com un marc de dades d'entrada per als procediments de disseny de servei, millorant l'experiència del consumidor en els punts de contacte durant la prestació de servei. La implicació principal d'aquests resultats en el sector és que el procés de gestió d'esdeveniments necessita ser cíclic i requereix connectar totes les etapes i.e., pre-servei, en-servei, post-servei i millora. Corresponentment, cada agent interessat ha d'estar implicat activament i tenir un paper definit. Els resultats d'aquesta recerca estan limitats a Petites i Mitjanes Empreses (PIMEs) encarregades d'esdeveniments culturals celebrats anualment. Futures recerques en aquesta àrea haurien d'emprar eines digitals que permetin una observació detallada i una mesura precisa de les interaccions durant les trobades de prestació de servei.

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Introduction

This thesis is the result of a study about the effect of service quality measurements on service design procedures, illustrated in four cultural events held in Catalonia, Spain. Namely, *Festival Internacional de Teatre de Tarragona*, *Fira Tàrrega*, *Grec Festival de Barcelona*, and *Temporada Alta*. The research followed a mixed methods methodology, comprising a qualitative analysis of semi-structured interviews of the organisations' employees and a quantitative analysis of standardised surveys distributed among the festivals' attendants. We developed this study from the *Laboratori Multidisciplinar de Recerca en Turisme* after detecting the necessity of more profound research on event management, especially its relation to cultural tourism and service design.

Consultation of previous literature led us to identify a gap in the logical connection between the statistical scores resulting from service quality measurements and the intuitive modification of former services –or the creation of new ones– implemented by event managers. This study aimed to define a conceptual model that allows responsible personnel to link questionnaires´ results with managerial decisions. The correct use of service quality measurements is crucial for an efficient decision-making process that improves service delivery and customer satisfaction (Pizam et al., 2016). Moreover, a clear perception of the appropriate service quality measurement allows for a proper evaluation of service touchpoints during the event (Oh & Kim, 2017). What is more, service design activities require a cooperative approach that includes managers, employees, and customers to generate value co-creation (Parkinson et al., 2019). Further, the text articulates an argument supporting a holistic view that equals customers' and employees' significance in punctual service encounters and over repeated service delivery (Ma et al., 2020).

Regarding the humanistic philosophy of the typescript, this investigation contests serialised market offers, mass tourism practices, and insensitive cultural commodification (Jonas, 2015). It advocates for a position unhampered by the strive for benefit from utilitarian and hedonic approaches observed in the service sector (Babin et al., 2019), interpreting service encounters thru events as opportunities to construct and reinforce personal values, as much as mutual recognition.

Within the framework of social sciences –particularly the tourism research field– this study followed a constructivist-interpretive logic (Jamal & Hollinshead, 2001). Therefore, it reached inferences based on the treatment of information for its particular context. Nevertheless, the research assumes a post-positivism stance that advocates for enhancing its validity via triangulation, which provides a thorough understanding of evidence-based results (Lub, 2015). Thus, it gives special attention to consistency among different data sources when deriving conclusions from their examination.

Following this reasoning, data analysis pursued an inductive course and fulfilled an iterative process (Ambert et al., 1995). The inquiry considered multiple viewpoints expressed by the contributors (Vogl et al., 2019). Concisely, it derived knowledge from continued interaction between researcher and participants (Lauterbach, 2018; Suddick et al., 2020). Further, considering context, interactions, and processes, the examination presented results that are precise for the setting. However, this also implies limited generalisability or prediction capacity for other sceneries (Timonen et al., 2018). Consequently, this dissertation strives to identify patterns and variations grounded on the data corresponding to the four study cases and restricted to their features.

This manuscript presents research questions, objectives, and hypotheses for the qualitative and quantitative methods applied. It continues with a theoretical framework supported by four main pillars i.e., cultural tourism, event management, service quality, and service design. The following section addresses the qualitative, quantitative, and mixed methods methodologies. In the next chapter, all results are displayed. Subsequently, the obtained data is critically analysed in the discussion chapter. The manuscript closes with a conclusion chapter containing the conceptual model for event management and is complemented by the annexe materiel.

Research Questions

Taking into account the importance of service delivery in organisations' development, we proposed six main research questions for this research, divided as follows.

Qualitative Research Questions

RQ_{Qlt1}: Do cultural organisations' employees hold a clear and unified concept of service quality? Do they have a similar view on customer satisfaction measures? Do they implement those measures as input for service design procedures?

RQ_{Qlt2}: Do cultural organisations' employees follow previously established guidelines for service procedures? Are these procedures related to job duties distribution, work team dynamics, definition of the cultural product, recognition of involved stakeholders, and a strategy for the organisation's development?

RQ_{Qlt3}: Do cultural organisations' employees apply previously established lines of action to improve the levels of engagement, loyalty, and prescription?

Quantitative Research Questions

RQ_{Qnt1}: Are Attributes scores significantly correlated to sociodemographic variables i.e., gender, age range, educational level, and main activity?

RQ_{Qnt2}: Are Subdimensions scores significantly correlated to Overall Customer Satisfaction scores?

RQ_{Qnt3}: Are Loyalty and Prescription significantly correlated to Overall Scores i.e., Customer Satisfaction, Programme, Organisation's Management, and Price?

Objectives

This research project had the following purposes, presented in hierarchical order.

General Objective

GO_1 = Provide a model that depicts the relationship between service quality measures and service design procedures.

Specific Objectives

- SO_1 = Advance a theoretical framework that synthesise the literature about four main concepts i.e., cultural tourism, event management, service quality, and service design.

- SO_2 = Illustrate the connection points between customer satisfaction measures and service design activities.

- SO_3 = Propose a guideline for the improvement of service procedures in the case study cultural events.

- SO_4 = Suggest lines of action to improve the levels of engagement, loyalty, and prescription for the case study cultural events.

Technical Goals

- TG_1 = Implement content analysis and coding to semi-structured interviews of the organisations' employees. Developed from a constructivist-interpretive standpoint, supported by purposive sampling, multiple interview perspective techniques, and a hermeneutic phenomenology approach.

- TG_2 = Generate a descriptive and inferential statistic report from standardised surveys; conveying univariate, bivariate, and multivariate analysis.

- TG_3 = Clarify the link between results of interviews and surveys.

Hypotheses

We proposed six main hypotheses for this research, categorised as follows.

Qualitative Hypotheses

H_{Qlt1}: Cultural organisations employees hold a clear and unified concept of service quality. Consequently, they have a similar view on customer satisfaction measures and implement these data as input data frames in service design procedures. Moreover, there is low variation among their perceptions on these issues.

H_{Qlt2}: Cultural organisations' employees have previously established guidelines for service procedures. These are observable in job duties distribution, work team dynamics, definition of the cultural product, recognition of involved stakeholders, and a strategy for the organisation's development.

H_{Qlt3}: Cultural organisations' employees have previously established lines of action to improve the levels of engagement, loyalty, and prescription.

Quantitative Hypotheses

H_{Qnt1}: There is a statistically significant correlation among Audience Attributes' scores and sociodemographic variables i.e., Gender, Age Range, Educational Level, and Main Activity.

H_{Qnt2}: There is a statistically significant correlation between Audience Sub-Dimensions' scores and Overall Customer Satisfaction.

H_{Qnt3}: There is a statistically significant correlation among Audience Loyalty, Prescription, and Overall Scores i.e., Customer Satisfaction, Organisation's Management, Programme, and Price.

Theoretical Framework

A growing body of literature recognises the importance of guaranteeing high standards of service quality in the tourism sector (Dávila, 2002). Evidence suggests that customer satisfaction relates directly to customer loyalty and prescription, essential factors in organisations' economic sustainability (Labrador-Martín, 2012). Consequently, extensive research has been carried out on service quality measurement techniques, generating a prominent debate around the appropriateness of the instruments used to gather and standardise scores (e.g., Cronin & Taylor, 2006).

The revision of previous works allowed us to establish attribute-based surveys as the most frequent medium to obtain precise evaluations. We observed that most studies in the field focused on implementing post-experience questionnaires resulting in detailed statistical reports. Those types of assessments included direct measurement of service quality perception, direct measurement of performance, direct measurement of disconfirmation, and separate measurements of expectations and performance. All of these instruments seek to guarantee the accuracy, diagnostic ability, and parsimony at different levels (Hamer, 2003); such approaches, however, have failed to make a critical analysis of their outcomes by contrasting them with an insight of the perception that organisations' managers and employees hold towards the features questioned to the audience.

To date, few published studies address service quality management through a mixed methods methodology that includes both customers and staff. Much uncertainty still exists about the clarity that front-desk personnel has regarding the attributes that compose the dimensions which define overall service quality. In addition to this, there has been no detailed research on how to apply the customer satisfaction scores obtained in strategic management decisions. The logical relation that connects survey results with the design of new services has not been sufficiently studied.

To undertake that debate, we opted for developing a theoretical model suitable for the specific conditions of our case study. Accordingly, we grounded this dissertation on four interrelated concepts i.e., cultural tourism, event management, service quality, and service design.

Comprehension, analysis, comparison, synthesis, and evaluation of these concepts; allowed us to propose a model that intends to define service measurement techniques' influence on service design procedures within the context of cultural events. In the following lines, we will discern them individually.

Cultural Tourism

Definition of Tourism

Mobility has become a central issue for academic researchers, private enterprises, and public institutions in the new global economy. Studying travellers' behaviour plays a vital role in strategic management and policymaking. The United Nations World Tourism Organization (2008) proposed the following definition:

> Tourism is a social, cultural, and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors (which may be either tourists or excursionists; residents or non-residents) and tourism has to do with their activities, some of which involve tourism expenditure.

To shed light on this term, we must insist that all travellers move between different geographical locations. Still, only visitors stay for less than a year driven by business, leisure, or personal purposes. Moreover, we shall differentiate between an overnight visitor –tourist– and a same-day visitor –excursionist–.

Under a similar rationale, the primary forms of tourism are determined by the distance travelled, the departure location, and the arrival destination. These are domestic tourism, inbound tourism, and outbound tourism. Combined, they derive into internal, national, and international tourism (UNWTO, 2008).

Classification of Tourists.

Several authors have considered the subject of market segmentation in tourism. Therefore, various categories for tourists have been suggested over the past decades.

Scholars defined segments as clusters composed of homogenous customers that react similarly to market stimuli (Söllner & Rese, 2001). They also stated that segments must:

> Share common values and interests that are sufficiently different and distinct from other segments, be sufficiently large to give the organization a return for its effort, be easy to reach through promotional media and other marketing activities at an affordable cost, [and] have their needs satisfied by the offered products. (du Cros & McKercher, 2015, p. 122)

Researchers have undertaken numerous efforts to develop tourist typologies or segments. Early examples of research in the field include the work of Erik Cohen (1972), who categorised tourists depending on their inclination to either familiar or novel experiences during their visits. The result were four types of visitors i.e., (a) organised mass tourists, (b) individual mass tourists, (c) explorer, and (d) drifter. His proposal was innovative, as it contemplated a much more independent visitor, gaining visibility in the past few years, mainly supported by digital tools that have dramatically reduced travellers' dependence on external parties.

The quest for classifying tourists was also assumed by Plog (2001) as early as 1977. He performed a psychographic study which resulted in the identification of two opposite types of visitors. On the one hand, the dependable psychocentric personality type and the venturer are allocentric. This author highlighted the relevance of underlying factors that influence visitors' behaviour.

Perreault et al. (1977) opted for a much more pragmatically approach, suggesting four types of tourists with different consumption patterns i.e., (a) budget travellers, (b) adventurous, (c) homebody, (d) vacationers, and (d) moderates.

In the same line, Cohen (1979) reconsidered his method and updated the classification by taking as a reference the capacity of the visitor to seek deeper meaning from experience at the destination. The sociologist proposed five types of visitors i.e., (a) recreational, (b) diversionary,

(c) experiential, (d) experimental, and (d) existential. This analytical step allowed academics to consider different degrees of cultural integration achieved by the tourists as a learning process.

Institutions have participated in the dialogue as well, the Boerjan and Westvlaams Ekonomisch Studiebureau (1984) delimited seven types of tourists i.e., (a) active sea lovers, (b) contact-minded holiday-makers, (c) nature viewers, (d) rest-seekers, (e) discoverers, (f) family-oriented sun and sea lovers, and (d) traditionalists. These segments represent a set of profiles for their market share.

For many years researchers preoccupied themselves to identify travellers' motivations e.g., Visiting Friends and Relatives (VFR), interest in foreign societies, romance, leisure, and social interaction (Coltman, 1989). This occurred because identifying these motivators allowed Destination Management Organisations (DMOs) to classify tourists. For instance, Dalen (1989) listed four types of tourists i.e., (a) modern materialists, (b) modern idealists, (c) traditional idealists, and (d) traditional materialists. He defined categories by observing values and consumer trends, leaving behind the classical sociodemographic criteria.

American Express (1989)described tourist segments from an economic standpoint. They presented five kinds of visitors i.e., (a) adventurers, (b) worriers, (c) dreamers, (e) economisers, and (d) indulgers. Based on these, other authors have been able to focus mainly on the predictive capacity of the segments (Johns & Gyimóthy, 2002).

The term was studied too by Nash and Smith (1991), who proposed seven categories i.e., (a) explorers, (b) elite, (c) off-beat, (d) unusual, (e) incipient mass tourists, (f) mass tourists, and (g) charter tourists—ranging from a more bold type of visitor to a more conventional one.

To date, there has been little agreement about a single norm that can be applied to classify all tourists. Some authors have attempted to familiarise readers with more transversal definitions such as those of good tourists (Wood & House, 1991) concerned with climate change and environmental sustainability; or post-tourist (Urry, 1992), which concentrates on the visitor's perception of the destination. Debate continues developing; nonetheless, some settlement has

been reached on operational standards for elaborating segment profiles, they count (Swarbrooke & Horner, 2007):

- Geographical segmentation: catchment area, point of departure, geographical patterns of demand, cool and warm regions, urban and rural spaces.
- Socioeconomic segmentation: VALS classification and JICNAR classification.
- Demographic segmentation: age, gender, religion, family lifecycle, language, race, and nationality.
- Psychographic segmentation: lifestyle, attitudes, opinions, and personalities.
- Behaviouristic segmentation: user status, readiness stage, attitude to product/service, benefits sought, loyalty to the product, and purchase occasions.

In the tourism sector, these elements reflect the visitors' type, purpose, party composition, method of travel, and length of stay. Consulted literature confirmed that tourist classification is an evolving term, and resulting categories tend to adapt to the research context rather than ascribing to a single canvas.

Main Types of Tourism.

The United Nations World Tourism Organization (2019) classified the types of visits directed by operational criteria i.e., the fundamental motivations of the visitors and the activities they engage in at the destination. The results are twelve categories, as illustrated in Figure 1.

Figure 1

Main Types of Tourism

Cultural tourism	• Activities associated with consuming tangible and intangible cultural attractions or products.
Ecotourism	• Nature-based activity of exploring and appreciating the biological diversity of an ecosystem.
Rural tourism	• Nature-based activity linked to agriculture, rural lifestyle, angling, and sightseeing.
Adventure toursim	• Activities associated with physical effort and risk, in landscapes with specific geograpy.
Health tourism	• Activities that contribute to physical, mental, and spiritual health. Wellness and Medical tourism.
Business tourism	• Activities with professional purposes; meetings, incentives, conventions, and exhibitions.
Gastronomy tourism	• Activities linked to food; authentic, traditional, and innovative culinary experiences.
Coastal, maritime, and inland water tourism	• Swimming, surfing, and sunbathing; practices on the shore of a sea, lake, or river.
Urban/City tourism	• An activity in urban space; characterised by a non-agricultural-based economy.
Mountain tourism	• Outdoor leisure and sports activities in a defined geographical space such as hills or mountains.
Education tourism	• Activities motivated by engagement in learning- self-improvement, intellectual growth, and skills.
Sports tourism	• Activities related to the attendance or active participation in a sporting event.

Note. Based upon United Nations World Tourism Organization (2019).

Definition of Cultural Tourism

Among its operational definitions the United Nations World Tourism Organization (UNWTO, 2019) specified that:

> Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/ products in a tourism destination.
>
> These attractions/products [relate] to a set of distinctive material, intellectual, spiritual, and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries, and the living cultures with their lifestyles, value systems, beliefs and traditions.

The meaning of cultural tourism has evolved to reach its current state. McKercher and du Cros (2002) recognised four central outlooks.

- Tourism-derived definition: a form of special interest tourism, where culture is the primary motivation for people to travel (McIntosh et al., 1995). It involves interaction between people, places, and heritage (Zeppel & Hall, 1992).
- Motivation factors definition: "movements of persons essentially for cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other events, visit sites and monuments, travel to study nature, folklore or art, and pilgrimages" (UNWTO, 1985, p.6).
- Experiential or aspirational definition: cultural tourism involves experiencing the unique social fabric, heritage, and special character of places (Blackwell, 1997).
- Operational definition: use of cultural heritage assets as archaeological sites, museums, castles, palaces, historical buildings, art, craft, galleries, festivals, and events.

These definitions are close to that of Richards (2003), who understood it as "the movement of persons to cultural attractions away from their normal place of residence, intending to gather new information and experiences to satisfy their cultural needs" (p. 6). According to this, tourists intend to consume cultural products preserved from the past and contemporary lifestyles of the receiving societies. Du Cros and McKercher (2003) reached a further stage; they conceived it as a form of tourism that relies on cultural heritage assets and transforms them into products that tourists can consume. This interpretation implied that stakeholders perceive experiences at the destination as a commodity.

Looking closely into the cultural tourism experience Donaire (2008) pointed out that visitors interpret (a) touristic symbols, (b) cultural symbols, and (c) commercial symbols. In this sense, they accept that culture has already been commodified and offered as a service or even a material good. Consequently, they tend to assume the role of guests that interact through commercial exchanges. Through a more panoramic lens, Smith (2009) explained that the term might comprise "passive, active, and interactive engagement with culture(s) and communities, whereby the visitor gains new experiences of an educational, creative, [and] entertaining nature" (p. 17). Her approach allows for a more inclusive comprehension of the term, accepting the nuances in the tourism experiences.

Classification of Cultural Tourists.

Cultural tourists can be broadly defined by their motivations and conduct; McKercher and du Cros (2015) presented the following categories

- Purposeful cultural tourist: an individual with deep cultural experience, whose primary motivation for visiting the destination is to engage in cultural tourism activities.
- Sightseeing cultural tourist: an individual whose primary motivation for visiting the destination is cultural tourism but seeks a shallower experience.
- Serendipitous cultural tourist: an individual for whom cultural tourism is not the primary motivation, but on-site ends up living a deep cultural experience.
- Casual cultural tourist: an individual for whom cultural tourism represents a weak motive for visiting the destination and lives shallow experiences.
- Incidental cultural tourist: an individual who does not have cultural tourism as a motivation but participates in activities at the destination and lives shallow experiences.

The classification of cultural tourists embodies multiple concepts and may vary depending on the context. This is why new categorisations have been proposed; among them, Galí and Donaire (2006) developed the following.

- Non-cultural tourist: an individual with a low index of visits to the primary cultural nodes, which tend to be shorter in time and superficial.
- Ritual tourist: an individual with an average index of visits to the primary cultural nodes, which follows a canonical pattern. Collective habits rather than individual criteria guide them.
- Interested tourist: an individual with an above-average index of visits to cultural nodes, which tend to be larger in time and convey the pursuit of a singular experience.
- Erudite tourist: an individual with a high index of visits to cultural nodes, which tend to be larger in time and convey the pursuit of knowledge.

Figure 2

Main Types of Cultural Tourism

Built non-touristic
• Includes prehistoric, historical, and contemporary built heritage. Not transformed for touristic use.

Built or modified for touristic purposes
• Includes purpose-built attractions, counting adaptive use of extant facilities.

Economic
• Includes tangible and intangible heritage associated with agriculture and industry.

Transport
• Includes transportation systems, infrastructure, or superstructure.

Cultural landsacapes
• Includes combined tangible and intangible structures alongside a territory.

Creative industries
•Includes art exhibitions and live performances.

Religious
•Includes tangible sites and artefacts, closely connected with intangible practices and rituals.

Ethnic diaspora
•Includes tangible and intangible assets, focusing mainly on migrant communities.

Ethnic extant
•Includes tangible and intangible heritage associated with surviving communities.

Intangible heritage
•Includes features that reflect living cultures.

Dark
• Associated with the transition from life to death.

Natural heritage
•Associated with and defined by natural landscapes alongside a territory.

Note. Based upon McKercher and du Cros (2015).

Main Types of Cultural Tourism.

To better understand the cultural tourism activities, McKercher and du Cros (2015) classified them into twelve distinct types, using the resources consumed by visitors as an orientation, as illustrated in Figure 2.

A second method, proposed by Donaire (2008), bases the classification on the point of view from which the visitor understands the reality encountered at the destination. He listed six categories.

- Illustrated/Cultured: considers the interpretative capacity of the visitor.
- Monumental: refers to visiting the central cultural nodes at a destination.
- Heritage: implies the interest in the history of the host community, including tangible and intangible heritage.
- Identities/Cultures: refers to a visit from an ethnologic standpoint.
- Touristified/Commodified: refers to the visitors' commercial consumption of cultural assets.
- Extraordinary: refers to a visit that allows for socialisation, access to knowledge, and personal development.

Issues in Cultural Tourism

Impacts of Cultural Tourism.

Awareness of the inherent relation between culture and tourism is not recent, having first been approached from an ethnographic viewpoint, subsequently including the wide range of perspectives that comprise the tourismology spectrum (Palou, 2014). Frances and Jafari (1990) were among the first academics to address tourism as a social phenomenon beyond the economic domain. Since this early stage, there has been growing concern about the effects of cultural tourism on host communities. On this subject, Fridgen (1991) elucidated that:

Social impacts of tourism focus upon the results of interactions between the tourist and the host provider. Cultural impacts refer to more than the social exchange between people. Cultural impacts can be thought of as the changes in the arts, artefacts, customs, rituals, and architecture of a people as a result from tourism activity or development. (p. 97)

A much-debated question has been whether the touristic activity's changes are beneficial or detrimental. Reisinger (1994) noted that tourist-host interactions have as much potential to

result in rewarding experiences as they stimulate resentment. In other words, cultural tourism can result in appreciation, understanding, respect, and tolerance. However, it can also have the opposite effect leading to misunderstanding, stereotyping, hostility, and conflict. The author clarified that the outcome obtained from tourist-host interaction depended mainly on the strategies employed to reduce social, cultural, and economic gaps. She advocated for professionalising the sector employees and a better education for visitors, which helps to strengthen communication between both parties. Du Cros and McKercher (2015) found that host communities have a continued relationship with the environment they inhabit, expressed in three features.

- Place identity and relation to their own values (Twigger-Ross & Uzzell, 1996).
- Place dependence because of a functional role (Jorgensen & Stedman, 2001).
- Place attachment through a positive bond with the environment (Low & Altman, 1992).

When cultural tourism is introduced in these places, societal conditions are modified, and quality of life is affected. We can observe such phenomena in four areas.

- Economic development: the surge of products and services.
- Adaptive reuse: conservation of built heritage and social fabric.
- National/Regional identity: a sense of pride.
- Entertainment: leisure, recreation, dining, and shopping services.

Nonetheless, sustained touristic activity at a destination can result in complications within four other areas.

- Utilisation: (a) overuse, degradation, congestions, uneven distribution of space and resources; (b) misuse, vandalism, and competition among stakeholders; (c) inadequate funding and loss of local support.
- Cultural commodification: loss of authenticity and diversity; trivialisation of the local culture, alienation of host communities, standardisation, and gentrification.
- Glocal impacts: staged authenticity, multiplication of tourist nodes, and privacy-related matters.
- Unbalanced development: limiting to short-term goals; lack of planning processes

It has become apparent that cultural tourism is a two-edged tool that can drive communities into a dynamic where "(…) short-term financial objectives can take precedence over long-term social objectives" (du Cros & McKercher, 2015, p. 45). Consequently, the sustainability at the destination relies on the correct management of resources and the participation of all stakeholders in strategic decisions.

Cultural Tourism Marketing.

By the end of the 20th century, the scenario increased in complexity, given the demand for cultural attractions, products, and services. Existing literature on the role of marketing for cultural tourism confirmed that sociodemographic characteristics and consumption habits influenced how visitors reacted to the cultural offer of a destination (Richards & Bonink, 1995). The research of Silberberg (1995) illustrates the same argument, indicating how cultural institutions could enhance their economic benefit through revision of policies, customer service, and partnerships and the inclusion of their services in tourism packages. In this context, the ideal target audience were visitors greatly motivated by culture, with above-average income, disposing of time, highly educated, and occupied with their social status. In turn, Richards (1996) observed a shift in cultural institutions from a conservative stance into a marketing one, expressing an increased interest in attracting audiences to their realms. Moreover, the number of visitors and the income generated were crucial indicators to evaluate those institutions' performance.

Existing literature about the role of marketing in cultural tourism is extensive. It focuses mainly on the demand and supply of cultural attractions across destinations, with early studies in European territory (Richards, 1996b). Scholars have examined activity-based segmentation of the cultural tourism market (McKercher et al., 2002), strategic development of a destination (Tomljenović et al., 2004), identification of challenges and opportunities for the cultural heritage of a destination (Hausmann, 2007),   measurement of the effect of perceived authenticity in visitor's consumption (Ramkissoon & Uysal, 2010), resource-based and market-based strategies for a destination (Peters, Siller, & Matzler, 2011), motive based segmentation of the cultural tourism market (Özel & Kozak, 2012), marketing strategies for Small and Medium Enterprises (SMEs) in the cultural tourism sector (Maulana & Gemina, 2019), qualitative analyses of cultural tourism website of a destination (Bin-Lee, 2020), and content analysis of cultural tourism posts on social media (Mele et al., 2021). These previous studies show a common interest in (i) strengthening the competitiveness of each destination, (ii) improving the precision of market segmentation, and (iii) employing communication channels more efficiently.

Related Studies.

By reviewing the history and significant readings of the cultural tourism sector, Richards (2018) has portrayed a trend for this growing body of literature. The author highlights that the industry experienced a fragmentation of the market into emerging niches, i.e., heritage tourism, arts tourism, gastronomic tourism, film tourism, and creative tourism. His revision indicates an increment in the number of publications about these topics over the last decade. Drawing on references, he divides the literature into six categories.

- Cultural consumption: researchers seek to understand the cultural tourism audience, its variation and stratification (e.g., Pulido-Fernández & Sánchez-Rivero, 2010).
- Motivation: researchers seek to understand why people engage in cultural tourism. They analyse motivation, satisfaction, and loyalty (e.g., Galí-Espelt, 2012).
- Economic aspects of cultural tourism: researchers seek to assess and validate the economic impacts of cultural tourism activities (e.g., Artal-Tur et al., 2018).
- Cultural heritage: researchers seek to define the relationship between heritage and the tourism market (e.g., Loulanski & Loulanski, 2011).
- Creative economy: researchers seek to understand the integration of intangible cultural heritage and contemporary culture in the tourism market (e.g., Ponzini et al. , 2016). It incorporates "(…) advertising, animation, architecture, design, film, gaming, gastronomy, music, performing arts, software and interactive games and television and radio" (OECD, 2014, p. 7).
- Emerging identities: researchers seek to understand the relationship between traditional cultures and the tourism market from an anthropologic point of view (e.g., Ochoa Zuluaga, 2015).

The author concludes by stating that cultural tourism encompasses three major elements which hold a mutual dependant relation, i.e., (a) resources, (b) meanings, and (c) competencies. Therefore, they constitute the raw material for studies developed in this field.

Widely varying understandings of cultural tourism have emerged over the last decade; some have prioritised the relationship among stakeholders involved in this environment. Of particular interest is the construct of mediators, first articulated by Can-Sen (2002) and popularised in his book *Cultural Tourism and Tourism Cultures: The Business of Mediating Experiences in Copenhagen and Singapore*. His research focused primarily on stakeholders' role in interpreting cultural heritage for the tourism market i.e., tourist authorities, tourist guides, site operators, and travel writers.

The author took a critical stance by questioning the commodification of culture exercised by these agents. In his own words:

There is an inevitable gap between packaging the culture and the culture itself. Dislocated from the embedding of local cultural life, packaged cultural products are in effect accentuated sights and images, with the central aim of attracting and pleasing tourists. (p. 18)

One of his main contributions is the clarification that cultural tourism is a packaged product and only resembles the host community's social reality. Not only does the mediator present a manufactured authenticity staged for the audience, but it also intends to fabricate an emotional reaction from the visitors. Briefly, the tourism market decentres culture from society and re-centres into the tourism market. Nonetheless, he is cautious in accepting that not all tourists are alike, and some may engage in more profound experiences, looking through a more empathic gaze.

Several authors joined in the analysis of interactions among stakeholders. A selection of publications that illustrates the literary production in this regard —referred to by the ATLAS European Research Project— is presented in Table 1.

Table 1

Academic Publications that Analyse Relationships Among Stakeholders in the Cultural Tourism Sector

Year	Authors	Tittle	Journal / Book	Methodology	Contribution
2003	Prentice, R. and Andersen, V.	Festival as Creative Destination	Annals of Tourism Research	Analysis of tourists' festival consumption patterns and segmentation of the market in Edinburgh, Scotland. Employs surveys and interviews.	Recognising the importance of integration between events and the image of a destination. Different segments of the audience require distinct nuances of the offer.
2005	Pearce, D.	Distribution Channels for Cultural Tourism in Catalonia, Spain	Current Issues in Tourism	Observance of the structure and functioning for distribution channels in Catalonia. Employs collection and analysis of in-depth interviews.	Tourist demand for cultural tourism may come from independent tourists and excursionists. In some cases, they avoid the regular distribution channels of the transportation and accommodation sectors.
2006	Mckercher et al.	Are Short Duration Cultural Festivals Tourist Attractions?	Journal of Sustainable Tourism	Study on the motivation and awareness of international tourists, regarding three festivals hosted in Hong Kong. Employs a survey, structured questionnaire.	In-site awareness of a festival is ineffective in generating touristic demand for an event. This calls for investment in marketing campaigns that enhance visibility of the events, prior to arrival.
2009	Watts, M.	Collaborative Implementation Network Structures: cultural tourism implementation in an English seaside context	Systemic Practice and Action Research	Understand of control and communication mechanisms in policy making environments at the Yorkshire Coast. Employs Systemic Policy Implementation (SPI) framework and a Viable System Model (VSM).	Network structures allow for collaboration and competition among stakeholders of a destination. However, they are vulnerable to structural fragmentation and external influence. The concepts on tourism can have overlapping, even slightly confusing meanings for policymakers.
2015	Cisneros-Martínez, J. and Fernández-Morales, A.	Cultural Tourism as Tourist Segment for Reducing Seasonality in a Coastal Area: the case study of Andalusia	Current Issues in Tourism	Segmentation of tourists according to travel motivation, place of origin, and visited destination. Employs additive decomposition of the Gini index and estimation of relative marginal effects.	Establish travel motivation as a core feature to segment the visitors' market. Confirms the cultural tourism segment as more favourable for *deseasonalisation*, especially the domestic group.
2016	Jovicic, D.	Cultural Tourism in the Context of Relations Between Mass and Alternative Tourism	Current Issues in Tourism	Theoretical analysis of concepts and trends of cultural and mass tourism. Employs literature review.	Recognises that visitors can engage proactively in tourism activities. In turn, suppliers are focusing on interaction with consumers and co-creation of experiences.

Year	Authors	Tittle	Journal / Book	Methodology	Contribution
2017	Báez-Montenegro, A. and Devesa-Fernández, M.	Motivation, Satisfaction, and Loyalty in the Case of a Film Festival: differences between local and non-local participants	Journal of Cultural Economics	Examines the relationship between motivation, satisfaction, and loyalty for the Valdivia International Film Festival, Chile. Employs Structural Equation Modeling (SEM).	Indicates an influence of motivation on satisfaction, and subsequently of satisfaction on loyalty. Differentiates the perception of locals and visitors in regard to the festival.
2018	Chen, H. and Rahman, I.	Cultural Tourism: an analysis of engagement, cultural contact, memorable tourism experiences, and destination loyalty.	Tourism Management Perspectives	Examines the interplay of visitor engagement, cultural contact, Memorable Tourism Experience (MTE), and destination loyalty. Employs Structural Equation Modeling (SEM).	Indicates an influence of visitor engagement on cultural contact, and subsequently of cultural contact on Memorable Tourism Experiences (MTE). Moreover, MTE influences loyalty.
2019	Jelinčić, D.	Creating Experiences in Cultural Tourism: from sightseeing to engaged emotional action	Creating and Managing Experiences in Cultural Tourism	Theoretical Analysis of concepts and trends of cultural tourism, experience economy, psychology, and creation of experiences.	Proposes a framework on Tourist Emotional Engagement (TEE) highlighting: themes, impressions, memorabilia, sense stimulation, participation, co-creation, and stirring emotions.

Note. Own elaboration supported on literature review.

Our research focuses primarily on the relationship established among service providers —pertaining to the organisations managing the cultural events— and the visitors who participate of the festivals —whether tourists, excursionists, or locals—.

Event Management

Definition of Event Management

Historically, Researchers have used the term event management to describe the effective and efficient administration of resources to do an event. Managers aim to address challenges related to policy development, operational issues, and queries from customers.

For this research, organisations controlling the events belong to the cultural industries, promoting leisure activities based on classic and contemporary art. Moreover, they offer intangible experiences to their audiences. Customers take part in the simultaneous production and consumption of a highly perishable product. Detailed examination of the concept by Salem et al. (2004) resulted in a performance management model proposal, divided into four phases as illustrated in Figure 3.

For many years, the event professionals maintained closely related to the tourism sector but disconnected from academia. Nonetheless —given the growth of this market— early training courses appeared in different institutions, e.g., International Festivals and Events Association (IFEA), International Special Events Society (ISES), Texas A & M University, University of Illinois, Clemson University, George Brown College, and New Zealand's National Qualifications Framework (Getz & Wicks, 1994). Early examples of published research in the field include the analysis of festivals' failure incidence and causes related to marketing, strategic planning, external forces, human resources, financing, and organisational culture. This study allowed managers to devise patterns on everyday issues, i.e., stakeholders, positioning, single resource dependency, products' lifecycle, competition, saturation, destinations' life cycle, and organisations' lifecycle (Getz, 2002). The academic literature on events also revealed interest in managing visitors, forecasting, and anticipating demand, capacity and revenue management, and visitor flows and service processes (Salem et al., 2004). In other words, managers have mainly been interested in delimiting routes that help the improvement of visitor service encounters.

Figure 3

Event Performance Management Model

Decision	**Detailed Planning**	**Implementation**	**Evaluation**

Decision
- Catalyst: is the original idea for development.
- Objectives: institutional, economic, social, cultural, and political; Specific, Measurable, Achievable, Realistic, and Timed (SMART).
- Management board competences: planning, implementation, and evaluation.
- Areas: management, marketing, financial, and law.
- Feasibility study

  Market research: contrasted information for decision making.

  Modification: event features, range of activities, choice of venue, ticket price.

Detailed Planning
- Theme: unified event image and activities.
- Space: location and venue.
- Timing: precision and production process.
- Pricing: implications and criteria.
- Financial study: anticipated and types.
- Marketing: observation and advertising.
- Human resource management: professionals and staff.
- Value planning and operations management: step-by-step process and crowd control.

Implementation
- Monitoring process

  Go over the final details.

  Confirm the management plan.
- Dealing with contingencies

  Standardized response.

  Insurance: specialist advice, risk management, and financial recompenses.
- Shutting down activities

  Dismantling and removing equipment.

  Cleaning the venue.

Evaluation
- Impact analysis: economic, social, and cultural.
- Internal performance

  Derived from the objectives.

  Event organisation, staff and volunteers, sponsors intervention, customers' behaviour, host-community relationship, and environmental considerations.

Note. Based upon Salem et al. (2004).

Classification of Event Professionals.

An study by Getz (2008, p. 406) suggested that employees who work in the event management organisations could be categorised depending on their tasks and area of expertise, as illustrated in Figure 4.

Figure 4

Classification of Event Professionals

Event facilitator or coordinator	Tourism Event Producer	Event Tourism Planner	Event Tourism Policy Analyst and Researcher	Event Bidding	Event Services
• Recognises and informs on the touristic potential of events at a destination. • Related to funding, advice, and marketing. • Liaison with convention centres and other venues. • Liaison with sport and other organisations that produce events.	• Creates and produces events. • Management of stakeholders.	• Develops a strategy for the destination. • Integrates events with product development and destination branding.	• Works with policymakers to facilitate the event. • Conducts research e.g., feasibility studies, demand forecasting, impact assessments, and performance evaluations.	• Bid on events. • Establishes cooperation to increase competitiveness as an event host destination.	• Provides essential services to events e.g., travel, accommodation, and supplies.

Note. Based upon Getz (2008).

Main Types of Events.

Celebrations can have different measures i.e., (a) periodic hallmark events with high tourism demand and value; (b) regional events, periodic or one-time, and with medium tourist demand; and (c) local events, periodic or one-time, and with low touristic demand. As illustrated in Figure 5.

Figure 5

Typology of Events
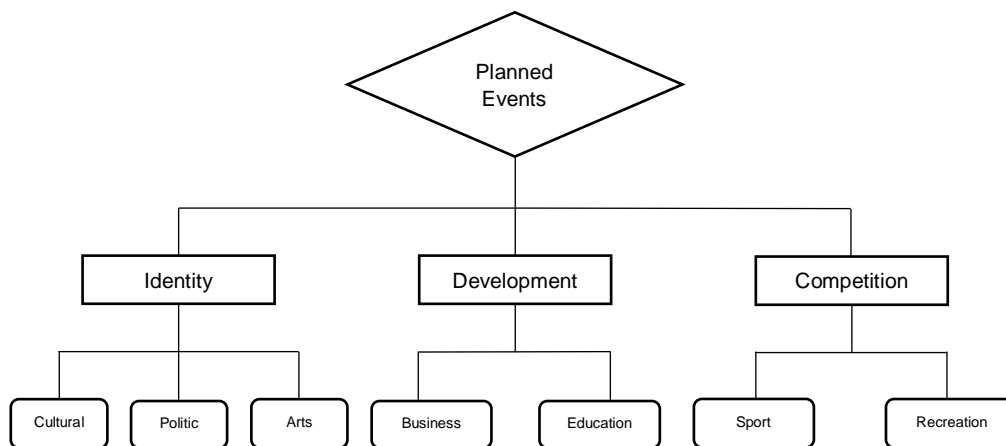
Note. Adapted from the diagram of Getz (2008)

Cultural events includes festivals, carnivals, commemorations, and religious rituals. Political and State events includes summits, royal occasions, political reunions, and diplomatic visits. Arts and entertainment includes concerts, competitions, and award ceremonies. Business and trade events includes meetings, conventions, consumer and trade shows, fairs, and markets. Educational and scientific events includes conferences, seminars, and clinics. Sports competitions includes professionals and amateurs, spectators, and participants. Recreational includes ludic activities for enjoyment. Additionally, we shall mention private events such as weddings, parties, and social encounters.

Quality Management for Events.

Getz (2005) found the utility of implementing continuous improvement systems i.e., setting standards, evaluations, and control mechanisms. Furthermore, the author advanced on five key elements. The first one is Total Quality Management, where managers aim to minimise

complaints and frontline staff try to reduce the stress level in the total customer experience. It includes technical competence to improve quality, productivity, and satisfaction standards.

The second one is Service Mapping. Here managers develop a general overview of the event. It comprises physical evidence, signage and access, entrance, and information. Also, seating, viewing, toilets, cleanliness, and public safety; communication with the audience; food and beverages; contact with officials and Police; relationship with announcers, sponsors, and staff contact. It deals with visitors' flows and actions, such as anticipation in communication, preparing arrival and welcoming, and planning orientation i.e., information, signage, and greeters. This stage requires service quality evaluation. For instance, visitor surveys evaluate programme, quality, and satisfaction. Other tool is a service map with logbooks of participant observers e.g., approach to the site, orientation, on-site experiences, and departure.

The third element is Importance-Performance Measures. Managers refer to customer reports on satisfaction, peer evaluation of staff and volunteers, self-reporting by staff and volunteers; supervisors' objective measures of conformity to service procedures; objective measures of defects and problems; the number of solved situations; and subjective measures of personnel conduct and attitudes. Then they move on to development. That is a list of the programme, setting, and service elements in the importance-performance measurement. Ask respondents on a 1 to 5 scale how essential each item is regarding their motivation and experience. Ask how satisfied the respondent is with each item. Finally, they conclude on achievement, identify what is most important for attracting the visitors, and their rate; and a register of which elements were more critical in satisfying the visitors and their rates.

The fourth piece is the Critical Incidents in Service Encounter, learn which were satisfactory or unsatisfactory, observe service staff reactions to customers' complaints and disappointments; service staff responses to customers' needs and requests; and when service staff takes unprompted or unsolicited actions related to visitors.

To finish, the fifth part is an Analysis of Quality Gaps. Potential customer profile, with continuous market research and evaluation of customers' experience. Service quality and programme specifications focus on key target segments and match the event's programme and service elements with customers' needs and desires. Evaluate the programme and service delivered e.g., training, commitment, and practice. Measure the perceived usefulness and experience.

Does communication match with reality? Managers can also educate customers and other stakeholders about the efforts to ensure high-quality programmes and experience. Because of evaluating satisfaction levels, they shall identify and address a single issue.

Service Design for Events.

Getz and Page (2016) analysed the process of designing services so that customers could enjoy high quality moments during the festivals. They focused on the technique of experience design, understood as "(…) the practice of designing products, processes, services, events and environments with a focus placed on the quality of the user experience and the culturally relevant solutions" (p. 263). A procedure secured on three pillars.

- Creativity: a mental process of refining associations among facts and concepts in order to generate new ideas.

- Innovation: learn, reform, and renew our approach toward a subject.

- Foundations: "Setting, management and people, all with the aim of facilitating, unique, satisfying and memorable experiences that will attract guests, customers and participants – Hopefully creating new audiences" (p. 265).

All the components intervening in designing experiences for events are grouped in two main blocks, as illustrated in Figure 6 and developed on Annex A.

28
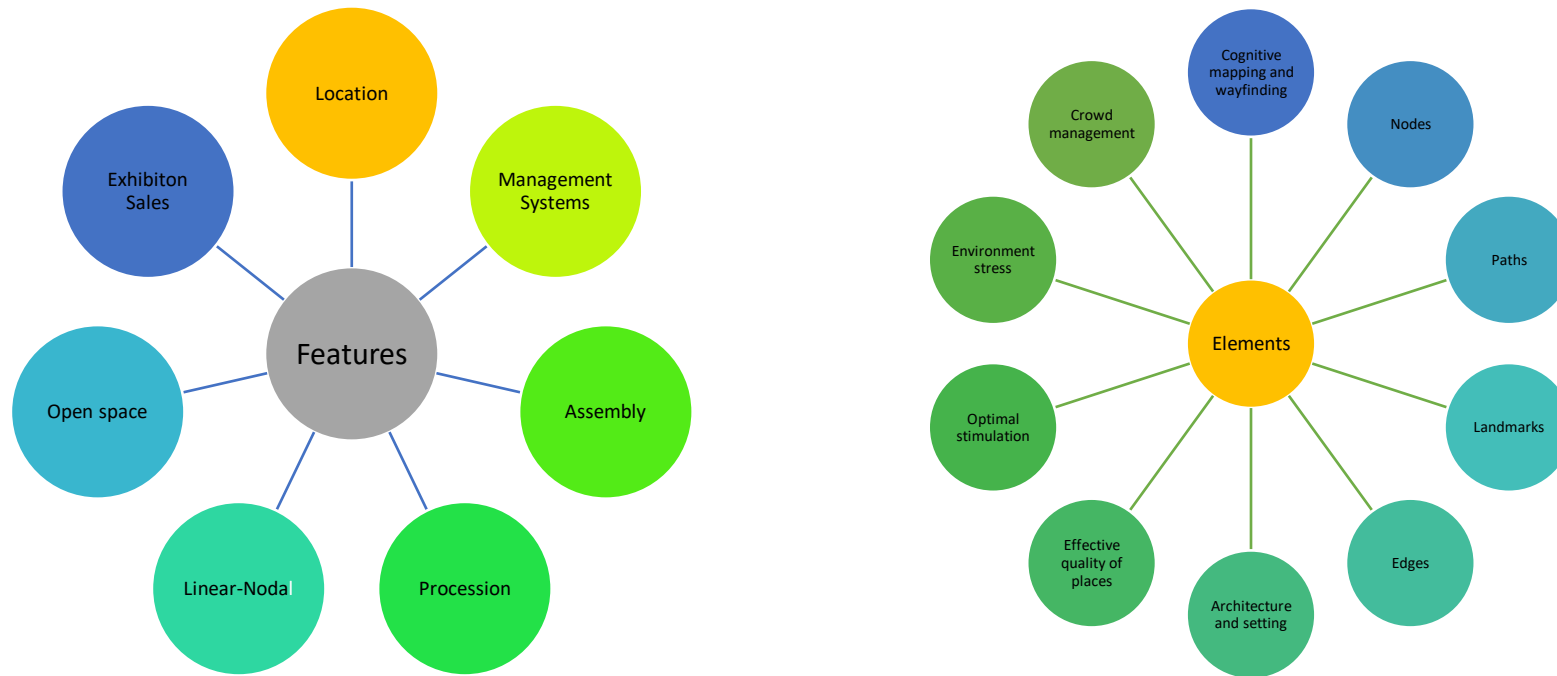
Impacts of Events.

Academics have extensively studied how events impact destinations. For example, Mchone and Rungeling (2000) studied the effect of a cultural tourist event on a major destination. Using surveys, they emphasised the relevance of segmentation to gain a clear picture of the participation of residents, non-residents, and out-of-town visitors. This process allowed them to compare average purchases and economic impact. With a similar approach, Dwyer et al. (2000) presented a framework to forecast the economic effects of events, with the intention that governmental institutions could use it to evaluate projects that seek public fundraising. They suggested making a prevision of the expenditures of organisers, visitors, and representatives and applying multipliers to estimate economic impact.

From a slightly different perspective, Gursoy et al. (2004) developed an instrument to measure the perception that event organisers held about festivals' impacts on local communities. Based on a 17 items questionnaire, they applied a Confirmatory Factor Analysis (CFA) that yielded four dimensions i.e., community cohesiveness, economic benefits, social incentives, and social costs.

What we know about events' impact is primarily based upon empirical studies; this is the case of Dwyer et al. (2005), who compared the Input-Output (IO) analysis for estimating the economic impacts of special events with that of the Computable General Equilibrium (CGE) model. They proved the latter to be a suitable method because it presented a broader perspective of the economy that hosts the event e.g., industries not in the tourism sector. An argument supported by Dwyer et al. (2006) expands the scope of the economic impact beyond the host region by including neighbouring regions and the whole national territory. These studies gave special attention to the displacement effects i.e., the temporary and intense increase in demand resulting from events.

Some authors have considered the methods for evaluating social and economic impacts of events; among them, Wood (2005) gave prominence to the systematic evaluation of costs and benefits for social and economic ambits. She gained a much more complete result by addressing

surveys on these matters to attendees and non-attendees, local business owners, sponsors, and community associations. Similarly, Hodur and Leistritz (2006) examined the economic impact of sports events, adding a helpful differentiation between direct economic impacts and secondary economic impacts.

To determine the effects of events on rural areas, Skoultsos and Tsartas (2009) presented an interesting set of conceptual categories for impacts i.e., economic, touristic, environmental, psychological, and political. The researchers found that improvement for rural communities remained in the social ambit but did not transcend into the economic one. Addressing a more extensive territory, Chen (2011) evaluated residents' perceptions of the impact of major annual tourism events. With the aid of a four-part survey instrument, she applied a cluster analysis that yielded seven factors i.e., community pride, personal gains, economic benefits, community life quality, environmental negatives, cultural negatives, and social service pressures. Another study with a certain degree of resemblance is that of Pranić et al. (2012), who utilised surveys to evaluate residents' perceptions of the social impacts of a sports event. Even though there was general approval of the event, doubts emerged about the usefulness of building sports arenas instead of other public infrastructures.

To better understand the managerial approach of 27 tourist organisations, Trošt and Milohnić (2012) interviewed them about the economic, social, and environmental impacts of summer art events hosted in coastal destinations. They observed a significant correlation between ecological and social effects. In another research, Leguizamón et al. (2013) analysed the touristic impact of a local festival. Based on different data sources about the social and cultural effects, they concluded that the event was an asset in enhancing the destination branding and promoting loyalty among its visitors. Furthermore, Han et al. (2017) monitored host perceptions of a festival using longitudinal and comparative data. Their research revealed that perceptions could significantly change over time but remain evenly distributed across a geographical territory. They consulted attendants on socio-cultural benefits, environmental costs, social costs, economic benefits, and economic costs.

Doumi et al. (2020) reported on the residents' perceptions about the effects of an annual cultural event. Namely, economic, tourist, and environmental impacts. Cluster analysis defined

three groups with different points of view i.e., embracers, realists, and neutrals. This study is another example of how authors work around the concepts of economic, social, and environmental impacts (Wise, 2020).

In recent years, (Piga & Melis, 2021) analysed the impact of events on hotels' performance at a destination. They observed with close attention the commercial activity of the hotels during the days of the events. They concluded that there do not appear to be significant changes unless the DMOs intervenes with promotional support. Finally, Cavallin-Toscani et al. (2021) proposed a life cycle assessment (LCA) methodology to evaluate the environmental impacts of an event. That is, when mapping the event's life cycle, managers can identify environmental hotspots and act accordingly. They reflect a clear evolution on authors' perspectives, moving from isolated impacts analysis to a more holistic approach.

Events Marketing.

Numerous studies have attempted to explain the motivations that drive visitors to attend festivals. One of the first published discussions and analyses of motivations related to events emerged from the Crompton and McKay (1997) study based on the scape-seeking dichotomy and the framework of the push-pull factors. They identified six motive domains i.e., cultural exploration, novelty/regression, recover equilibrium, known group socialisation, external interaction/socialisation, and gregariousness. The construct of motivation was also addressed by Lee et al. (2004), who performed a cluster analysis to segment the festival market by the motivation factors for attendance. As a result, they identified four clustered segments i.e., culture and family seekers; multi-purpose seekers; escape seekers; and event seekers.

The academic literature on motivation for events has revealed an interest to increase precision on the targeted market for specialised products. This is the case of Yuan et al. (2005), who examined the relationship between wine festivals and travel motivation. With the aid of a survey instrument, they ranked four main factors i.e., wine [tasting]; festival and scape; family togetherness; and socialisation. Their approach is not far from that one of Severt et al. (2007), who studied motivation for conference attendees. They proposed five dimensions i.e., activities and opportunities, networking, the convenience of the conference, educational benefits,

products, and deals. Furthermore, they analysed the relationship among conference performance, satisfaction judgement, and behavioural intention founding them significant.

Tkaczynski and Rundle-Thiele (2011) completed a review of 120 event segmentation studies. The data showed seven statistical practices used profusely by authors i.e., descriptive statistics, Chi-square, *t*-test, factor analysis, analysis of variance, cluster analysis, and regression analysis. Similarly, Egresi and Kara (2014) tested the reliability of a motivation scale in small-size events. They grouped attendees' motivation into five domains i.e., (a) cultural exploration; (b) novelty, uniqueness, thrill, and excitement; (c) family, friends, togetherness, and socialisation; (d) local characteristics of the festival; and (e) festival scape. As in previous studies, they defined clusters based upon main factors corresponding to the conditions of the case study event.

Related Studies.

Previous research explored the relationship between event management and festivals. Academics attempted to evaluate the role of cultural managers as mediators between creation, consumption, and participation in events (Bonet et al., p. 198). For instance, Colombo (2008) completed an overview of a local festival in Catalonia; she observed structural elements i.e., utilisation of heritage, socioeconomic impact, stakeholders, cultural project, and production of the event. In the same line, to better understand the functioning of performing arts festivals, some authors observed closely strategic planning regarding territory, institutions, budget, artistic project, mission, and vision (Bonet et al., 2011). Similarly Negriér et al. (2013, p. 121-133) revised how festival managers adapt their communication strategies to digital media, generating new channels for interaction with their customers.

Other studies, such as Getz (2009) have focused on using public policy to support sustainable events. This kind of research added to the conversation those concepts of public good, social equity, return on investment, efficiency, and psychological benefit. Moreover, they proposed performance measures for events supporting the economy, society/culture, and environment. That is a triple-bottom-line (TBL) approach. In the same manner, concepts derived from other fields such as social capital have made their way into the literature of event management, observing how motivation, internal network creation, and leadership are relevant to events (Reverté & Izard, 2011). Following this pattern, some authors compared samples of different festivals to propose a common framework for management. Specifically, researchers examined

vision, ownership, age, size, assets, venues, decision-making processes, programmes, costs, revenues, volunteers, sponsors, stakeholders, and level of dependency (Getz et al., 2010).

These examinations have the purpose of establishing guidelines for managers to make strategic decisions. Therefore, there is consciousness about the importance of implementing effective practices e.g., strategic programming and promotion (Klaic et al., 2014). Furthermore, there is a growing interest in the methodology for designing and implementing cultural projects' planning, human resources, communication, infrastructure, law, and financing in Catalonia (Roselló-Cerezuela, 2014). More recent attention has focused on the impact that communication media has in the audience that participates of cultural events. More specifically, how it is affected by the distribution channels and ubiquity of resources in the region of Catalonia (Baraut, 2017).

In the following sections, we will consider the main lines of research for event studies. The literature on event tourism focuses mainly on stakeholders, strategic management, the tourism industry, customer behaviour, and policymaking. Getz and Page (2014) performed a literature review clarifying that event tourism is enclosed in the event management studies (p. 595). They grouped the studies by typology of events i.e., business, sports, festivals, and entertainment. Moreover, they presented four main topics analysed by authors i.e., (a) personal antecedents and decision-making processes; (b) planning, designing and management of events; (c) patterns and processes; and (d) outcomes and impact (p. 597). Table 2 presents a selection of published papers that address the core features of event management.

Table 2

Academic Publications that Analyse the Main Characteristics of Event Management

Year	Authors	Tittle	Journal / Book	Methodology	Contribution
2006	Mossberg and Getz	Stakeholders Influence on the Ownership and Management of Festival Brands	Scandinavian Journal of Hospitality and Tourism	Exploratory research with interviews to festival organisers of 14 study cases in Sweden and Canada. Examined the level of involvement from stakeholders in the branding process.	Most of the cases practiced co-branding through the incorporation of city, geographical, or sponsor elements in the festival name. Ownership of the brands was not always clear.
2008	Andersson and Getz	Stakeholder Management Strategies of Festivals	Journal of Convention & Event Tourism	Questionnaire survey of 14 live-music festivals in Sweden. Examined stakeholders support effect on festivals' sustainability.	There is a higher perceived dependence on paying customers, local authorities, police, public services, and invited artists/performers. Most managers work to reach an institutional status by occupying a unique and important niche.
2012	Bojanic and Warnick	The Role of Purchase Decision Involvement in an Special Event	Journal of Travel Research	Employed a regression analysis to identify relationships between: Purchase Decision Involvement (PDI) and satisfaction; travel attendance/distance and the likelihood of returning to an event.	Levels of involvement, prior attendance, and travel distance proved to have an effect on the possibility of returning.
2019	Ziakas, V.	Issues, Patterns and Strategies in the Development of Event Portfolios: Configuring models, Design, and Policy.	Journal of Policy Research in Tourism, Leisure and Events	Theoretical support on formalized city portfolio strategies and implications for policymakers.	Proposes four event portfolio strategies i.e., symmetrisation, specialisation, multi-constellation, and macro-expansion.
2021	Richards, G.	Pulling the Long Tail of Event Management Research	Journal of Policy Research in Tourism, Leisure and Events	Analysis on the role of specialist event journals in shaping the field of event management research.	There is a clear dominance of English language publications. Acknowledges the weight of ranking systems, economic power, and new information technologies.

Note. Own elaboration supported on literature review.

Our research focused primarily on the relationship among customer satisfaction, engagement, loyalty, and prescription. We studied organisers and audience.

Service Quality

Definition of Service Quality

To understand service quality, it is necessary to clarify how its two concepts relate.

> Services are intangible, unique performances and outcomes by customer-contact personnel, [whereby] all involved individuals' unique expectations and perceptions affect the process. [Quality] is a dynamic, multi-dimensional and unique form of judgement by individuals that can change at any time. (Langer, 1997 p. 35-36)

Services have four main characteristics (Dávila, 2002).

- Intangibility: services are performances related to a good and generate perceived risks for the customers.

- Inseparability of production and consumption: both provider and client participate simultaneously in the service encounter. On certain occasions, they assume the role of co-operators.

- Heterogeneity: services are based upon people and teams; this is why the behaviour of each one affects the outcome. Some enterprises opt to standardise their procedures; others intend to customise their experiences depending on the market segment.

- Perishability: there is no possibility to store a service for future consumption. As a result, managers face the challenge of seasonality in demand. They try to facilitate the process with the help of reservations, discounts, and diversification of the offer.

Service encounter is when the customer is in contact with the service provider. It implies interaction between the client and the organisation. We can categorise services depending on four features (Dávila, 2002) as illustrated in Figure 7.

Customers refer to clues when evaluating their service experience e.g., decoration, reputation, experience, interpersonal communication, and direct contact with the sales environment. Consequently, managers use strategies to improve these experiences. Some are behaviour and performing guidelines; service blueprint, sequence of events, temporal duration, proxemics intimacy, affective charge; internal and external quality management.

In our research, we are addressing perceived service quality. That is a subjective customer perspective. It is a judgement of value derived from attributes, e.g., efficiency, compared value, convenience, and attitude. Brady and Cronin (2001) revised perceived service quality from a hierarchical perspective. They identified three main dimensions that composed it i.e., (a) outcome obtained from attitude, behaviour, and expertise; (b) physical environment obtained from ambient conditions, design, and social factors; and (c) outcome obtained from waiting time, tangible, and valence.

Models of Service Quality.

For many years, one major theoretical issue that has dominated the field concerns the most appropriate model to conceptualise service quality and its components. Early examples of research on this topic included the measurement of expectations and perceived service quality. Among the most prominent we can count the Grönroos Model (Grönroos, 1984), the SERVQUAL Model (Parasuraman, et al. 1988a, 1985, 1991), and the SERVPERF Model (Cronin & Taylor, 1992, 2006). Debate continues about the best approach when measuring service quality (Brady, et al. 2002; Hamer, 2003; Jain & Gupta, 2004; Yüksel, 2001). In our research, we opted for the measure of performance instead of including expectations. We also adapted the main concepts to the performing arts festival context.

We observed an increasing amount of literature on the roles of service quality over the past decade. Table 3 illustrates some of the main trends in recent studies.

Figure 7

Classification of Services Depending on their Features

- Explicit services: directly observable.
- Implicit services: psychological or intrinsic characteristics.
- Service facilitators: Necessary to provide the leading service.
- Service support: increase value and competitiveness.

Type

- Tangibility of the product
- Differentiation
- Objective of the service
- Type of client
- Level of engagement

Product

- Time of communication
- Familiarity
- Richness of the information

Communication

Process

- Operations
- Intensity of the capital
- Client involvement
- Production process
- Employee discretion

Note. Based upon Dávila (2002).

Table 3

Academic Publications that Analyse the Role of Service Quality

Year	Authors	Tittle	Journal / Book	Methodology	Contribution
2011	Schembri & Sanderg	The Experiential Meaning of Service Quality	Marketing Theory	Used an interpretive approach to understand how customers conceive service quality and its dimensions, aside from theoretical background.	They seek for an experiential meaning and defined three categories i.e., service quality as being told what to do in a caring manner; service quality as expressing issues and concern; and service quality as engaging in a dialogue with the service provider.
2012	Singla V.	Role of Service Quality and Customer Satisfaction in Predicting Customer Loyalty	Journal of Global Business Advancement	Compared expectations and performance only measures i.e., SERVQUAL and SERVPERF. Applied a path coefficient technique.	SERVPERF is found to be more suitable. Customer satisfaction is recognised as an antecedent of service quality, therefore has a mediating role. The direct effect of service quality on customer loyalty is highly significant.
2013	Hooper et al.	The Servicescape as an Antecedent to Service Quality and Behavioral Intentions	Journal of Service Marketing	Analysed survey results through Structural Equation Modeling (SEM). Assessed if servicescape was a dimension within service quality or if it was an independent construct on itself.	Found servicescape to be an independent construct which precedes service quality. Servicescape is also a significant contributor to behavioural intentions.
2017	Kaliappen et al.	Market Orientation and Performance: the mediating effect of service quality and moderating effect of star rating system.	Journal of Business and Retail Management Research	Analysed questionnaire responses through Structural Equation Modeling (SEM).	Proved causal effects between competitor orientation and service quality; customer orientation and service quality; service quality and performance. Found a mediating effect among competitor orientation, service quality, and performance; customer orientation, service quality, and performance. The star-rating system did not show a moderating effect.
2018	Beltagui & Candi	Revisiting Service Quality through the Lenses of Experience-Centric Services	International Journal of Operations and Production Management	Proposes a model to capture the impact of outcome/achievement, instrumental performance, and expressive performance on customer loyalty. Test a multi-group structural equation model to establish the moderating effect of perceived service character i.e., utilitarian or hedonic.	Outcome-achievement mediates the direct relationships between instrumental and expressive performance, respectively, and loyalty; the strength of these relationships is moderated by perceived service character.

Year	Authors	Tittle	Journal / Book	Methodology	Contribution
2019	Putra & Putri	The Mediating Role of Relationship Marketing Between Service Quality and Customer Loyalty	Journal of Relationship Marketing	Examined questionnaire responses through a path analysis.	Service quality positively and significantly affects relationship marketing. Service quality has significant effects on customer loyalty, through the mediation effect of relationship marketing.
2019	Kocabulut & Albayrak	The Effects of Mood and Personality Type on Service Quality Perception and Customer Satisfaction	International Journal of Culture, Tourism, and Hospitality Research.	Employs cluster analysis to group customers by personality type and mood.	Service quality perceptions and overall satisfaction of the participants were shown to vary according to their personality types and moods.

Note. Own elaboration supported on literature review.

Service Quality Measurement

Previous research established that companies assign a pivotal role to service quality in maintaining customers' trust, and how failure in the delivery of a promised performance may affect businesses' brand image and credibility; whether the incidents are isolated or part of a behavioural pattern, customers tend to communicate them extensively among themselves (Berry, 2017). Overstated claims informed along with the marketing campaigns, which guard no correspondence with the experience when delivering a service, commonly result in customers' disappointment. Therefore, enterprises aim to align their operations to prevent mistakes, create realistic expectations, and assign moral responsibility for on-site decisions that may influence their reputation.

The importance of service quality led to an increase in research advanced around its conceptualisation over the last two decades. As presented by Martínez and Martínez (2010), six models were obtained from earlier studies:

- The Grönroos model (GM) states that the overall quality of service depends on the contrast between customers' expectations against perceived functional and technical dimensions of the service. Both dimensions are influenced by the corporate image that the customer has previously developed (Grönroos, 1983, 1984). The determinants for customer expectations in this model comprise variables such as word-of-mouth, company marketing communications, customers' necessities, and past experiences. <u>Figure 8</u> illustrates the logical path of this model. Furthermore, the equation for GM is as follows.

$$P_i = \beta_1 P_{i1} + \beta_2 P_{i2} + \beta_3 CI_i + \beta_4 P_{i1} CI_i + \beta_5 P_{i2} CI_i \qquad (1)$$

Where P_i is the perceived quality of customer i, β represents the weighting factor for each dimension, and CI_i is the corporate image that customer i has developed regarding the brand. After testing, the author observed that this model assumes that both functional and technical dimensions possess equal β weight.

In this sense, the overall perceived quality $SQ_{i\,(GM)}$ results after subtracting the customer expectations E_i from the perceived service quality P_i.

$$SQ_{i\,(GM)} = P_i - E_i$$

An algebraic expression displays this definition.

$$SQ_{i\,(GM)} = \frac{1}{k} \sum_{j=1}^{k} P_{ij} \rightarrow E(SQ_i) = \overline{SQ}_{(GM)} = \frac{1}{k} \sum_{J=1}^{k} \bar{P}_j$$

Where $SQ_{i(GM)}$ is the overall perceived quality for customer i; and k is the number of dimensions. P_{ij} denotes the perception of customer i concerning attribute j; and $E(SQ_i)$ illustrates customer i expectations regarding the service.

Figure 8

Grönroos Model
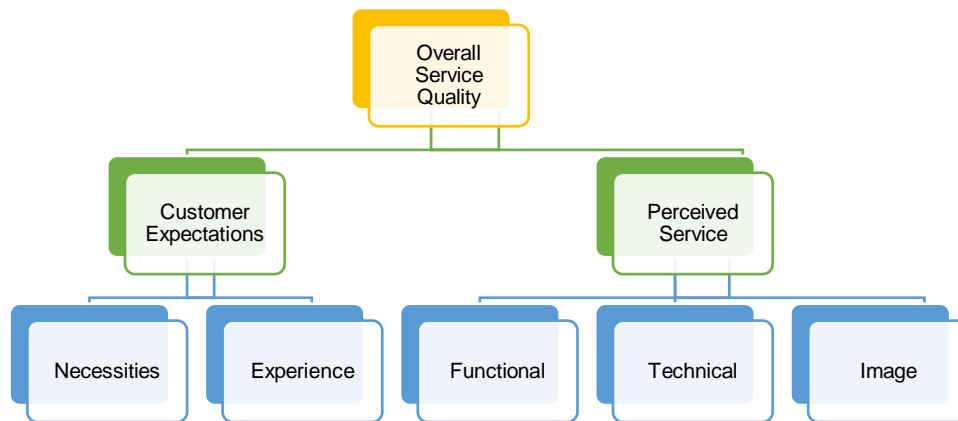
Note. This model includes expectations and performance measures. Adapted from Martínez and Martínez (2010).

- Rust and Oliver's model (ROM) states that the overall quality of the service is composed of three dimensions. Explicitly, service product, service environment, and service delivery (Rust & Oliver, 1994). <u>Figure 9</u> illustrates the logical path of this model. Furthermore, the equation for ROM is as follows.

$$SQ_{i\,(ROM)} = \beta_1 P_{i1} + \beta_2 P_{i2} + \beta_3 P_{i3} \tag{2}$$

In this sense, the overall perceived quality $SQ_{i\,(ROM)}$ results from the addition of customer's i perception about each attribute P_i, regulated by its corresponding weighting factor β.

An algebraic expression displays this definition.

$$SQ_{i\,(ROM)} = \frac{1}{k} \sum_{j=1}^{k} P_{ji} \rightarrow E(SQ_i) = \overline{SQ}_{(ROM)} = \frac{1}{k} \sum_{J=1}^{k} \bar{P}_j$$

Where $SQ_{i\,(ROM)}$ is the overall perceived quality for customer i; and k the number of dimensions. P_{ij} denotes the perception of customer i concerning attribute j; and $E(SQ_i)$ illustrates customer' i expectations regarding the service.

Figure 9

Rust and Oliver's Model
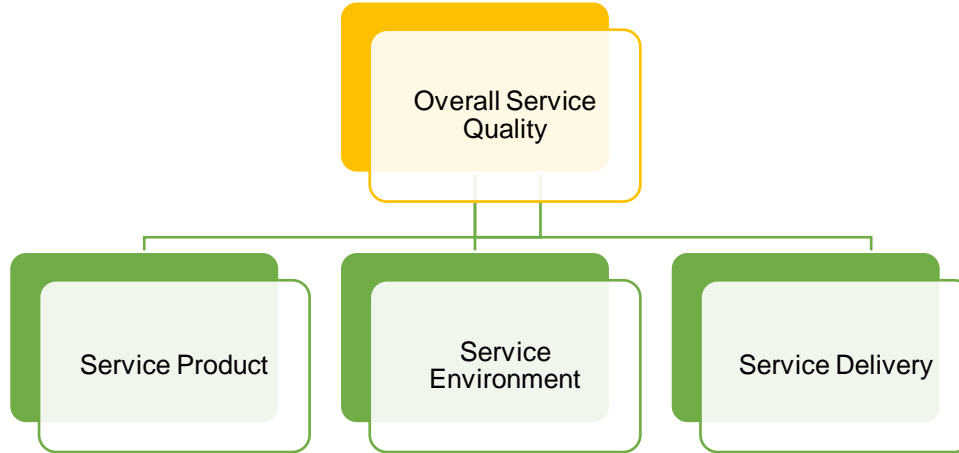
Note. This model includes expectations and performance measures. Adapted from Martínez and Martínez (2010).

- The SERVQUAL model states that overall quality of service is obtained by measuring the gap between customers' expectations against customers' perceptions of the service received. The overall service quality is constructed upon five dimensions (a) tangibles, (b) reliability, (c) responsiveness, (d) assurance, and (e) empathy (Parasuraman et al., 1985, 1988). The determinants for customer expectations in this model comprise variables such as word-of-mouth, company marketing communications, customers' necessities and past experiences. <u>Figure 10</u> illustrates the logical path of this model.

After seldom revision, the authors included an importance score for weighting the dimensions; additionally, they observed discordance between perceived service and desired service –a measure of service superiority (MSS) –, as well a discrepancy between perceived usefulness and adequate service –a measure of service adequacy (MSA) – (Parasuraman et al., 1991). Furthermore, the equation for SERVQUAL is as follows.

$$SQ_{i(SERVQUAL)} = \alpha + \beta_1(P_{i1} - E_{i1}) + \beta_2(P_{i2} - E_{i2}) + \beta_3(P_{i3} - E_{i3}) \qquad (3)$$
$$+ \beta_4(P_{i4} - E_{i4}) + \beta_5(P_{i5} - E_{i5}) + u_i$$

In this sense, the overall perceived service quality $SQ_{i\,(SERVQUAL)}$ results after subtracting the customer's i expectations for each attribute E_i from the customer's i perceived value for each attribute P_i. Every attribute is regulated by its corresponding weighting factor β.

An algebraic expression displays this definition.

$$SQ_{i\,(SERVQUAL)} = \frac{1}{k} \sum_{j=1}^{k} W_j \left(P_{ij} - E_{ij} \right)$$

Where $SQ_{i\,(SERVQUAL)}$ is the overall perceived service quality for customer i; and k is the number of dimensions. P_{ij} denotes the perception of customer i concerning attribute j; and E_{ij} illustrates customer i expectations regarding attribute j. W_j represents the distinctive importance that customers assign to each dimension.

The SERVQUAL model suggests that it is possible to identify the relative importance of each dimension. In other words, how much do they influence the overall perceived service quality.

Figure 10

SERVQUAL Model

Note. This model includes expectations and performance measures. Adapted from Martínez and Martínez (2010).

- The SERVPERF model states that overall service quality results from measuring the performance during the service encounters, leaving aside expectations. Moreover, the authors sustain that the dimensions should be defined according to the specific kind of service provided (Cronin & Taylor, 1992). Figure 11 illustrates the logical path of this model. Furthermore, the equation for SERVPERF is as follows.

$$SQ_{i(SERVPERF)} = \alpha + \sum_{j=1}^{k} \beta_j (P_{ij}) + u_i \tag{4}$$

In this sense, the overall perceived service quality $SQ_{i\,(SERVPERF)}$ results from the customer's i perceived value of each attribute P_{ij}, regulated by its corresponding weighting factor β_j. The type and quantity of dimensions k may vary accordingly to the kind of service provided.

An algebraic expression displays this definition.

$$SQ_{i\,(SERVPERF)} = \frac{1}{k}\sum_{j=1}^{k} P_{ji} \rightarrow E(SQ_i) = \overline{SQ}_{(SERVPERF)} = \frac{1}{k}\sum_{J=1}^{k} \overline{P}$$

Where $SQ_{i(SERVPERF)}$ is the overall perceived service quality for customer i; and k is the number of dimensions. P_{ij} denotes the perception of customer i concerning attribute j; and $E(SQ_i)$ illustrates customer's i expectations regarding the service.

Figure 11

SERVPERF Model
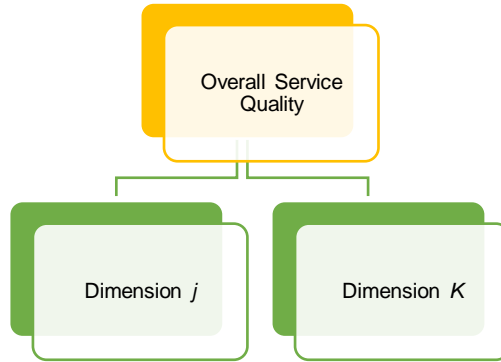
Note. This model includes performance-only measures. Adapted from Martínez and Martínez (2010).

- The Retail Service Quality Scale model (RSQS) states that overall service quality is a higher-order factor constructed upon two additional attribute levels –dimension level and subdimension level–. Specifically, it comprises five dimensions (a) physical aspects, (b) reliability, (c) personal interaction, (d) problem solving, and (e) policy. Additionally, it includes six subdimensions, i.e., appearance, convenience, promises, doing it right, inspiring confidence, and courteous (Dabholkar et al., 1996). Figure 12 illustrates the logical path of this model. Furthermore, the equation for SQRS is as follows.

$$SQ_{i(SQRS)} = P_{ij} - u_{ij} \rightarrow E(SQ_i) = \overline{SQ}_{(SQRS)} = \overline{P}, j = k - s \ldots k \tag{5}$$

In this sense, the overall perceived service quality $SQ_{i(SQRS)}$ results from customer's i perceived value of each attribute P_{ij}, regulated by the subdimensions s.

Interestingly, the instrument was developed by triangulating three qualitative research techniques. These are phenomenological interviews, in-depth interviews, and participant observation. Moreover, it integrates the value of service encounters that include purchasing products.

An algebraic expression displays this definition.

$$\overline{SQ}_{(SQRS)} = \frac{1}{2}\left[\frac{1}{k - (k-s)} \sum_{k-s}^{k} \bar{P}_j + \frac{1}{r} \sum_{1}^{s} \bar{P}_r \right]$$

Where $SQ_{(SQRS)}$ is the overall perceived service quality obtained from the total score of the scale, added from the value of each attribute at the two levels of dimensions k and subdimensions s.

Figure 12

SQRS Model
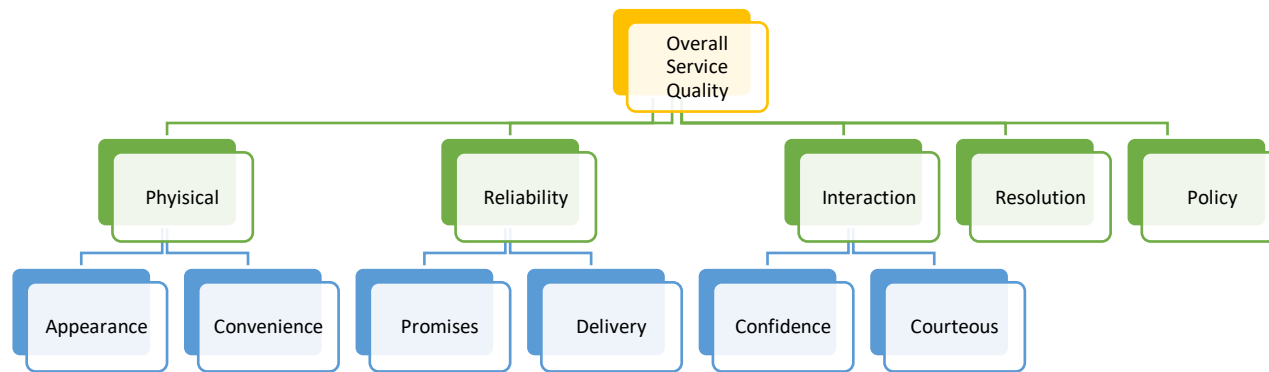
Note. This model includes performance-only measures. Adapted from Martínez and Martínez (2010).

- Brady and Cronin's multidimensional and hierarchical model (BMC) states that overall service quality is a third-order factor constructed upon three primary dimensions (a) interaction quality, (b) physical environment, and (c) outcome quality. In turn, these dimensions are composed of six corresponding subdimensions, i.e., attitude, behaviour, and experience; ambient conditions, design, and social factors; waiting time, tangibles, and valence (Brady & Cronin, 2001). Figure 13 illustrates the logical path of this model. Furthermore, the equation for BMC is as follows.

$$SQ_{i(BMC)} = \alpha + \sum_{j=1}^{k} \beta_j(P_{ij}) + u_i \rightarrow E(SQ_i) = \overline{SQ}_{(BMC)} = \alpha + \sum_{j=1}^{k} \beta_j(\bar{P}_j), j = 1 \ldots 3$$

$$\bar{P}_j = \frac{P_r - \alpha_r}{\beta_r}, \begin{cases} r = 1 \ldots 3 \rightarrow j = 1 \\ r = 4 \ldots 6 \rightarrow j = 2 \\ r = 7 \ldots 9 \rightarrow j = 3 \end{cases} \tag{6}$$

In this sense, the overall perceived service quality $SQ_{(BMC)}$ results from customer's i perceived value of each attribute P_{ij}, regulated by its corresponding weighting factor β_j. k is the number of dimensions, and r is the number of subdimensions. $\bar{P}_J$ is the mean of any subdimension corresponding to a dimension j, and pondered by the estimated alpha and beta parameters.

Interestingly, the instrument was developed through qualitative research and literature review. In this model, the overall quality is a distinct entity from the dimensions composite.
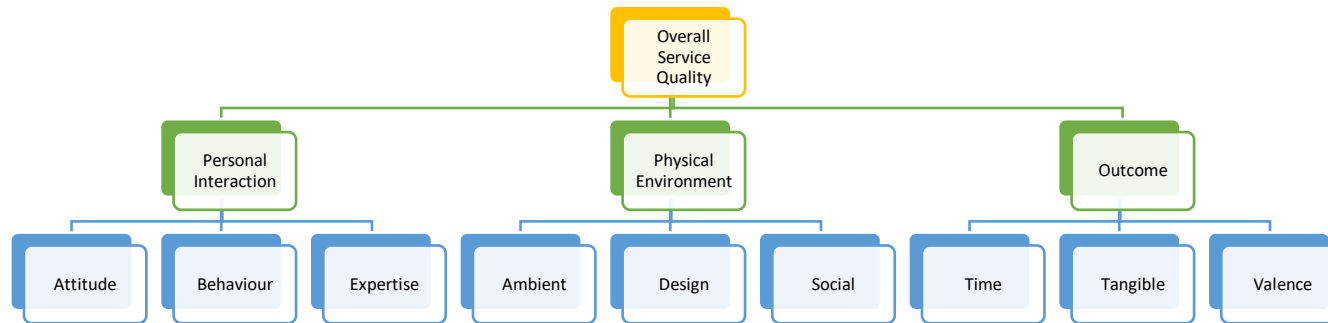
Note. This model includes performance-only measures. Adapted from Martínez and Martínez (2010).

Authors consulted in this preliminary literature review conceived service quality as the customer's subjective perception regarding the organisation's performance during service encounters. In most of the observed models, overall service quality appears after considering separately all dimensions present in service encounters –under a standard parameter– to add or correlate them together. Moreover, the hierarchical structure that defines them stands out in these proposals. In other words, the construct of overall service quality remains dependent on the value assigned to each of its dimensions and their corresponding attributes.

Most of the studies in the field opt for attribute-based surveys as their measure instrument. In the same line, the fundamental criteria for defining the dimensions present several similarities. Firstly, there is a constant reference to the physical environment. In the second place, all authors acknowledge the significance of reliance and empathy during the exchange. Third, we can observe a trend towards evaluating customer-employee interaction. Lastly, all scholars expressed interest in assessing the outcome of the service delivered. Nonetheless, we come upon significant differences, the most prominent being the number and kind of dimensions, subdimensions, and attributes for each model. Furthermore, the latest models include a weighting factor β that determines the importance of each element concerning the overall service quality. Our inquiry defends the operational and practical advantages provided by applying a performance-only measure that considers a layered hierarchy composed of dimensions, subdimensions, and attributes. We recognise that these elements may vary among different service sector areas. Subsequently, dimensions should be defined accordingly to the service analysed, assigning a distinctive importance weight for each component. The effectiveness of this approach derives from its capacity to identify the relevance that each dimension has in correspondence with the overall service quality. With this guiding principle in mind, we proposed a theoretical model that states that overall service quality for cultural events –explicitly performing arts festivals– is the result of measuring customers' perception of the service encounters, leaving aside expectations. Overall service quality is a higher-order factor built upon two additional attribute levels, composed of five Subdimensions (a) environment, (b) trustworthiness, (c) effectiveness, (d) confidence, and (e) kindness. In turn, these Subdimensions are composed of ten Attributes, i.e., architecture and atmosphere; communication and delivery; professionalism and resolution; security and credibility; acceptance and customisation. Figure 14 illustrates the logical path of this model. Furthermore, the equation for the performing arts festival model is as follows.

$$SQ_{i(PAF)} = \alpha + \sum_{j=1}^{k} \beta_j (P_{ij}) + u_i \rightarrow E(SQ_i) = \overline{SQ}_{(PAF)} = \alpha + \sum_{j=1}^{k} \beta_j (\bar{P}_j), j = 1 \dots 5$$

$$\bar{P}_j = \frac{P_r - \alpha_r}{\beta_r}, \begin{cases} r = 1 \dots 2 \rightarrow j = 1 \\ r = 3 \dots 4 \rightarrow j = 2 \\ r = 5 \dots 6 \rightarrow j = 3 \\ r = 7 \dots 8 \rightarrow j = 4 \\ r = 9 \dots 10 \rightarrow j = 5 \end{cases} \tag{7}$$

In this sense, the overall perceived service quality $SQ_{(PAF)}$ results from customer's i perceived value of each attribute P_{ij}, regulated by its corresponding weighting factor β_j. k is the number of dimensions, and r the number of subdimensions. $\bar{P}_J$ is the mean of any subdimension corresponding to a dimension j, and pondered by the estimated alpha and beta parameters. We developed the instrument through qualitative research and literature review. In this model, the overall quality is distinct from the composite of dimensions.

Figure 14

Performing Arts Festival Model
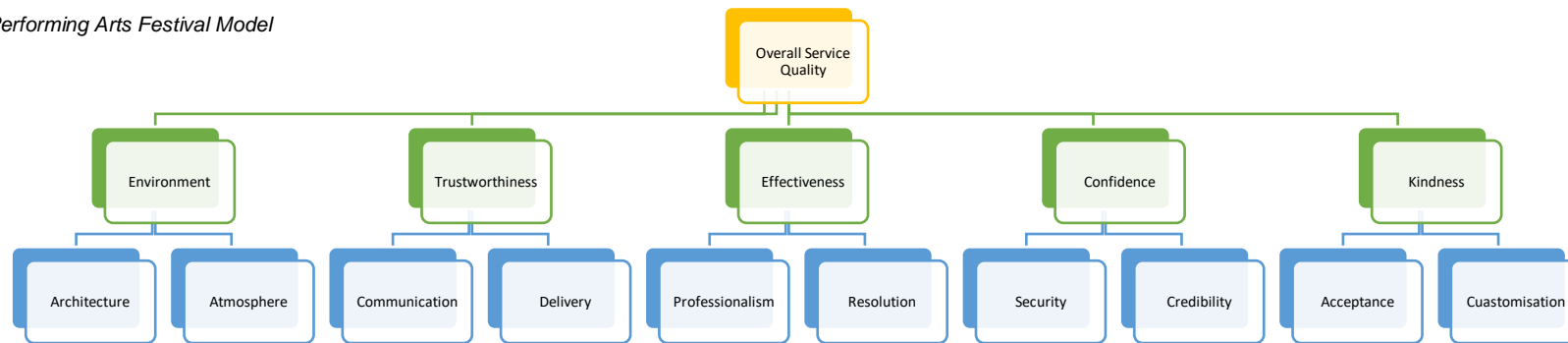
Note. This model includes performance-only measures. Own elaboration supported by literature review.

The Performing Arts Festival model is an academic approach to identify the importance weight for each dimension in the resulting overall service quality for these types of cultural events. It measures the essential attributes observed during service encounters and provides information that supports managerial decisions regarding those elements.

Service Design

Definition of Service Design

The theory of service design provides a useful account of techniques that take into consideration the customer perspective and facilitates establishing high value relationships during the service encounters, as well as align systems, processes, producers, and policies. When we apply design thinking into the service sector, it allows us to assume a human oriented perspective and engage in creative processes. Furthermore, this approach intends to propose solutions in co-operation with customers and staff members (Reason et al., 2016).

Some researchers aim to delineate an accurate customer journey by following a lifecycle outline. "Lifecycles are phase-by-phase descriptions of how customers move from initially becoming aware of a service to becoming a customer who uses a service and eventually either renewing or leaving" (Reason et al., 2016, p. 23). The benefit of defining a customer journey is that researchers can map the data of lifecycles, e.g., behaviour, demographic, and quantity. Moreover, they can identify hotspots to enable strategic focus.

Previous studies divided customers' common behaviour patterns in four categories.

- Human lifecycle: describes typical customer needs and wants in five-to-seven year cycles, regardless of the specific product or service.
- Consumer lifecycle: describes how people behave in the market when they make choices about how to fulfil their needs and wants.
- Customer lifecycle: describes how the existing customer decides to buy a product or service.
- User lifecycle: Is a clear picture of the tasks people do when they interact with the service.

Differentiate between the two ambits of customer experience is essential.

- Front-Stage

  - Identify touchpoints where services meet needs.
  - Identify gaps across touchpoints.

- Back-Stage business capabilities

  - People: How do members of an organisation behave as individuals and as a group?
  - Policy: Do the principles that guide decision making in the business lead to the right customer experience and how do employees adhere to them?
  - Process: Are processes designed to serve customers well or do they serve internal purposes that provide little customer value?
  - Procedure: Does the business have the ability to implement and maintain standards and deliver quality in a consistent way?
  - Practice: Do people in the organisation practice their job in a way that creates customer and business value?
  - Systems: Are IT and other systems that are used to operate the service updated?

Prior to the work of Polaine et al. (2013) the role of measurement was largely unknown in the design area. These authors indicated that there must be a strategic reasoning behind every decision. These decisions should seek to generate value for employees, stakeholders, customers, users, regulators, and partners. This value is achieved by giving an attentive look to the customers' experiences and interactions e.g., service blueprint.

Kimbell (2011) conducted a study on three firms of professional service designers. She obtained four key results.

1. The designers approached entities that are social and material.
2. The designers saw service as relational and temporal, they also thought that value was created in practice.
3. The designers approached designing services through a constructivist enquiry. They aimed to understand the experiences of stakeholders and they tried to involve managers in this activity.
4. The researcher defined service design as "(…) an exploratory process that aims to create new kinds of value relation between diverse actors within a socio-material configuration" (p. 41).

Furrer et al. (2016) completed an analysis of principles from service marketing, service science, and design science. The study resulted in a single framework composed of six activities.

- Problem surfacing: psychometric measures and analysis e.g., interviews, focus groups, and perceptual mapping.
- Problem structuring: conjoint analysis and lead user analysis.
- Solution imagining: definition and prioritisation of structuring matter expert problem in terms of trade-offs and breakthroughs required.
- Innovation creating
- Innovation optimising: based upon customer necessity.
- Value proposition developing: blueprinting/servicescape, developing, and pricing.
- Value delivering: Feedback to satisfaction maintenance and problem surfacing.

Andreassen et al. (2016) proposed another framework that portrayed service design as an enhancer of customer experience and organisational performance. Their model related (a) internal quality, (b) personnel satisfaction, (c) moment of truth, (d) customer experience, and (e) organisational performance (p. 25).

In recent years, authors such as Teixeira et al. (2019) concentrated on Design Science Research (DSR) which is a methodology to develop prescriptive-driven solutions for classes of problems. They found that DSR can be adapted to service design adding a participatory, iterative, human-centric, and creative perspective.

Service Design Methods.

The work of Stickdorn et al. (2018) is an influential publication on the field. They proposed a classification of research methods divided in five categories, as illustrated in Figure 15.

Figure 15

Research Methods in Service Design

Desk Research
- Preparatory research: your own preparation before you start your actual research or fieldwork.
- Secondary research: the collection, synthesis, and summary of existing research.

Self-Ethnographic Approaches
- Autoethnography: researchers explore a particular experience themselves and self-document this using field notes, audio recordings, videos, and photographs.
- Online ethnography: an approach to investigate how people interact with one another in online communities, also known as virtual or cyber ethnography.

RESEARCH METHODS

Participant Approaches
- Participant observation: researchers immerse themselves in the lives of research participants.
- Contextual interviews: interviews conducted with customers, employees, or any other relevant stakeholders in a situational context relevant to the research question; also known as contextual inquiry.
- In-depth interviews: a qualitative research technique of conducting intensive individual interviews.
- Focus groups: a classic quantitative interview research method in which a researcher invites a group of people and ask them questions about specific products, services, goods, concepts, problems, prototypes, and advertisements.

Non-Participant Approaches
- Non-participant observation: researchers collect data by observing behaviour without actively interacting with the participants.
- Mobile ethnography: aggregated multiple self-ethnographies, taking place in a guided research setting where data is collected with mobile devices such as smartphones.
- Cultural probes: selected research participants collect packages of information based on specific tasks given by researchers.

Co-creative Workshops
- Co-creating personas: using the know-how of a group of invited participants to create a set of personas.
- Co-creating journey maps: using the know-how of a group of invited participants to create one or more journey maps, or service blueprints.
- Co-creating system maps: using the know-how of a group of invited participants to create system maps.

Note. Based upon Stickdorn et al. (2018).

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Related studies.

Zomerdijk and Voss (2010), explored the relationship between service design and experience-centric services. These authors developed a theory-based set of propositions in 17 case studies of design agencies and consulting firms. They found strong support for activities like customer journeys, touchpoints, sensory design, and for the design of a dramatic structure of events. Some other key elements were identified, e.g., engagement of employees, and management of fellow customers. Steen et al. (2011), examined the benefits of co-design with employees and customers. They analysed three service design projects based upon literature review and identified three types of benefits, as illustrated in Figure 16.

Trischler and Zehrer (2012), confirmed the suitability of qualitative analysis in service design. They employed methods such as persona, observation, guided interviews, and visualisations. They "(…) found that a multistep approach delivers comprehensive insights into customer experiences and identifies critical incidents that take place during the service experience" (p. 57). Kankainen et al. (2012), presented storytelling group as a co-design method and tested it in three design cases. They provided a fictive story to illustrate a service experience, then the customers proposed solutions and shared their opinions. It allowed them to explore customer journeys and service ecosystems.

(Victorino et al. (2013), analysed the implications for perceived service quality when an organisation implements verbal script for service encounters. They found that using a script on standardized service encounters had no effect. On the contrary, when the employees followed it over a customised service encounter, it tended to reduce the perceived service quality. Yang and Sung (2016), used participatory action research to identify activities that facilitate multidisciplinary ideation among multiple stakeholders. These activities resolve three main challenges (p. 30).

- Enhancing willingness and defining good questions

  - o Empowering design responsibilities
  - o Recruiting interdisciplinary members
  - o Adapting holistic design thinking

- Finding appropriate solutions

  - o Preparing inspiring references
  - o Facilitating co-creation
  - o Diving into the issue.

- Presenting concepts and collecting feedback with limited resources

  - o Rapid prototyping

Figure 16

Benefits of Implementing Service Design
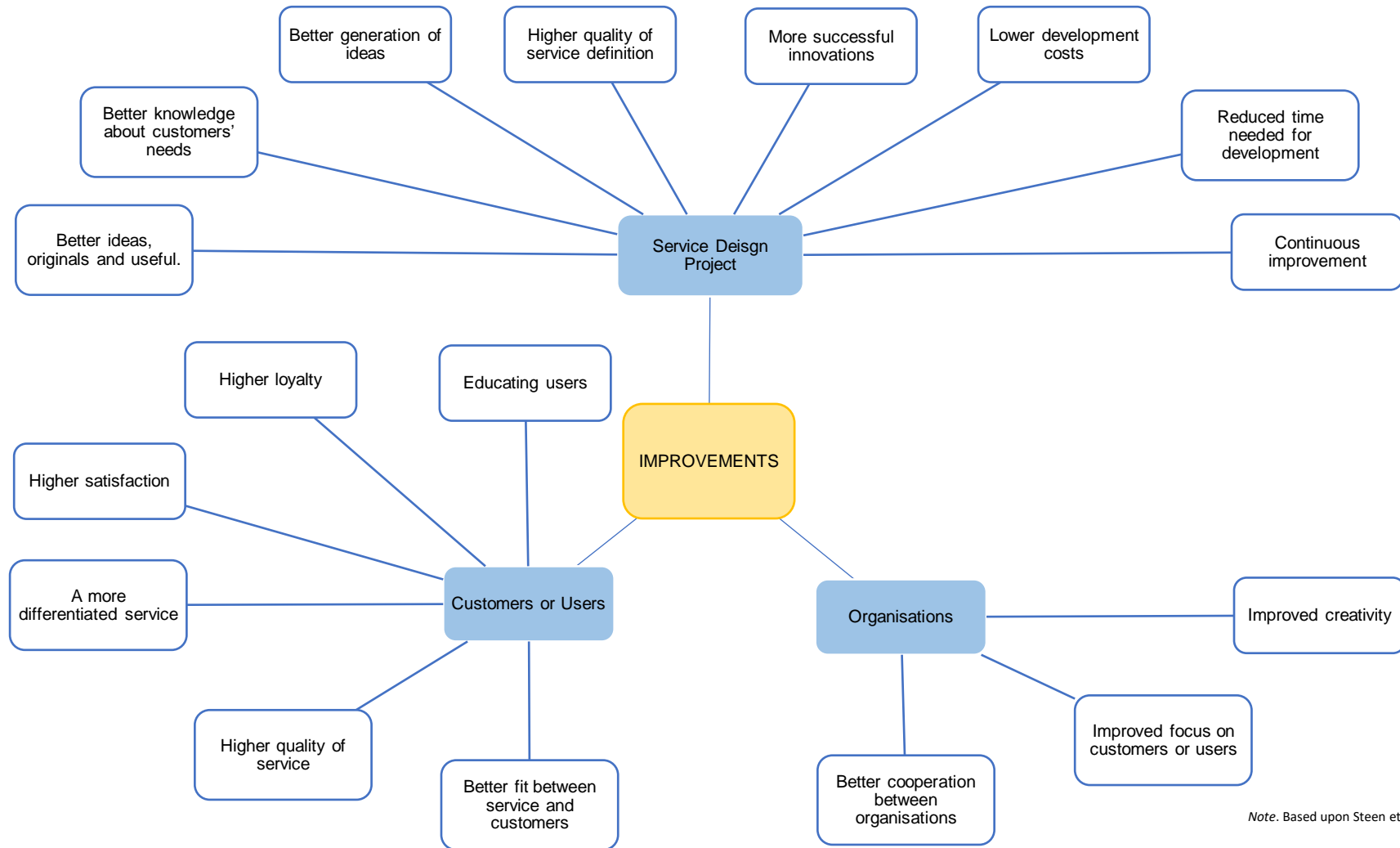
Note. Based upon Steen et al. (2011).

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Victorino et al. (2013), also identified four stakeholders and their roles on social innovation.

- Designers

    - Challenging current conditions
    - Strengthening users' demands
    - Leading multi-disciplinary discussion

- NGO, NPO, and Public Sector

    - Introducing the current status of issues
    - Guiding the direction of innovation
    - Delivering the results

- Private sector

    - Providing human resources
    - Supporting funds

- Owners of the co-creation mechanism

    - Producers
    - Coordinators

Trischler and Scott (2015), explored the challenges of designing public services. They used three methods i.e., (a) persona technique; (b) mapping techniques in collaborative design workshops; and (c) observations supplemented by group discussions. All methods assisted in the analysis of user experiences and critical incidents. Karpen et al. (2017), delimited six principles for service design to generate a capability-practice-ability (CPA) portfolio. These principles are illustrated in Figure 17.

Figure 17

Service Design Principles

Yu and Sangiorgi (2018), implemented the value co-creation perspective in New Service Development (NSD). They found five benefits of this approach (p. 40).

- Contextual and holistic understanding of user experiences can inform value propositions that better fits users' value-in-use.
- Codesign with creative supporting tools can facilitate value co-creation by helping users better apply their own resources.
- Prototyping can optimise firms' resource and process configuration to facilitate users' engagement with the service.
- Aligning system actors to the user experience can organise and mobilise them to better support users' value creation.
- User-centred approaches and methods can help organisational staff build long-term capability for supporting users' value creation.

Table 4 presents a group of publications that address service design from a holistic point of view.

Table 4

Academic Publications that Study Service Design from With a Holistic Approach

Year	Authors	Tittle	Journal / Book	Methodology	Contribution
2019	Lim et al.	Multi-factor service design: identification and consideration of multiple factors of the service in its design process	Service Business	Introduce the Multi-Factor Service Design (MFSD). Developed through five service design studies with industry and government.	The method proposes three guidelines, i.e., (a) identify key factors that affect the customer value creation of the service; (b) define the design space of the service based upon the value creation factors; and (c) design services and represent them based on factors.
2020	Tomej and Xiang	Affordances for tourism service design	Annals of Tourism Research	Analyses the concept of affordance to align the elements of a tourism service with intended service experiences.	The method proposes four guidelines, i.e., (a) affordance-based thinking is essential to tourism service providers as it directs the design process towards satisfying the needs of specific customers; (b) ongoing dialogue between the service designer and existing or potential tourists is essential to uncovering those affordances which sustain tourism experiences; (c) cultural learning and the skills of tourists are essential aspects when considering potential affordances of design alternatives; (d) each design choice should be considered for the recognisability of its intended purpose, and for the possibility of unintended affordances.
2020	Wolfe, L.	Service design in higher education: a literature review	Perspectives: Policy and Practice in Higher Education	Discusses the management approaches in British Higher Education Institutions (HEIs) and arguments that service design provide tools for effective change in the HEIs system.	The method proposes three guidelines, i.e., (a) the needs of the individual user should take priority over the needs of the organisational structure; (b) improvements to existing services must be paced to accommodate staff engagement and training, and the evidence should be evaluated and subsequently inform further improvements; (c) service design as a mind-set requires invested leadership and resources to be successful.

Year	Authors	Tittle	Journal / Book	Methodology	Contribution
2021	Trischler and Trischler	Design for experience – a public service design approach in the age of digitalization	Public Management Review	Proposes the method 'design for experience' that involves digitalisation and service ecosystem. Implements a multi-level process for users' value-creation.	The method proposes three guidelines, i.e., (a) digital technology is an operant resource capable of acting on other resources to co-create value; (b) user experience cannot be designed by Public Service Organizations (PSOs), it is an outcome of the users' activities during which they integrate resources; and (c) public service design cannot solely take a user-centric approach, instead it must use a multi-level approach.
2021	Bellos and Kavadias	Service Design for a Holistic Customer Experience: A Process Perspective	Management Science	Address the design of multi-step services with holistic customer experiences. The design comprises time and effort invested in each step of the journey. They account for the adverse effect of variability ad for the coupling among the touchpoint experiences.	Designs depend critically on a journey effect, which is shaped at the experiential coupling, and the heterogeneity of the touchpoints. When coupling decreases monotonically between the touchpoints, the journey effect can be determined through an analysis of three-step blocks.
2021	Mashhady et al.	Development and application of a service design-based process of improvement for human resource management service quality	Business Process Management Journal	Development of a three-step process that incorporates service design to human resources management. Aims to improve perceived service quality, perceived value, and perceived organisational support. They used an employee journey. Tested with surveys.	The method comprises three cyclical stages, i.e., (a) evaluation and research; (b) analysis and solution generation; and (c) implementation, planning, and facilitation. The implementation of the method improves perceived service quality and reduces conflict or ambiguity.

Note. Own elaboration supported on literature review.

Methodology

Qualitative Analysis

Developing research through the implementation of qualitative methods is a process achieved by stages. We conducted this study following the general steps suggested by Merriam and Tisdell (2016), in their book *Qualitative Research: a guide to design and implementation*. The authors included three main blocks.

The first one is research design. They invite academics to take into consideration that qualitative methods are a systematic manner to investigate a topic, observing and registering phenomena in its natural setting. It requires interpretation of the gathered content. Further, they elaborate on the iterative nature of this practice.

> Bits and pieces of information from interviews, observations, or documents are combined and ordered into larger themes as the researcher works from the particular to the general. Typically, findings inductively derived from the data study are in the form of themes, categories, typologies, concepts, tentative hypotheses, and even theory about a particular aspect of practice. (p. 17)

They classified qualitative research designs into six categories (a) basic qualitative research, (b) phenomenology, (c) ethnography, (d) grounded theory, (e) narrative inquiry, and (f) case studies.

In this first stage researchers perform the following subsequent tasks.

1. Select the topic
2. Define the research question
3. Review literature
4. Delimit theoretical framework
5. Select the sample

The second block is data collection. They emphasised on the importance of an appropriate selection of tools that allow for an organised listing of the process.

In this second stage the researchers perform the following subsequent tasks.

1. Determine the structure and length of the interview.
2. Define the number of participants in each session, e.g., individual or focus group.
3. Select the format, e.g., face-to- face or online interviews.
4. Design and edit the questions.
5. Register the interviews, e.g., audio or video.
6. Transcribe records and add comments.
7. Complement with secondary data sources to achieve triangulation.

The third block is data analysis and reporting of results. This part entails engaging in a careful observation of the accumulated material.

In this third stage researchers perform the following subsequent tasks.

1. Import the transcripts into a Qualitative Data Analysis Software (QDAS) or any alternative platform.
2. Organise the material hierarchically.
3. Interpret the material through notes, codes, categories, and themes.
4. Export a legible output, e.g., into a summary table.
5. Synthesise results and major trends, to be presented for readers.

In the next sections we will explore how these stages are reflected in our research.

Ontological, epistemological, and hermeneutic perspectives

The use of qualitative case studies is a well-stablished approach in the tourism field. Despite criticism on these techniques –that repute them as exploratory and subjective in nature–, several scholars have engaged in the improvement of their validity. Denzin and Lincoln (2000) described how close attention has been given to procedures related to case study, politic and ethics, participatory inquiry, interviewing, participant observation, visual methods, and interpretive analysis. Parallel to it, both authors encountered various studies about interpretive lines, i.e., foundationalism, positivism, post-foundationalism, post-positivism, post-structuralism, post-modernism, and post-humanism. Most recently, the evolution of these concepts resulted in perspectives as hermeneutics, structuralism, semiotics, phenomenology, cultural studies, and feminism. We agree with them on the acknowledgement of qualitative researchers as:

(…) qualified, competent observers, with objectivity, clarity, and precision, [who] report on their observations of the social world, including the experiences of the others. (. …) [They] held to the belief in a real subject or real individual who is present in the world and able, in same form, to report on his or her experiences. (Denzin & Lincoln, 2000, p. 11)

Regarding the humanistic philosophy of our study, this investigation contests serialized market offer, mass tourism practices, and insensitive cultural commodification (Jonas, 2015). It advocates for a position unhampered of the strive for benefit from utilitarian and hedonic approaches observed in the service sector (Babin et al., 2019), interpreting service encounters thru events as opportunities to construct and reinforce personal values, as much as mutual recognition.

Within the framework of social sciences –particularly the tourism research field– this study followed a constructivist-interpretive logic (Jamal & Hollinshead, 2001). Therefore, it reached inferences based on the treatment of information in its particular context. Nevertheless, the research assumes a post-positivism stance that advocates for enhancement of its validity via triangulation, which provides thorough understanding of evidence-based results (Lub, 2015). Thus, it gives special attention to consistency among different data sources when deriving conclusions from their examination.

In line with this reasoning, data analysis pursued an inductive course and fulfilled an iterative process (Ambert et al., 1995). The inquiry took into account multiple viewpoints expressed by the contributors (Vogl et al., 2019). Concisely, it derived knowledge from continued interaction between researchers and participants (Lauterbach, 2018; Suddick et al., 2020). Further, taking into account context, interactions, and processes; the examination presented results that are precise for the setting considered. However, this implies limited generalisability or prediction capacity for other sceneries (Timonen et al., 2018). In consequence, this dissertation strives for the identification of patterns and variations grounded on the data corresponding to the four study cases, and restricted to their features.

Case Study

Selection Process.

In order to select the cultural events to be analysed, we conducted a register on the active festivals in the Autonomous Community of Catalonia, Spain. This method was particularly useful in detecting the tendencies of the cultural offer, allowing us to obtain measures on geographical distribution, seasonality, and artistic genre (Arévalo-Montealegre & Vidal-Casellas, 2018).

In this study we consulted entities responsible for the production, promotion, and evaluation of cultural events in Catalonia. They were classified according to their governance area.

- Autonomous Community level: *Institut de les Empreses Culturals* pertaining to the *Departament de Cultura* of the *Generalitat de Catalunya*; and *Departament de Turisme*.
- Province level: *Àrea de Cultura Educació i Esports* and *Gerència de Serveis de Turisme*, both from *Diputació de Barcelona*; *Àrea de Cooperació Cultural* and *Patronat de Turisme Costa Brava Pirineu de Girona*, both from *Diputació de Girona*; *Institut d'Estudis Ilerdencs* from *Diputació de Lleida* and *Patronat de Turisme de Lleida,* both from *Diputació de Lleida*; *Departament de Cultura* and *Patronat de Turisme de Tarragona: Terres del Ebre i Costa Daurada*, both from *Diputació de Tarragona*.
- County level: *Consells Comarcals* from each province, i.e., 12 for Barcelona, 7 for Girona, 13 for Lleida, and 10 for Tarragona.
- Municipality level: City Hall offices from each province, i.e., 314 for Barcelona, 209 for Girona, 230 for Lleida, and 190 for Tarragona. Metropolitan departments form each Province Capital, i.e., *Institut de Cultura de Barcelona*, *Consorci de Turisme de Barcelona*, *Oficina Municipal de Turisme de Girona*, Girona *Ciutat de Festivals*, *Regidoria de Promoció Cultural de Lleida*, *Oficina Municipal de Turisme de Lleida*, *Conselleria de Cultura*, *Patrimoni i Festas de Tarragona*; *Patronat Municipal de Turisme Tarragona*.

Given that our research focused primarily on contemporary culture, we excluded popular and folkloric celebrations from the count, e.g., fairs and historic markets. We omitted as well seasonal programmes in cultural centres.

We proposed eight categories for artistic genre, i.e., (a) audiovisual, (b) gastronomy, (c) graphic arts, (d) interdisciplinary, (e) literature, (f) music, (g) performing arts, and (g) thematic.

The register included name, contact information, location, timeframe, and artistic genre. With these criteria, only 10 festivals appeared to be celebrated in more than one province. Few festivals contained a programme with multiple artistic genres.

The distribution of festivals for the Autonomous Community of Catalonia among provinces is illustrated in Figure 18, showing a remarkable concentration in Barcelona.

Figure 18

Absolute Frequency of Festivals for the Autonomous Community of Catalonia Grouped by Provinces
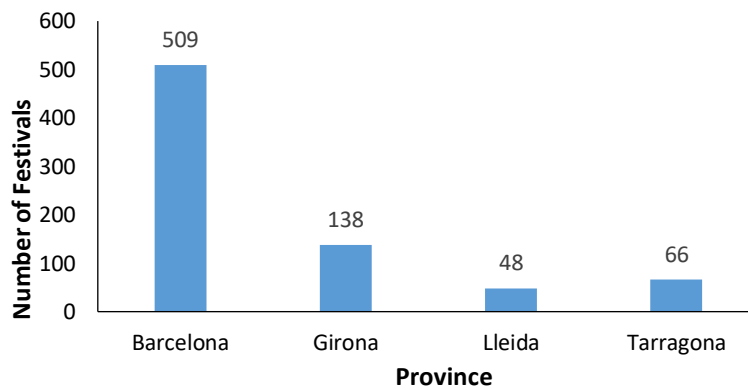
The distribution of festivals for the Autonomous Community of Catalonia over the year is illustrated in Figure 19, showing a remarkable concentration during the summer season.

Figure 19

Absolute Frequency of Festivals for the Autonomous Community of Catalonia Grouped by Provinces

65
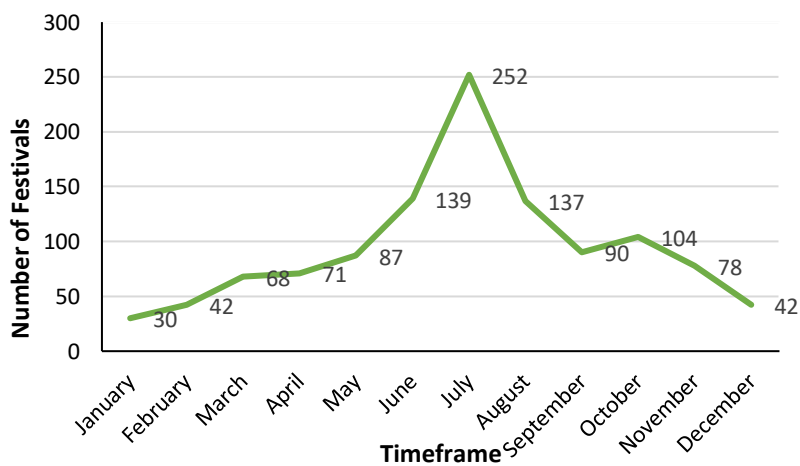
The distribution of festivals for the Autonomous Community of Catalonia over the artistic genres is illustrated in Figure 20, showing a remarkable concentration in the festivals that have music as their main content.

Figure 20

Absolute Frequency of Festivals for the Autonomous Community of Catalonia Grouped by Artistic Genre
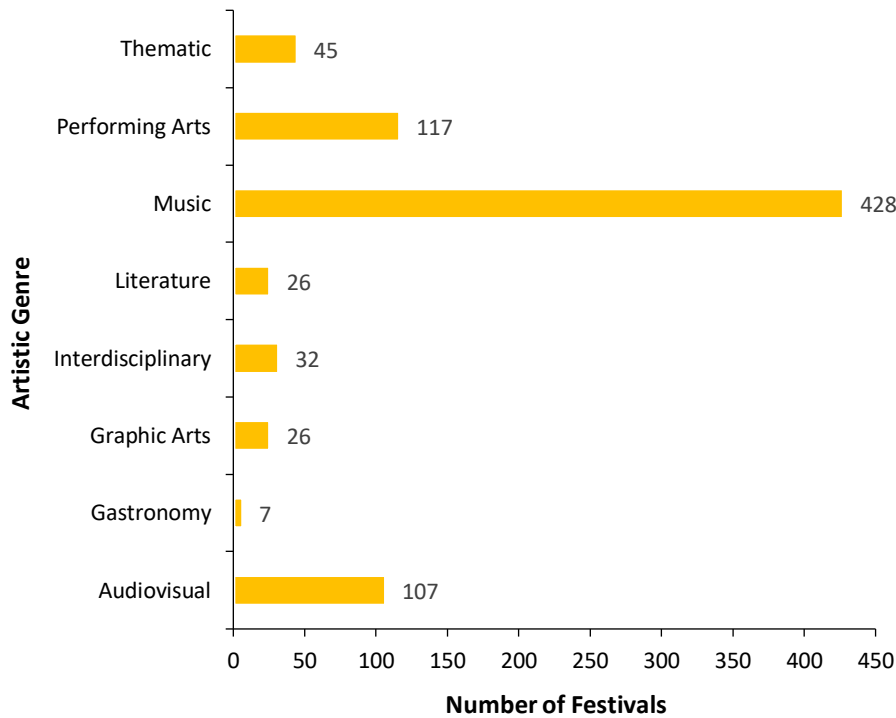
This information provided us with a panoramic perspective of the cultural events market in Catalonia. We decided to give a more attentive look to the festivals which presented life spectacles. Moreover we had an overview of the performing arts festivals in Catalonia summarised in Annex B.

Therefore, we prioritised those celebrations which generated impacts for different stakeholders such as the host community (Jiménez Morales & Vela, 2009), the managing organisations (Getz et al., 2010), the local economy (Colombo, 2006; Devesa et al., 2012; Flores Ruiz, 2015; Trejo Casero, 2017), and the touristic destination (Araújo Vila & Domínguez Vila, 2012; Iglesias, 2013; Leguizamón et al., 2013; Millan, 2012). Finally, we opted to select four performing arts festivals with representative features for the cultural sector, i.e., organisational structure, cooperation networks, marketing studies, communication strategies, and utilisation of nonconventional sceneries.

- *Grec Festival de Barcelona*
- *Festival Internacional de Teatre de Tarragona – Noves Dramatúrgies*
- *Fira Tàrrega – Teatre al Carrer*
- *Temporada Alta – Festival de Tardor a Catalunya*

Their geographical distribution is illustrated in <u>Annex C</u>.

Procedures

Traditionally, cultural tourism has employed qualitative analysis to identify motivations, activities, behaviour, and expenditure. The practice of surveying stakeholders was summarised by Richards et al. (2010) in six steps (i) developing research questions, (ii) operationalising concepts, (iii) questionnaire design, (iv) sampling, (v) implementation of the questionnaire, and (vi) analysis. In the following sections, we will explain how these stages are reflected in our research on an operational level.

Semi-Structured Interview.

Qualitative methods offer an effective way of gaining in-depth knowledge on a particular topic. For our research, we followed the guideline proposed by Galletta and Cross (2013) in their book *Mastering the Semi-structured Interview and Beyond: from research design to analysis and publication*. As researchers, we engaged in the seven core phases proposed by the authors.

1. Consultation and literature review
2. Definition of the research question
3. Questionnaire design
4. Sample delimitation and participants recruitment
5. Interviews and data collection
6. Information analysis
7. Interpretation and synthesis of the findings

From a general perspective, we intended to maintain a reflexive approach (Arsel, 2017) and executed procedures orderly, oriented by good practices guidelines (McGrath et al., 2019).

Regarding the questionnaire outline, we proposed two independent documents. Considering that employees' opinions should be treated as sensitive information (Saunders et al., 2015), the first document was a recording authorisation that contained the following statement.

I...................., identified with the document ……………….. number ……………….. confirm my acceptance to participate in this interview as part of an academic research. I understand that I have the right to (i) refuse to answer any questions if I do not want to, and (ii) pause or end the interview whenever I consider appropriate.

I am aware that the conversation will be recorded in digital audio for future transcription and translation. In the same manner, I have been informed that my identity will remain anonymous if an excerpt of the interview is included in an academic publication or presentation as part of the research results.

_____

Signature

A significant advantage of this document was introducing the interviewees to the general scheme of the questionnaire before its implementation. We proposed them three sections for the interview.

- Section 1 – Cultural Tourism and Event Management

  o Formal introduction
  o Job duties
  o Work team
  o Cultural product
  o Stakeholders and environment
  o Organisation's development

- Section 2 – Service Quality

  o Tangible aspects
  o Reliability
  o Responsiveness
  o Assurance
  o Empathy

- Section 3 – Service Design

  o Audience, partners, and clients.
  o Performance importance
  o Formal closure

The interview was conceived from a neo-positivist approach, with a neutral role given to the interviewer (Roulston, 2010). That is, we aimed to ask precise questions, minimise bias, and reduce our influence on the respondents to strengthen the validity of the obtained data.

The second document provided was the questionnaire, which can be consulted on <u>Annex D</u>. It contains 43 items that comprise technical information, directions to the interviewer, and questions.

From a procedural point of view, we proposed three questions that invited the interviewees to engage in storytelling. We were able to perform a narrative analysis of their responses (Bruce et al., 2016; Chase et al., 2011; Nasheed et al., 2019).

   3. Since you started to work in the festival's organisation, which has been your path? In your opinion, had any major changes taken place?

   4. Please, can you explain to me a memorable experience that you have had in the production of the event? For example, an achieved goal, a challenge overcome, or any unexpected situation.

   14. How would you like for the festival to evolve in the short-term? For example, in the next three to five years.

Of particular interest is Question 41.

   In your own words, how would an ideal version of the festival be?

It was a practical way of introducing service design thinking into the dialogue by allowing the employees to have a creative approach toward the design of experiences for themselves, imagining to be in the role of visitors; Most of them elaborated in detail their response.

The sub-sections on Section 2 were based on the SERVQUAL model and its extended debate (Cronin & Taylor, 2006; García & Díaz, 2008; Parasuraman et al., 1988, 1985, 1991).

The questionnaire included base and control questions (Stylianou, 2008). Specifically, we asked at different points about the topic of *motivation*.

   9. What does the festival offer to its audience? What do you think is the motivation for your audience to attend the festival?

   10. In your opinion, which is the best cultural product offered by the festival?

   40. Do you think there is any particularly important reason that motivates visitors to attend the event? For example, prices, accommodation, cultural heritage, rural/urban environment, programme, gastronomy, or social interaction.

Additionally, attending the advice of Crilly et al. (2006), Question 38 was supported by graphic material which illustrated a simplified model of a customer journey that can be observed in <u>Annex E</u>.

38. Please, describe a normal customer journey for a visitor who wish to attend the festival?

With the determination of enhancing external validity for the results to be obtained, the selection of participants was carried out through a purposeful sampling technique. We expected the selected cases to reflect employees' average from cultural events in Catalonia. In other words, we wanted to discover, understand, and gain insight about our topic; therefore, we designated a group of professionals from which the most could be learned (Merriam & Tisdell, 2016, p. 96-97).

Moreover, we aimed to reach participants who could contribute to comprehending the conceptual dimensions previously identified and followed a linear protocol to contact and gain access to them (Galletta & Cross, 2013, p. 33-34). The recruitment process is illustrated in <u>Figure 21</u>. Most of the organisations were open to collaborate; only one festival director could not participate in the interview due to time constraints, solved by accessing secondary data.

Figure 21

Communication Protocol of Participants Recruitment for Interviews
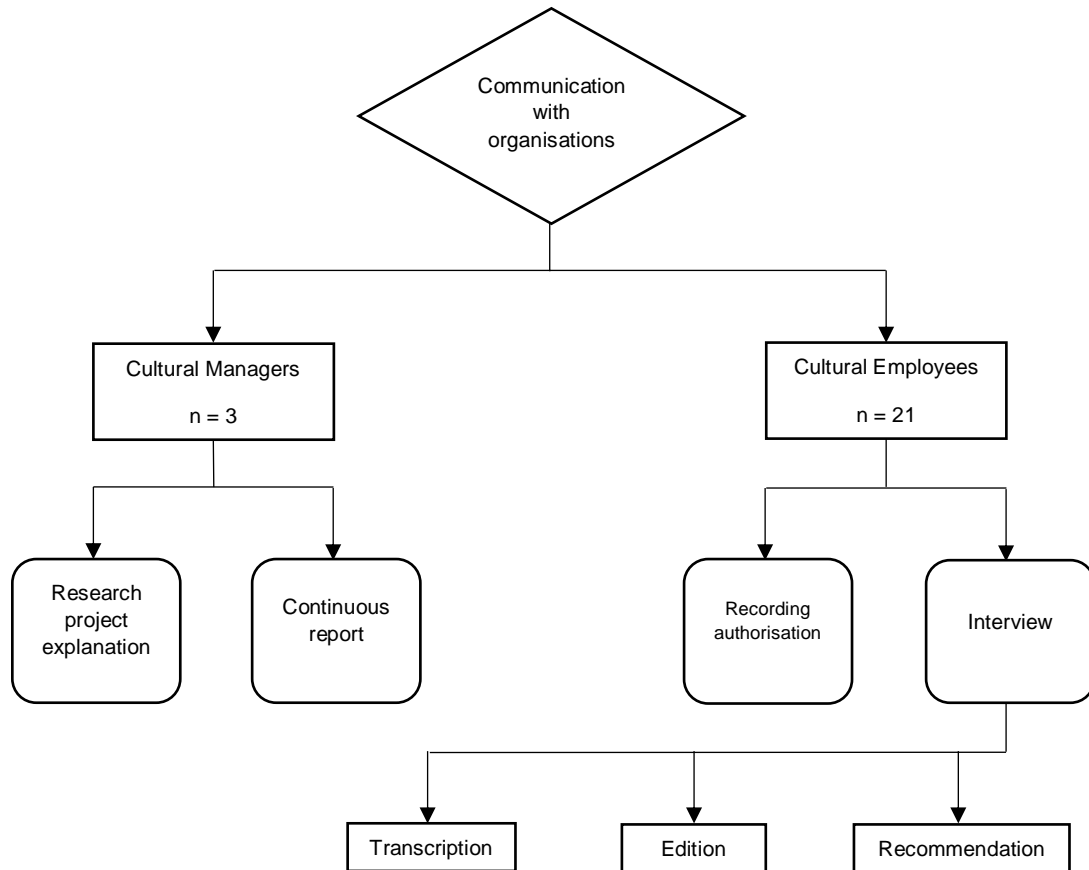
Note. All interviews were conducted individually, face-to-face, in Catalan language, and recorded in audio using a voice tracer DVT1150. Transcriptions were completed manually with Windows Media Player and Microsoft Word (Bailey, 2008; Davidson, 2009; Tessier, 2012).

We contacted the cultural managers who directed the events to have transparency in the communication process. In a first meeting, we introduced ourselves, explained the research project, and agreed on a communication channel to update information on the interviews done with the employees.

We met with each participant in the organisation's offices and during labour hours in a second moment. Each interview session was done individually and lasted 45 minutes on average. The next step was to transcribe the interview record and send the document to the corresponding participant. After the participant revised the document and suggested changes, we sent a message of gratitude and asked for any suggestions. In addition to this, we consulted if they

could recommend us to address any other person from the organisation or outsourced services enterprises.

Computer Assisted Qualitative Data Analysis Software (CAQDAS).

Qualitative methods supported by software offer an effective way to organise, develop, and report the analyses. Alexa and Zuell (2000) undertook preliminary work on this subject and categorised the informatics programs based on three features. For our selected programme ATLAS.ti they corresponded as follows and were the reason why we chose to use this tool.

- Text import and structure: hermeneutic unit, text file, paragraph, sentence, and line. May include coded text as part of a project to be merged.

- Categorisation and coding: manual or automatic coding. Hierarchical or network-oriented scheme.

  The user of ATLAS.ti, on the other hand, may organise categories in 'code families', whereby it is possible for one category to belong to several code families. This way the user may organise codes and their respective coded segments in meaningful groups. At the same time she has the possibility to combine codes from different families for searches or coding, which is helpful both for text exploration and further coding. (Alexa & Zuell, 2000, p. 306, 308)

- Data save and export: associated with statistical programmes such as ACCII and SPSS. Text data, dictionary, categorisation scheme, and coding.

Furthermore, using ATLAS.ti, we performed a computer-assisted text analysis that follows the logic of traditional content analysis, i.e., "(…) words which occur together in relatively close proximity in the same context are interpreted as relating to a common theme or concept in the discourse studied" (Brier & Hopp, 2011, p. 103). Additionally, the collaborative orientation of ATLAS.ti allowed us to link the analysis to more familiar interfaces such as that of Microsoft Excel (Meyer & Avery, 2009), specifically for the synthesis and presentation of results in APA style.

We were conscious that the debate on the role of software packages in the qualitative analysis procedures gained new prominence. Many argued that researchers might be misled to focus on the frequency counts of words in transcripts rather than their meaning (Odena, 2013, p. 356). Nonetheless, we strived to move beyond a superficial use of the software and connect it with the process of inductive reasoning (Lincoln & Guba, 1985):

1. Immersion: producing detailed transcriptions from interviews.
2. Categorisation: assigning categories.
3. Reduction: grouping categories in themes.
4. Triangulation: checking themes against all transcripts.
5. Interpretation: making sense of data with an established theory

Moreover, we believe that a likely explanation for the mistrust regarding digital tools in the social sciences field originates from unfamiliarity with the correspondence between the qualitative aspects of the collected material and its quantitative ones. This gap is frequently overcome on a practical level rather than a theoretical one (Sánchez-Gómez et al., 2018).

Five-Level Qualitative Data Analysis Method.

Our data analysis with the ATLAS.ti program was performed according to the system established by Woolf and Silver (2018); these authors divided the process into five phases. For our research, they correspond as follows.

- Level 1 Objectives

  o Formulating clear objectives: derived for the research objectives, focused primarily on gaining insight from the participants' knowledge and experience.

  o Adopting a methodology: derived from an interpretive-constructivist logic and a post-positivism approach. Expressed as content analysis for a case study research (Kohlbacher, 2006; Marvasti, 2019; Popping, 2010; Roller, 2019).

- Level 2 Analytic Plan

  o Defining a conceptual framework: delimited by four main concepts, i.e., cultural tourism, event management, service quality, and service design.

  o Devising analytical tasks: revise the ideas expressed by the participants and observe the patterns among them.

- Level 3 Translation

  o Identifying units

    ▪ Units of analysis: group of interviews from the organisations' employees.
    ▪ Units of data: individual interview responses from the participants.

- Units of meaning: sections and sub-sections in which the interviews are divided. It also refers to elements composing Overall Service Quality, i.e., Attributes, Subdimensions, and Dimensions.

  o Describing purposes: elucidate the participants' interpretation of the concepts from their experiential point of view, rather than our academic perspective.

  o Identifying possible components

    - Interviews, questionnaire sections, questionnaire sub-sections, questions, and answers.
    - Themes, categories, codes, comments, and quotes.

  o Choosing appropriate components, e.g., code families or document groups.

  o Finalising selected or constructed tools, e.g., adapted sentiment analysis function.

- Level 4 Selected-Tools

  "We refer to a TOOL as a way of acting on COMPONENTS of the program, by clicking buttons, selecting menu items, and so on. A TOOL, as we are using the term, is therefore a combination of a COMPONENT and an action (. …) When an ANALYTIC TASK has a single unit, and the unit directly matches a COMPONENT of the software, so that acting on the COMPONENT accomplishes the task, then this results in what we call a SELECTED-TOOL, the most straightforward way of using the software" (Woolf & Silver, 2018, p. 50).

- Level 5 Constructed Tools: "Adapting the way we use a COMPONENT in order to accomplish an ANALYTIC TASK results in a CONSTRUCTED-TOOL" (Woolf & Silver, 2018, p. 50).

Operatively, we imported the transcriptions from Microsoft Word into ATLAS.ti, then grouped the documents. After this, we revised the text and marked relevant sections; we commented on these quotes and assigned a code to each. We grouped the codes to generate categories and subsequently grouped the categories to create themes. As illustrated in Figure 22, the sections of the questionnaire englobe themes, the sub-sections represent categories, and each question is associated –at least– with a unique code.

Figure 22

Correspondence between Interview Structure and Codification
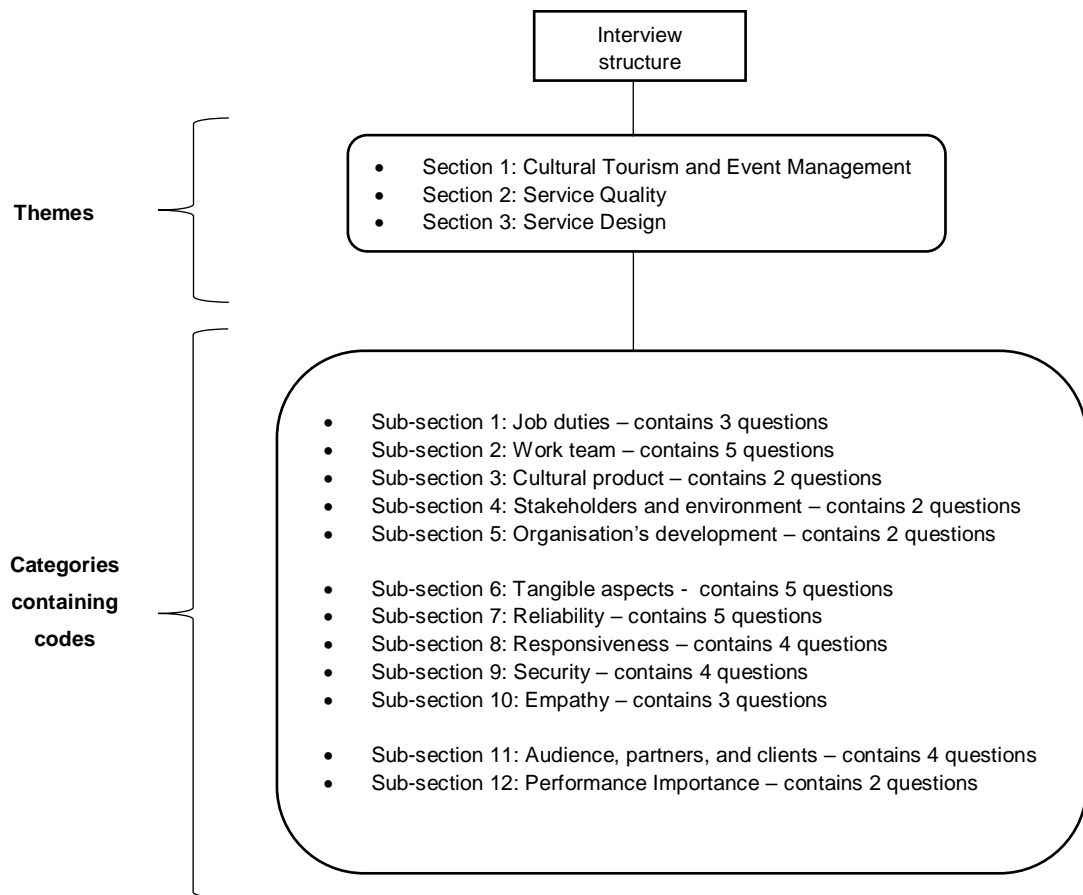
Finally, we exported the results into Microsoft Excel and designed tables to synthesise the results in APA style. Any quotation cited in the results was translated from Catalan into English with the assistance of Omega T software.

We followed a systematic process for the design of the questionnaire, ensuring correspondence with existing theory and covering all aspects related to the measured concepts so that we could reach validity (Cho & Trent, 2006; Hupcey, 2002; Lub, 2015; Onwuegbuzie & Leech, 2007). In the same manner, we kept a consistent protocol for the interviews across the different data collection moments to achieve reliability (Moret et al., 2007; Morse et al., 2002; Oleinik et al., 2014). However, it is widely recognised that social sciences cannot imitate pure sciences' laboratory conditions or the possibility of replicating procedures exactly. Therefore, we adapted to the environment in which we were immersed during the fieldwork over this research.

Quantitative Analysis

Measurement of Customer Satisfaction.

Researchers from different fields have profusely used standardised questionnaires to measure abstract concepts through numerical scores; we followed this tradition and supported our research design on the guidelines that Hayes (1997) presented. He conducted a significant discussion on determining customers' perceptions of service quality. In other words, with the aid of surveys and statistical analyses, he intended to measure customer satisfaction. From his work, we identified five critical elements for the quantitative methodology of our study, as illustrated in <u>Figure 23</u>.

Correspondingly, Fink (2003) defined surveys as "(…) systems for collecting information to describe, compare, and predict attitudes, opinions, values, knowledge, and [behaviour]" (p. 21). We included nominal, ordinal, and numerical variables in our survey. Furthermore, we employed a random sample to increase internal validity and avoided testing or innovation reactive effects to reduce possible bias.

Similarly, we designed our structured questionnaire according to the procedure presented by Coenders-Gallart et al. (2009), i.e., (a) conceptualisation, (b) selecting a data collection method, (c) defining the format of questions and answers, (d) targeting a population and its sample, (e) assuring correspondence between concepts and variables, (f) and implementing a data collection process. This allowed us to develop (i) univariate analysis with frequencies and percentages –valid and accumulated–; Graphs: bar, histogram, and boxplot; and dispersion: mean, mode, variance, maximum and minimum values. In the same sense, we performed (ii) bivariate analysis which entailed correlation between qualitative variables with cross-tabulation, Cramer's V, hypothesis contrast, and Chi-square test. As well as the correlation between quantitative variables with scatter plot, Person's R, and *F* Statistic. The following section explains the survey process in detail.

Figure 23

Guidelines for Measuring Customer Satisfaction

Customer Requirements
- Defining attributes, sub-deminesions, and dimensions of the service.
- Identifying critical incidents during service encounters related to positive and negative performances.

Validity and Reliability
- Identifying mean ($\bar{x}$), variance (s^2), and standard deviation (σ).
- Correlation between variables, e.g., t-Test.
- Acceptance or rejection of null hypothesis. Set an $\alpha = .05$
- Itmes and scales accuracy.

Questionnaire Design
- Determining questions and statements.
- Selecting response formats, e.g., dichotomous or Likert-scale.

Sampling Methods
- Representative sample.
- Acknowledging the Standard Error of Mean (SEM).
- Definition of a confidence interval.
- Observe response rates.

Survey Implementation
- Frequencies, percentages, probabilities, histograms, and distributions.
- Descriptive statistics, i.e., mean, median, mode, and variability.
- Pearson's R correlation.
- Analysis of Variance (ANOVA).

Note. Adapted from Hayes (1997).

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Procedures

Design of the Questionnaires.

All of the survey process was assisted by the SurveyMonkey software. We developed a first questionnaire that served for the recruitment of participants by registering their contact information. It comprised name, surname, phone number, email address, genre, age range, and an authorisation for the treatment of personal data –following the legislation of the Autoritat Catalana de Protecció de Dades (2022)–. It was filled by the pollsters, during the entrance queues of the performing arts spectacles, and using a tablet device; each form took between one and three minutes to be completed. The full version of this form is accessible on Annex F.

We based the design of our service quality questionnaire upon literature review and theoretical framework. More specifically, the proposed Performing Arts Festival Model illustrated in Figure 14. This led to a survey divided in four sections, as illustrated in Figure 24. It was a self-administered tool; each form took between six and ten minutes to be completed. Table 5 summarises the main characteristics of the service quality questionnaire from an operative point of view. The full version of this form is accessible on Annex G.

Table 5

Structure of the Service Quality Questionnaire

Section	Item number	Measure	Role	Response Type
Sociodemographic Profile	Question 1 - Gender	Nominal	Input	Single selection - Dichotomous
	Question 2 - Age	Ordinal	Input	Single selection - Range
	Question 3 - Country of residency	Nominal	Input	Single selection
	Question 4 - Municipality of residency	Nominal	Input	Single selection
	Question 5 - Highest educational level	Ordinal	Input	Single selection
	Question 6 - Main activity	Nominal	Input	Single selection
Associated Services	Question 7 - Communication channels	Nominal	Input	Multiple selection
	Question 8 - Social companionship	Nominal	Input	Multiple selection
	Question 9 - Transportation system	Nominal	Input	Multiple selection
	Question 10 - Transportation system customer satisfaction	Nominal	Input	Single selection - Dichotomous
	Question 11 - Accommodation	Nominal	Input	Single selection
	Question 12 - Accommodation customer satisfaction	Nominal	Input	Single selection - Dichotomous
	Question 13 - Gastronomy	Nominal	Input	Multiple selection
	Question 14 - Gastronomy customer satisfaction	Nominal	Input	Single selection - Dichotomous

Section	Item number	Measure	Role	Response Type
Associated Services	Question 15 - Time participation	Ordinal	Input	Single selection - Range
	Question 16 - Time frequency	Ordinal	Input	Single selection - Range
	Question 17 - Time attendance	Ordinal	Input	Single selection - Range
	Question 18 - Role	Nominal	Partition	Single Selection
Evaluation Scores*	Question 19 - Architecture	Scale	Input	Single selection - Hierarchical
	Question 20 - Atmosphere	Scale	Input	Single selection - Hierarchical
	Question 21 - Communication	Scale	Input	Single selection - Hierarchical
	Question 22 - Delivery	Scale	Input	Single selection - Hierarchical
	Question 23 - Professionalism	Scale	Input	Single selection - Hierarchical
	Question 24 - Resolution	Scale	Input	Single selection - Hierarchical
	Question 25- Credibility	Scale	Input	Single selection - Hierarchical
	Question 26 - Security	Scale	Input	Single selection - Hierarchical
	Question 27 - Customisation	Scale	Input	Single selection - Hierarchical
	Question 28 - Acceptance	Scale	Input	Single selection - Hierarchical
Overall Scores	Question 49 - Customer satisfaction	Ordinal	Target	Single selection - Hierarchical
	Question 50 - Organisation's Management	Ordinal	Target	Single selection - Hierarchical
	Question 51- Programme	Ordinal	Target	Single selection - Hierarchical
	Question 52 - Price	Ordinal	Target	Single selection - Hierarchical
	Question 53 - Loyalty	Nominal	Target	Single selection- Dichotomous
	Question 54 - Prescription	Nominal	Target	Single selection- Dichotomous

*Evaluation Scores used a Likert scale ranging from 1 to 5, and were adapted depending on the role of the respondent, i.e., Audience, questions 19 to 28; Professionals, questions 29 to 38; or Artists, questions 39 to 48.

The questionnaires were presented in Catalan, Spanish, and English depending on the respondents' preferences. They counted with a responsive web design adapted for desktop computers, tablets, and smartphone devices; as illustrated in Annex H.

Figure 24

Structure of the Service Quality Questionnaire

Sociodemographic Profile					
Gender	Age Range	Country of Residency	Municipality of Residency	Highest Educational Level	Main Activity

Associated Services					
Communication Channels	Social Companionship	Transportation System	Accommodation	Gastronomy	Time

Evaluation Scores: audience, professional, or artist.								
Architecture	Atmosphere	Communication	Delivery	Professionalism	Resolution	Credibility	Security	Customisation	Acceptance

Overall Scores					
Customer Satisfaction	Organisation Management	Programme	Price	Loyalty	Prescription

Note. Own elaboration based upon Brady et al. (2002), Cronin and Taylor (1992, 2006), Grönroos (1984), Hamer (2003), Jain and Gupta (2004), Parasuraman et al. (1985, 1988b,1991), and Yüksel (2001).

Distribution of the Questionnaires.

We generated a Data Frame (DF) from the contact information of the first questionnaire and sent the service quality questionnaire by email to 564 participants through the automated function of the SurveyMonkey software. The recruitment process is illustrated in Figure 25

Communication Protocol of Participants Recruitment for Surveys. This allowed us to do a follow-up on the received messages observing a response rate of 36.87% that corresponds to 208 participants.

Figure 25

Communication Protocol of Participants Recruitment for Surveys
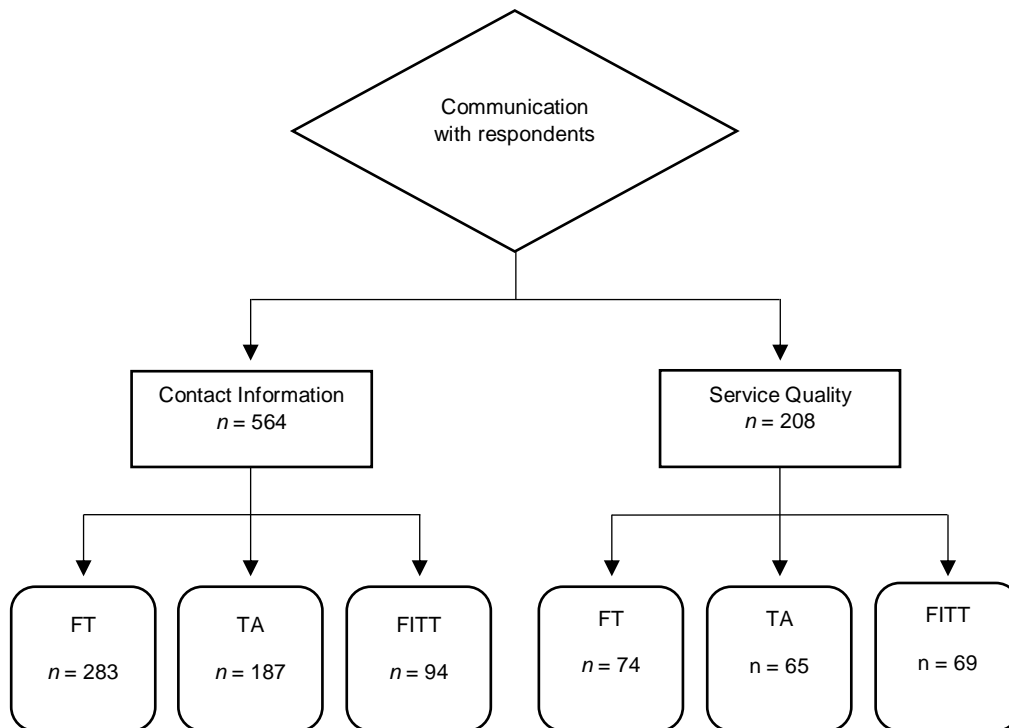
Note. All surveys were self-completed online. Results were registered in CSV format, Microsoft Excel, and Microsoft PowerPoint. Response rate is .36

Statistical Analysis

Data Preparation.

We imported the survey results from the SurveyMonkey software into Microsoft Excel, then assembled the results in a single page. The next step was to desegregate the cases to anonymise them. After this, we assigned codes to each variable responses and generated a codebook. The resulting Data Frame was exported into SPSS Statistics version 27.0.1.0.

Once in SPSS we defined characteristics for each variable, i.e., name, type, width, decimals, label, values, missing values, measure, role, and response type. We also generated an ID for each case.

Descriptive and Inferential Statistics.

We followed the methods proposed by López-Roldan and Fachelli (2015) in their manual *Metodología de la Investigación Social Cuantitativa*. We implemented (a) recodification, (b) frequencies, (c) non-parametric tests, (d) t-Test, (e) cross-tabulation, (f) log-linear analysis, (g) Analysis of Variance (ANOVA), (h) factor analysis, (i) regression analysis, (j) correspondence analysis, and (k) cluster analysis. Our study followed a linear sequence, as illustrated in Figure 26.

Figure 26

Outline for the Statistical Analysis

Frequencies	• Absolute and relative frequencies, mean, mode, median, maximum value, minimum value, standard deviation, variance, interquartile range, skeweness, and kurtosis. Also, boxplots and histograms.
Non-parametric Tests	• One-Sample test: binomial, Chi-Square, Kolmogorov-Smirnov, and Runs test. • Independent-samples test: Mann-Whitney. Kolmogorov-Smirnov, Wald-Wolfowitz, and Moses extreme reaction test.
t-Tests	• One-Sample t-Test: *p*-value and confidence interval. • Independent-Samples t-Test: homogeneity of variance and Levene's test.
Cross-tabulation	• Single selection, dichotomous, multiple choice, and scales. • Single layer and multiple layers.
Log-linear Analysis	• Observed and expected counts, likelihood ration, and Pearson. • K-way and higher order effects.
Analysis of Variance	• *p*-value, Welch test, F-test, Eta squared, degrees of freedom, and Eigenvalue. • Post-Hoc tests: Turkey, Bonferroni, and Scheffé.
Factor Analysis	• Principal Component Analysis. • Pearson, Eigenvalue, and screeplot.
Cluster Analsysis	• K-means • Hierarchical
Correspondence Analysis	• Kaiser-Meyer-Olkin (KMO). • Bartlett's test.
Regression Analysis	• Adjusted R-Square and B coeficient • Scatterplott

Note. Based upon Denis (2019).

For the sample we included all respondents without any exclusion based on socio-demographic characteristics. Nonetheless, we identified gender, age, country of residency, municipality of residency, highest educational level, main activity, and role for each participant. There was no masking and all contributors were well-informed of the assignment.

We conceived the questionnaire as a test, defined as "a device or procedure in which a sample of an examinee's [behaviour] in a specified domain is obtained and subsequently evaluated and scored using a standardized process" (American Educational Research Assocaition et al., 2014, p. 2). Standards for its internal validity are summarised in Table 6. The primary measure for our study is a Likert scale that ranges from 1 to 5 being the highest a better score, it was employed as a psychometric tool to understand the subjective perception of the respondents regarding the service experience. Evaluation variables were cross-tabulated with sociodemographic variables.

There was no manipulation of the conditions and responses were naturally observed. Two outliers were taken out from specific analyses due to their interference with the distribution of the scores. Furthermore, we followed a systematic process in the data collection stage to ensure reliability.

We intended to confirm that there is a positive and significant correlation between attribute scores, sub-dimensions, dimensions, and overall scores. Moreover, we looked up to confirm that there is a positive and significant correlation between overall scores, loyalty, and prescription.

Secondary Data Analysis

Given the impossibility to carry out the survey fieldwork for the *Grec Festival de Barcelona* we opted for the consultation of the Database from *Enquesta Grec Festival de Barcelona 2015* presented by Institut de Cultura de Barcelona (2022). A full version of their questionnaire was published by the *Observatori de Cultura de Barcelona* and can be accessed in Annex I. The Database resulting from this study is presented as an SPSS dataset and counts with 1.014 cases against 78 variables, and uses an evaluative scale that ranges from 0 to 10. It informs about the perceived quality of programme, sceneries, branding, prices, time, signalling, illumination,

decoration, service staff, and communication channels e.g., webpage. Other than the sociodemographic profile of the respondents. Therefore, we took an explorative approach and observed the main patterns of these results through descriptive statistics, it allowed us to perform triangulation by comparing this information to our own in search of commonalities or discrepancies.

Table 6

Validity Standards for the Service Quality Questionnaire

Cluster	Standard	Description
	S 1.0	Clear articulation of each intended score interpretation.
Cluster 1 Establishing intended uses and interpretations	S 1.1	Clarity about scores, population, and constructs.
	S 1.2	Theory, rationale, and evidence for the interpretation of test scores.
	S 1.3	Precaution regarding a proposed interpretation without previous evidence available.
	S 1.4	Provide rationale and evidence for any interpretation that does not follow previously validated principles.
	S 1.5	Provide the basis for any expected outcome.
	S 1.6	Explain any indirect benefit of the test with theoretical arguments and empirical evidence.
	S 1.7	Document any effects that practice or coaching may have on the test performance.
Cluster 2 Issues regarding samples and settings used in validation	S 1.8	Describe the composition of the sample, e.g., sociodemographic characteristics.
	S 1.9	Describe procedures for selecting any judges, experts, or observers that may intervene.
	S 1.10	Describe data collection processes and its relevance in the statistical findings derived from results.
Cluster 3 Specific forms of validity evidence	S 1.11	Content-Oriented evidence: describe the procedures for generating the test and ensuring its appropriateness.
	S 1.12	Evidence regarding cognitive process: theoretical arguments or empirical evidence that support the premises for interpreting any psychological processes or cognitive operations done by the respondents.
	S 1.13	Evidence regarding internal structure: evidence that support the relationship among test items or sections.
	S 1.14	Evidence regarding internal structure: rationale and evidence that support the interpretation of subscores, score differences, or profiles.
	S 1.15	Evidence regarding internal structure: rationale and evidence that support the interpretation of specific items, or small subset of items.
	S 1.16	Evidence regarding relationships with conceptually related constructs: rationale for the inclusion of additional variables in an empirical analysis.
	S 1.17	Evidence regarding relationship with criteria: information about suitability and technical quality of criteria applied to variables.

Cluster	Standard	Description
Cluster 3 Specific forms of validity evidence	S 1.18	Evidence regarding relationship with criteria: information about levels of criterion performance associated to levels of test scores.
	S 1.19	Evidence regarding relationship with criteria: explain analyses made based on statistical models of predictor-criterion relationship.
	S 1.20	Evidence regarding relationship with criteria: explain degrees of certainty of effect size measures.
	S 1.21	Evidence regarding relationship with criteria: explain restriction of range, attenuation, adjusted and unadjusted coefficients.
	S 1.22	Evidence regarding relationship with criteria: explain evidence that strength test-criterion for a meta-analysis.
	S 1.23	Evidence regarding relationship with criteria: explain any meta-analytic evidence, methodological choices, coding studies, correcting artefacts, an examination of potential moderator variables.
	S 1.24	Evidence regarding relationship with criteria: evidence that supports the suggestion of any treatment based on test scores outcome.
	S 1.25	Evidence based on consequences of tests: understand and explain unintended consequences from the use of a test.

Note. Adapted from American Educational Research Association et al. (2014).

Mixed Methods

Despite criticism, mixed methods have gained relevance in fields such as sociology, psychology, management, and organisational behaviour (Geurts & Roosendaal, 2001). Bibliometric revisions indicates that during the last half century it obtained visibility through peer reviewed publications (Mas-Tur et al., 2019). The importance of mixed methods increases because it is a pragmatic response to address divergent research questions pertaining to a single study. We used it in our research to develop a synthesis from the qualitative evaluation of the cultural managers' perspectives regarding quality of the provided service, complemented by the quantitative evaluation of the festivals attendants' rates regarding quality of the received service.

There has been a long and sustained debate about the value of *qualitas* and *quantitas* in the development of science. The empowerment of the positivistic stance observed during the seventeenth and eighteenth century remains until our days. Nevertheless, the nineteenth and twentieth century have seen a renaissance of qualitative voices (Neuenschwander, 2013). Currently, one of the most significant discussions in research methodology is that of the validity and reliability of mixed methods studies, because they contemplate the integration of both standpoints. In this regard Sale et al. (2002) highlighted the difference in paradigms between quantitative and qualitative approaches, as illustrated in Figure 27.

Figure 27

Related Approaches in Mixed Methods Research

Instruments

• Qualitative investigations tend to rely on in-depth interviews and participant observation.

• Quantitative investigations often use randomization and structured questionnaires

Epistemology

• In qualitative research the investigators link to the subject through interactions.

• In quantitative research the investigators separate themselves from the subject.

Ontology

• Established on positivism, the quantitative analysis assumes an objective reality that exists with independence of human perception.

• The qualitative analysis –guided by interpretivism and constructivism– assumes reality as socially constructed and continually changing.

Note. Based upon Sale et al. (2002).

Given that there is a vital dissimilarity between the two paradigms, we decided to integrate the methods in our research with an additive purpose; accepting they are complementary for the comprehension of the phenomena, but not interdependent. In other words, the inclusion of

both analyses aided to obtain complementary information on the thoughts of events' personnel and audiences.

The mixed methods line of inquiry is a constant in academic and applied research, frequently observed in government commissioned studies implemented to argument policy change (Fielding, 2010); Therefore, studies developed under such combination may provide bases for informed decisions. Within the tourism field, Vila et al. (2012) performed a mixed methods study to identify which were the most important managerial factors for Spanish hotel chain executives in the effort of improving the quality of services provided by their companies. For our research, we recognised that comprehension of the concepts related to service quality expressed by managers and employees was a precondition to understand how members of each organisation's team were able to assign accurate meaning to the results obtained from quantitative analyses executed on standardised surveys.

Revision of literature that covers researches with mixed methods –in their data collection and data analysis phases– showed that most of the studies employ surveys and semi-structured interviews, embedded in a cross-sectional design with a complementarity effect (Bryman, 2006). That is, in most of the cases integrating both approaches "(…) seeks elaboration, enhancement, illustration, [and] clarification of the results from one method with the results from another" (Greene et al., 1989, p. 259). A tendency that corresponds to our research design, which implements structured questionnaires and semi-structured interviews.

Recent work has unveiled a tendency to use mixed methods in order to obtain an *elaboration effect,* i.e., the qualitative data analysis attempts to illustrate how quantitative results apply in particular cases (Brannen, 2005). A view that may orient researchers to start fieldwork by extending a survey on a given sample of the population, and then perform in-depth interviews to a selected group within that sample. The existing inquiries with such combination of methods are limited to use numerical and linguistic instruments on the same subjects, identifying trends to be compared. In some cases, the studies use a single instrument that contains both open-ended and multiple-choice questions. In our case, we aimed for a *complementarity effect*, which means that the qualitative and quantitative analyses differ, but together they provide insight on the topic (Brannen, 2005). This is the reason why we delimited two differentiated groups of

participants and assigned a particular instrument to each group, instead of carrying out a single quantitative and qualitative analysis on a particular segment of the sample. Therefore, semi-structured interviews where hold with organisations' employees, while standardized surveys where distributed among festivals' attendants.

It is important to clarify that we did not collected and analysed data thru this research from a multimethod approach, rather a mixed methods one (Anguera et al., 2018). That is, we prevented the study to become a repeated measure on a single subject –through several instruments–, with the purpose of obtaining convergent validity; instead, we developed parallel analyses on two distinct set of subjects, guided by different research paradigms, as each one answered a particular research question of the study. Bazeley (2018) stated that she:

> [Treated] mixed methods as a generic term to include any research that involves multiple sources and types of data and/or multiple approaches to analysis of those data, in which integration of data and analyses occurs prior to drawing final conclusions about the topic of investigation. A study in which integration occurs only as conclusions being drawn from separate substudies would be better described as multimethod than mixed method (although the boundary here is porous as well). (p. 7)

Following her premises we used Microsoft Excel to synthesise the relationship between the quantitative and the qualitative results (Bazeley, 2010). In other words, we generated tables combining textual and numerical information. We also developed an analytical process for our study, as illustrated in Figure 28.

Figure 28

Analytical Process for Mixed Methods Research

Anlysis Design	Visualisation of Design Elements	Software Analysis	Data Analysis
• State research purpose and research questions. • Define of study cases. • Determine sample and data collection strategy. • Identify observational data and documentary sources. • Identify the points of interface and integration between different data sources.	• Design diagrams. • Tables. • Flowcharts.	• Qualitative Data Analysis Sotfware (QDAS). • Statistical Software. • Spreadsheets and databases. • Word processor. • Reference manager.	• Prepare data. • Explore data. • Manage, reduce, and code the data to identify relevant concepts and themes. • Describe what is being revealed by the data. • Undertake comparative analyses that answer research questions about differences and/or help to discern deeper meaning. • Investigate patterns of association. • Report results inferences, and interpretations.

Note. Based upon Bazeley (2018).

Qualitative Findings

Classification of Documents

Data collection reached a total of 24 interviews of cultural managers and employees; in addition, we consulted 2 audiovisual records from secondary data sources. They were downloaded, transcribed, and classified into two-document groups, *Fira Tàrrega* and *Festival Internacional de Teatre de Tarragona* for small-sized organisations, *Temporada Alta* and *Grec Festival de Barcelona* for middle-sized organisations; as illustrated in Figure 29.

Figure 29

Documents grouped by Organisation's Size

Frequency of Words

A revision of the transcripts showed common concepts addressed across the interviews, as illustrated in Figure 30 and detailed in Annex J. Those words related to the professional activity, employees, audience, and location were the most frequent.

Figure 30

Word Cloud of the Main Concepts Addressed in the Interviews

Note. The count includes words in Catalan and English languages.
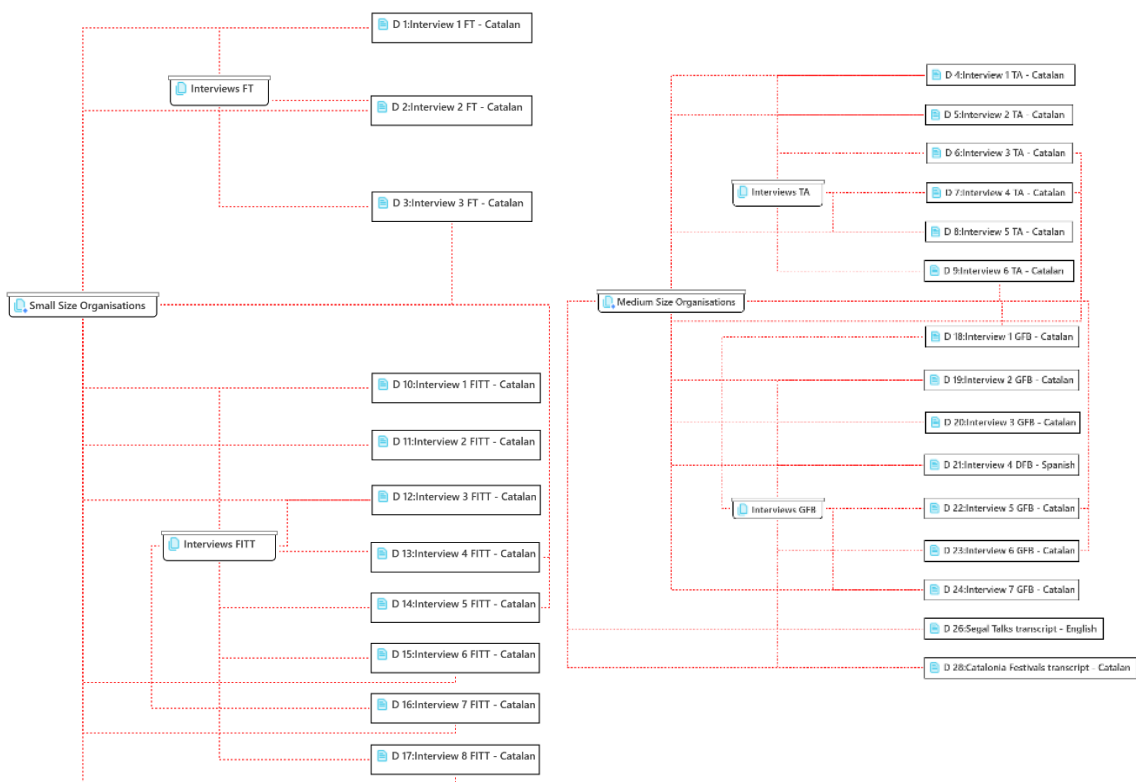
Given that the questionnaire was composed of Themes {Sections}, Categories {Sub-Sections}, and Responses {Questions}; Crosstabulation of the Code Themes with the Document Groups revealed predominance of answers related to the theme Cultural Tourism and Event Management. It showed low presence of answers related to the theme Audience and Clients, as presented in Table 7 and illustrated in Figure 31.

Table 7

Absolute and Relative Frequencies for Section Themes Grouped by Festival

Themes	Fira Tàrrega		Temporada Alta		Festival Internacional de Teatre de Tarragona		Grec Festival de Barcelona		Total	
	n	%	*n*	%	*n*	%	*n*	%	*n*	%
Cultural Tourism and Event Management	34	53,97	68	48,92	98	42,42	114*	46,72	314**	46,38
Service Quality	24	38,10	45	32,37	79	34,20	101	41,39	249	36,78
Audience and Clients	5	7,94	26	18,70	54	23,38	29	11,89	114	16,84
Total	63	100,00	139	100,00	231	100,00	244	100,00	677	100,00

*Highest frequency for a code group within festivals.

**Highest frequency for a code group across festivals.

Figure 31

Sankey Diagram of Festivals Grouped by Code Themes
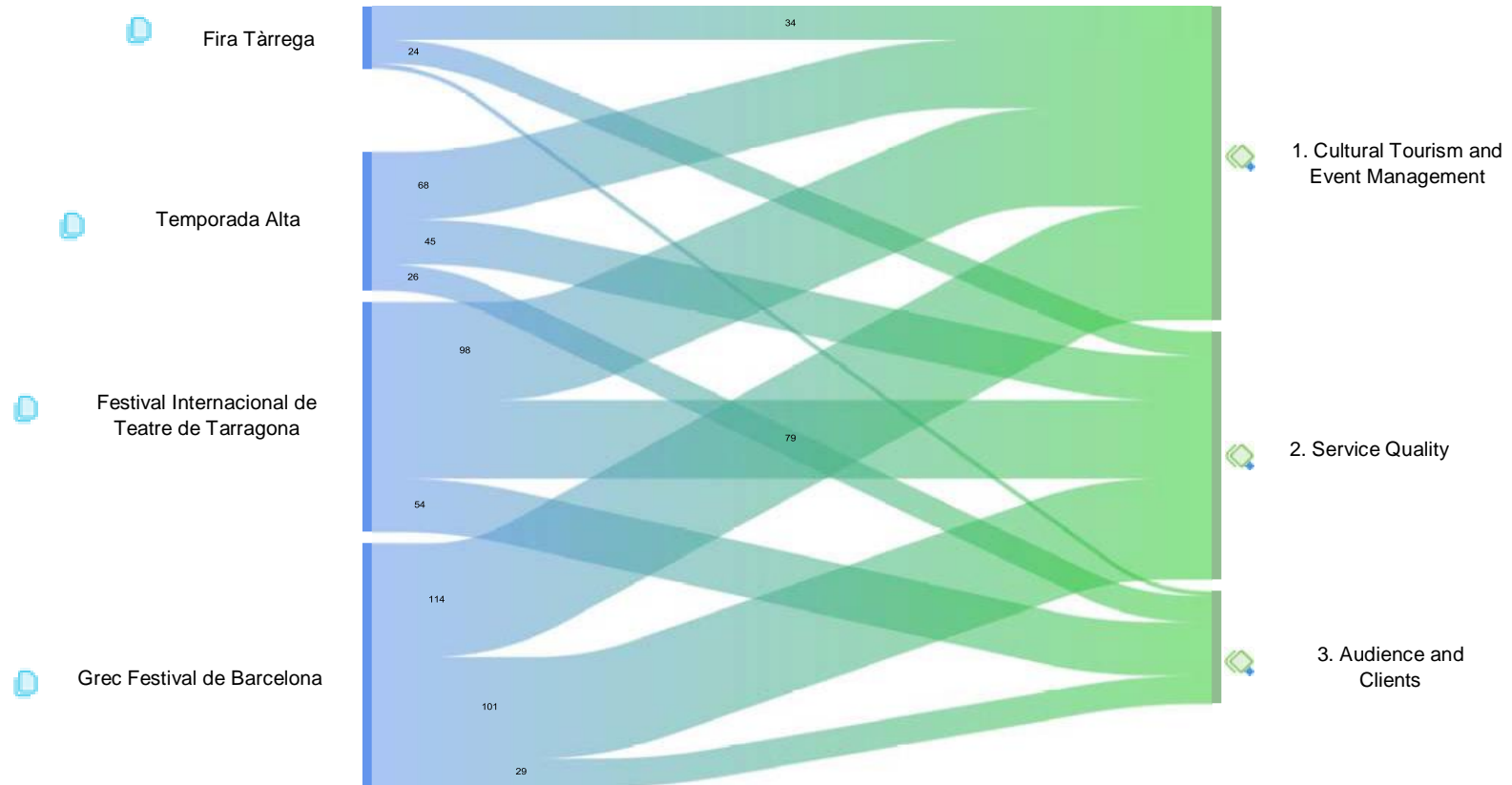
Crosstabulation of the Code Categories with the document groups revealed predominance of answers related to the category Work Team. It showed low presence of answers related to the category Kindness, as presented in Table 8 and illustrated in Figure 32, Figure 33, and Figure 34.

Table 8

Absolute and Relative Frequencies for Sub-Section Categories Grouped by Festival

Categories	Fira Tàrrega		Temporada Alta		Festival Internacional de Teatre de Tarragona		Grec Festival de Barcelona		Total	
	n	%	*n*	%	*n*	%	*n*	%	*n*	%
Cultural Tourism and Event Management										
Job Duties	9	14,29	18	12,59	24	10,39	29	11,89	80	11,82
Work Team	11	17,46	22	15,38	32	13,85	31	12,70	96**	14,18
Cultural Product	3	4,76	11	7,91	15	6,49	16	6,56	45	6,65
Stakeholders	6	9,52	8	5,75	11	4,76	15	6,15	40	5,91
Organisation's Development	5	7,94	9	6,48	16	6,93	23	9,43	53	7,38
Service Quality										
Environment	6	9,52	13	9,35	22	9,52	34*	13,93	75	11,08
Trustworthiness	4	6,35	8	5,75	17	7,36	22	9,02	51	7,53
Effectiveness	6	9,52	13	9,35	24	10,39	20	8,20	63	9,31
Confidence	4	6,35	6	4,32	8	3,46	14	5,74	32	4,73
Kindness	4	6,35	5	3,60	8	3,46	11	4,51	28	4,14
Audience and Clients										
Market Share	4	6,35	13	9,35	32	13,85	18	7,38	67	9,90
Performance Importance	1	1,59	13	9,35	22	9,52	11	4,51	47	6,94
Total	63	100,00	139	100,00	231	100,00	244	100,00	677	100,00

*Highest frequency for a code group within festivals.

**Highest frequency for a code group across festivals.

Figure 32

Sankey Diagram of Festivals Grouped by Code Categories for Cultural Tourism and Event Management
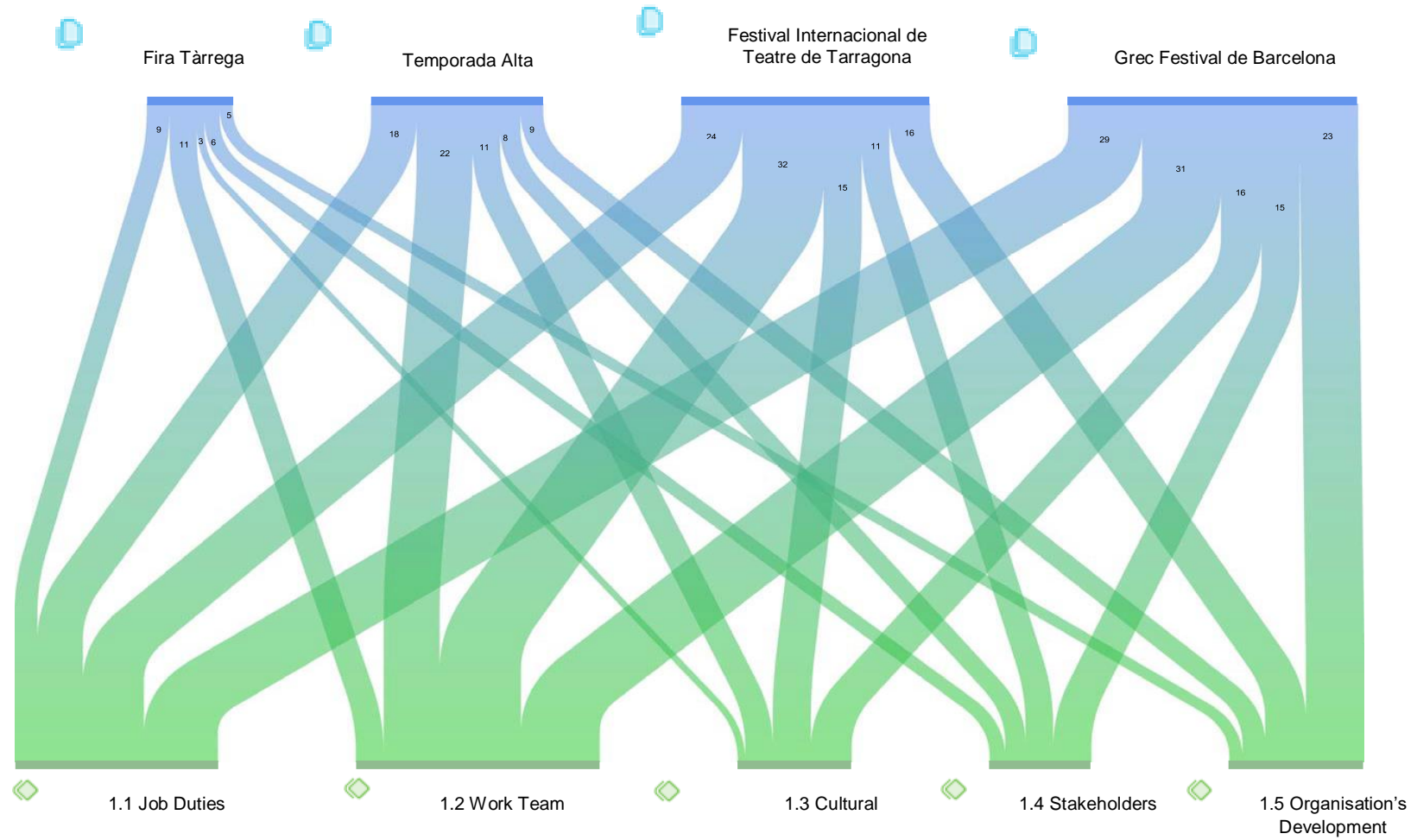
Figure 33

Sankey Diagram of Festivals Grouped by Code Categories for Service Quality
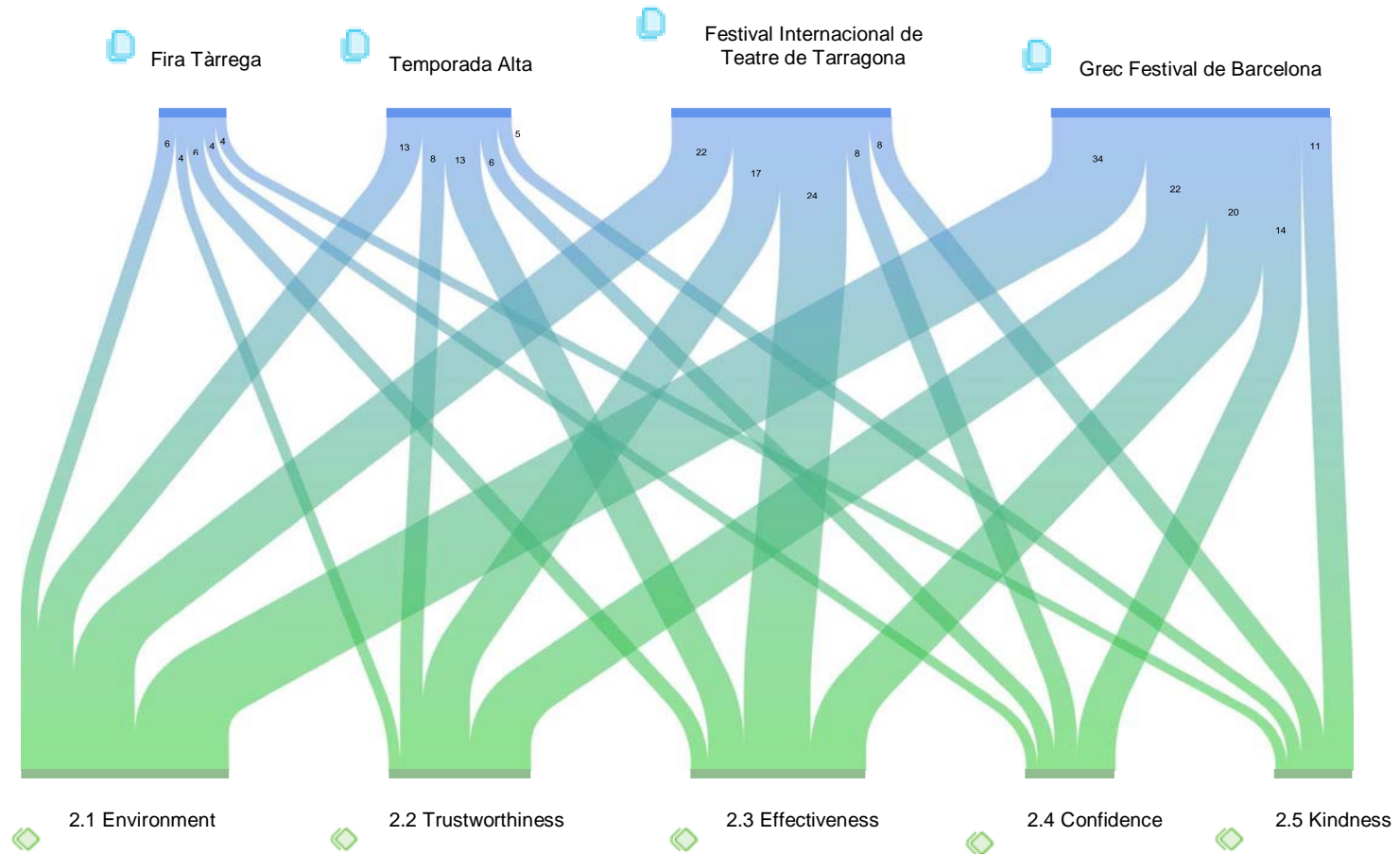
Figure 34

Sankey Diagram of Festivals Grouped by Code Categories for Audience and Clients
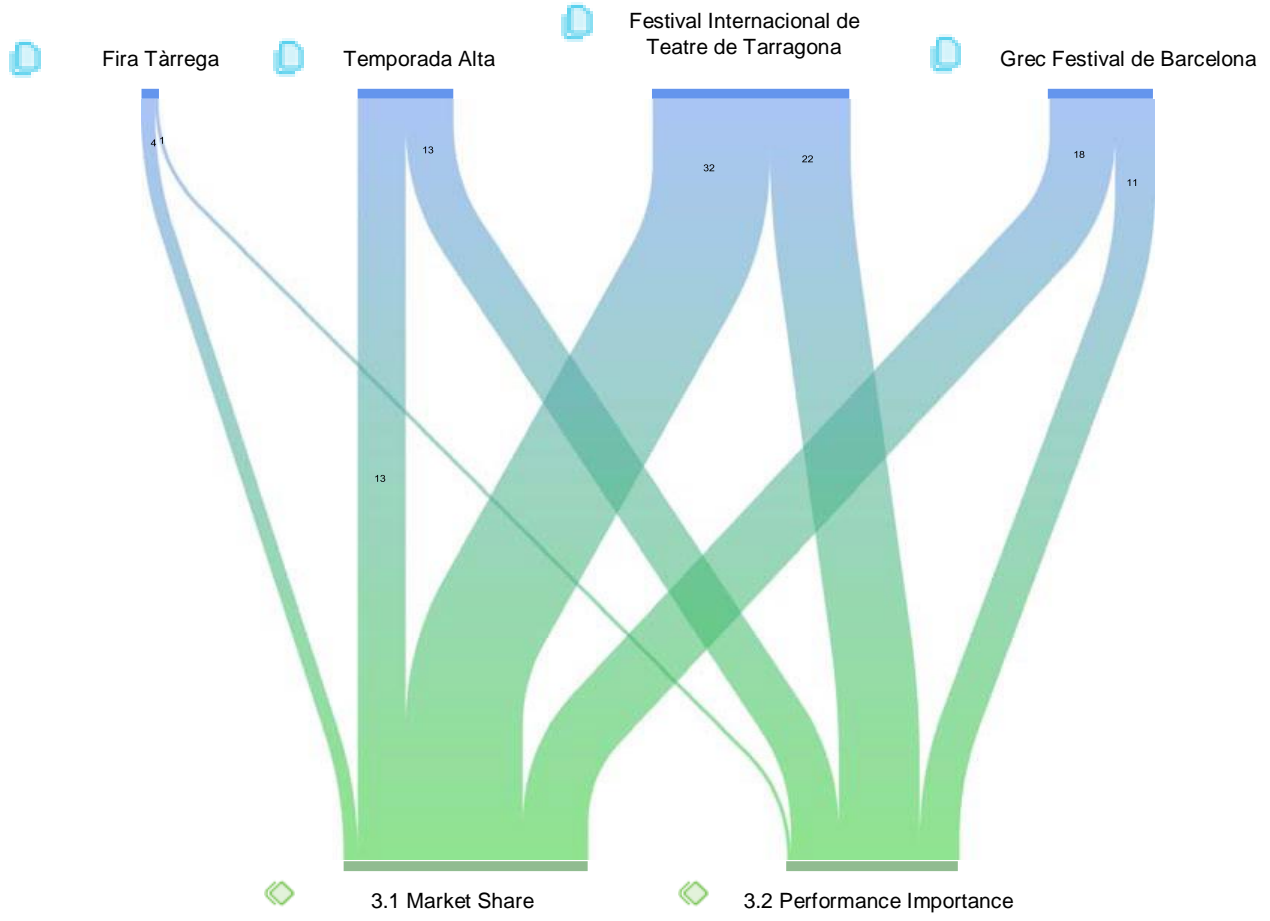
Crosstabulation of the Code Responses of the Cultural Tourism and Event Management theme with the document groups revealed predominance of responses about Experience. It showed low presence of responses about Nature of the Relationship, as presented in Table 9.

Table 9

Absolute and Relative Frequencies for Cultural Tourism and Event Management Responses Grouped by Festival

Responses	Fira Tàrrega		Temporada Alta		Festival Internacional de Teatre de Tarragona		Grec Festival de Barcelona		Total	
	n	%	*n*	%	*n*	%	*n*	%	*n*	%
Job Duties										
Technical	3	8,82	6	8,82	8	8,16	7	6,14	24	7,64
Experience	3	8,82	6	8,82	8	8,16	13*	11,40	30**	9,55
Memory	3	8,82	6	8,82	8	8,16	9	7,90	26	8,28
Work Team										
Internal Cooperation	3	8,82	6	8,82	8	8,16	7	6,14	24	7,64
Internal Communication	3	8,82	4	5,88	8	8,16	7	6,14	22	7,01
Membership	2	5,88	6	8,82	8	8,16	10	8,77	26	8,28
Responsibility	3	8,82	6	8,82	8	8,16	7	6,14	24	7,64
Cultural Product										
Motivation	1	2,94	5	7,35	8	8,16	7	6,14	21	6,69
Competitive Advantage	2	5,88	6	8,82	7	7,14	9	7,90	24	7,64
Stakeholders										
Partnership	3	8,82	6	8,82	8	8,16	9	7,90	26	8,28
Nature of the Relationship	3	8,82	2	2,94	3	3,06	6	5,26	14	4,46
Organisation's Development										
Cultural Product Shape	3	8,82	4	5,88	8	8,16	12	10,53	27	8,6
Projection	2	5,88	5	7,35	8	8,16	11	9,65	26	8,28
Total	34	100,00	68	100,00	98	100,00	101	100,00	284	100

*Highest frequency for a code within festivals. **Highest frequency for a code across festivals.

Crosstabulation of the Code Responses of the Service Quality theme with the document groups revealed predominance of responses about Safety Concerns. It showed low presence of responses about Frontline Personnel, as presented in Table 10.

Table 10

Absolute and Relative Frequencies for the Service Quality Responses Grouped by Festival

Responses	Fira Tàrrega		Temporada Alta		Festival Internacional de Teatre de Tarragona		Grec Festival de Barcelona		Total	
	n	%	*n*	%	*n*	%	*n*	%	*n*	%
Environment										
Selection Criteria	0	0,00	2	4,44	7	8,86	8	7,92	17	6,83
Climate	0	0,00	0	0,00	0	0,00	7	6,93	7	2,81
Architecture	3	12,50	6	13,33	7	8,86	6	5,94	22	8,83
Accessibility	2	8,33	1	2,22	8	10,13	7	6,93	18	7,23
Time Management	1	4,17	4	8,89	0	0,00	6	5,94	11	4,42
Trustworthiness										
Fulfilment	0	0,00	0	0,00	5	6,33	5	4,95	10	4,02
Precision of the Information	1	4,17	4	8,89	6	7,59	7	6,93	18	7,23
Queries and Follow-Up	0	0,00	0	0,00	0	0,00	3	2,97	3	1,21
Touchpoints	2	8,33	4	8,89	6	7,59	7	6,93	19	7,63
Frontline Personnel	1	4,17	0	0,00	0	0,00	0	0,00	1	0,40
Effectiveness										
Readiness and Attitude	2	8,33	4	8,89	8	10,13	7	6,93	21	8,43
Approachability	1	4,17	1	2,22	0	0,00	2	1,98	4	1,61
Real Time Response	0	0,00	4	8,89	8	10,13	6	5,94	18	7,23
Organisational Communication	3	12,50	4	8,89	8	10,13	5	4,95	20	8,03

Categories	Fira Tàrrega		Temporada Alta		Festival Internacional de Teatre de Tarragona		Grec Festival de Barcelona		Total	
	n	%	*n*	%	*n*	%	*n*	%	*n*	%
Confidence										
Skills and Knowledge	1	4,17	0	0,00	0	0,00	1	0,99	2	0,80
Safety Concerns	3	12,50	5	11,11	8	10,13	10*	9,90	26**	10,44
Credibility	0	0,00	0	0,00	0	0,00	2	1,98	2	0,80
Acknowledgement	0	0,00	1	2,22	0	0,00	1	0,99	2	0,80
Kindness										
Priorities	0	0,00	0	0,00	0	0,00	3	2,97	3	1,21
Customisation	3	12,50	5	11,11	8	10,13	7	6,93	23	9,24
Convenience	1	4,17	0	0,00	0	0,00	1	0,99	2	0,80
Total	24	100,00	45	100,00	79	100,00	101	100,00	249	100,00

*Highest frequency for a code within festivals.

**Highest frequency for a code across festivals.

Crosstabulation of the Code Responses of the Audience and Clients theme with the document groups revealed predominance of responses about Customer Journey. It showed low presence of responses about Interactions of the Participant, as presented in Table 11.

Table 11

Absolute and Relative Frequencies for Audience and Clients Responses Grouped by Festival

Categories	Fira Tàrrega		Temporada Alta		Festival Internacional de Teatre de Tarragona		Grec Festival de Barcelona		Total	
	n	%	*n*	%	*n*	%	*n*	%	*n*	%
Market Share										
Expected Benefit	0	0,00	4	15,39	8	14,81	5	17,24	17	14,91
Interactions of the Participant	0	0,00	1	3,85	8	14,81	2	6,90	11	9,65
Customer Journey	3	60,00	6	23,08	8*	14,81	7	24,14	24**	21,05
Crowd Behaviour	1	20,00	2	7,69	8	14,81	4	13,79	15	13,16
Importance Performance										
Offer Appealing	0	0,00	3	11,54	8	14,81	1	3,45	12	10,53
Service Design	1	20,00	6	23,08	8	14,81	7	24,14	22	19,30
Opinion of the Participant	0	0,00	4	15,39	6	11,11	3	10,35	13	11,40
Total	5	100,00	26	100,00	54	100,00	29	100,00	114	100,00

*Highest frequency for a code within festivals.

**Highest frequency for a code across festivals.

Code Co-Occurrence

Sentiment Analysis of the Code Responses for the Cultural Tourism and Event Management theme revealed higher presence of emotions on responses about Experience, Memory, Membership, and Responsibility; as illustrated in Figure 35.

Figure 35

Sentiment Analysis of Code Responses for Cultural Tourism and Event Management
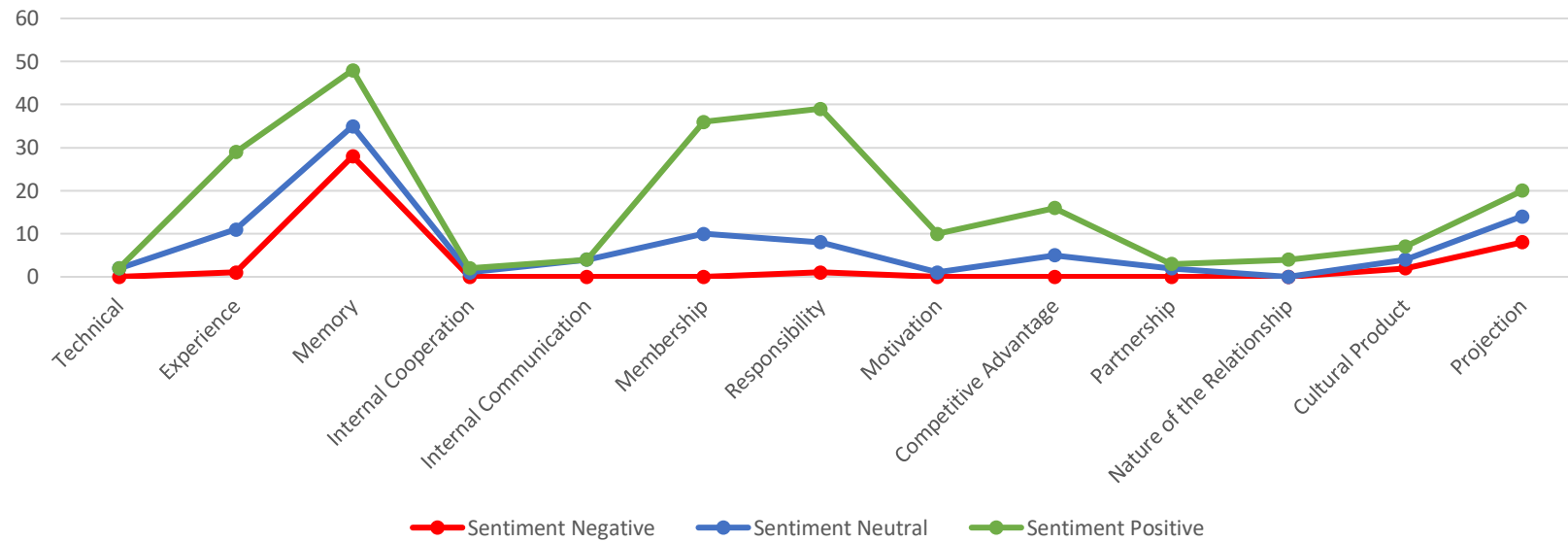
Sentiment Analysis of the Code Responses for the Service Management theme revealed higher presence of emotions on responses about Architecture and Design, Touchpoints, Precision of the information, and Customisation; as illustrated in Figure 36.

Figure 36

Sentiment Analysis of Code Responses for Service Quality
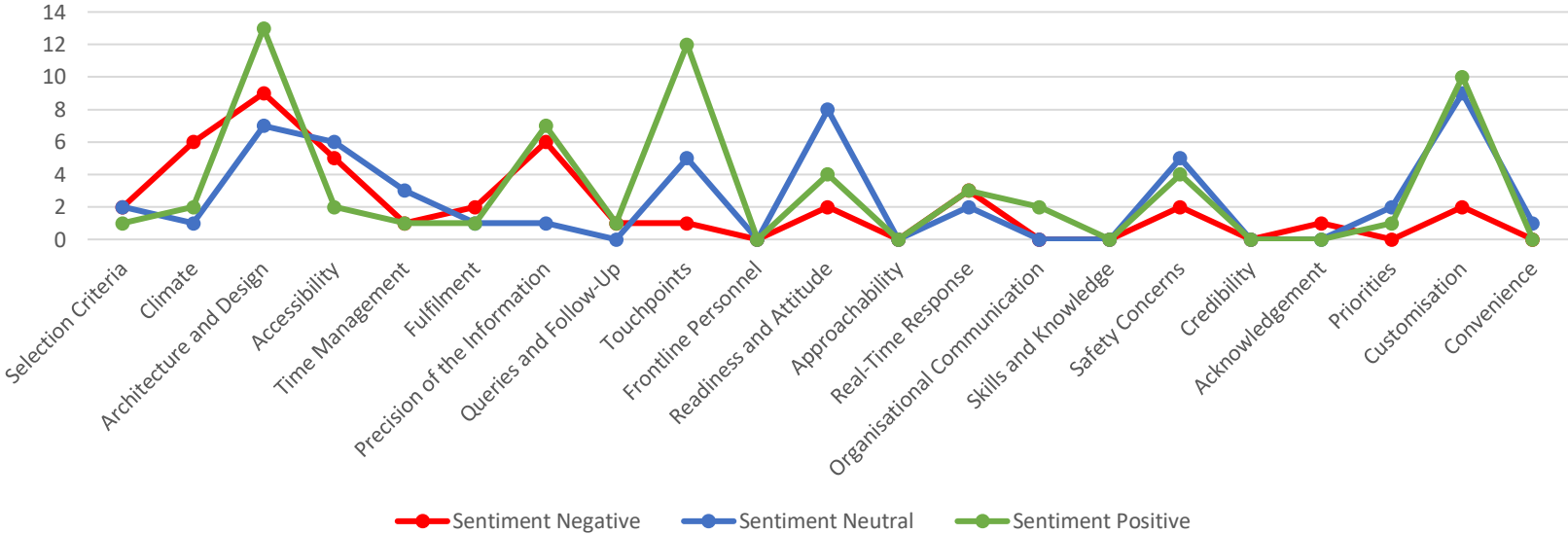
Sentiment Analysis of the Code Responses for the Audience and Clients theme revealed higher presence of emotions on responses about Service Design, as illustrated in Figure 37.

Figure 37

Sentiment Analysis of Code Responses for Audience and Clients
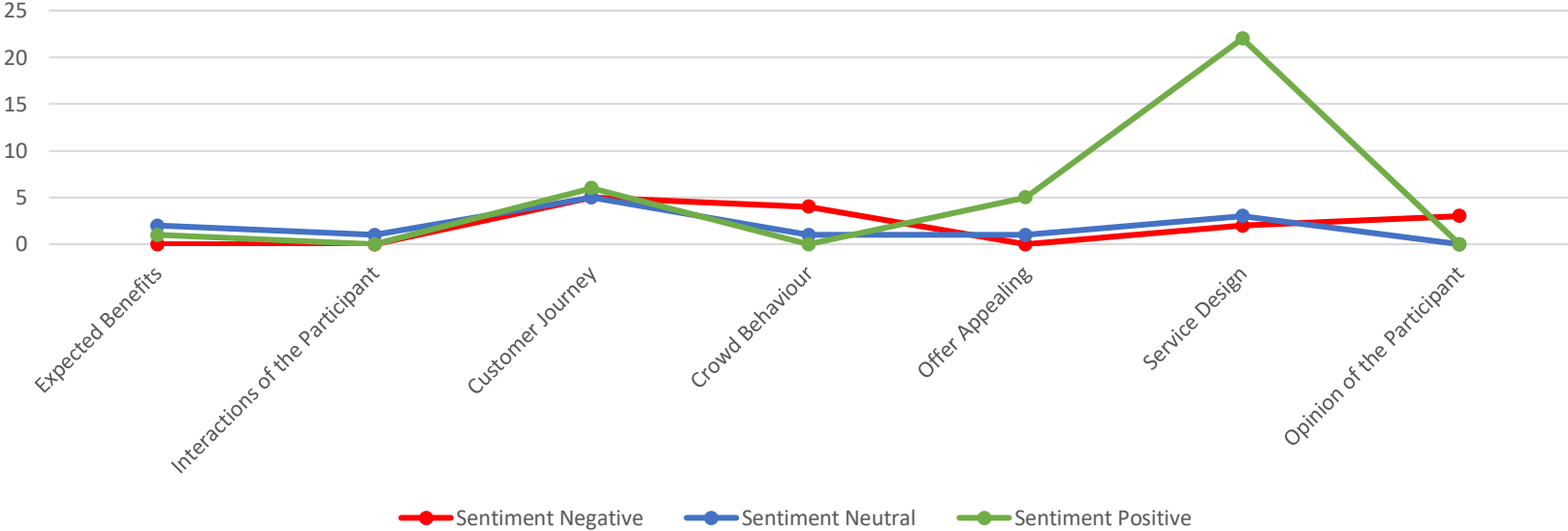
Sentiment Analysis of Code Responses showed a higher presence of emotions related to locations, than to organisations or persons; as illustrated in Figure 38.

Figure 38

Sankey Diagram for Locations, Organisations, and Persons Grouped by Sentiments
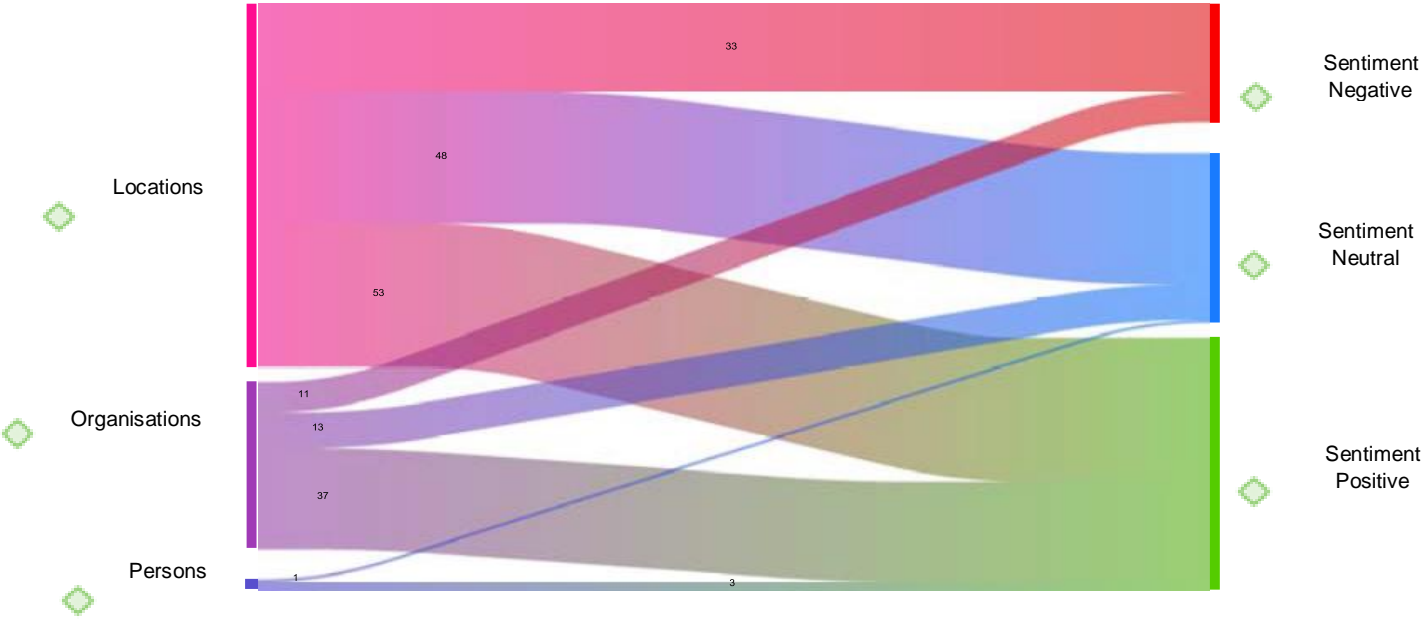
Networks

Content analysis and narrative inquiry on the relationship among the Code Responses for category Job Duties displayed connections of expansion and comment when interviewees answered about their professional tasks and significant experiences, as illustrated in Figure 39.

Figure 39

Network Diagram for Code Category Job Duties
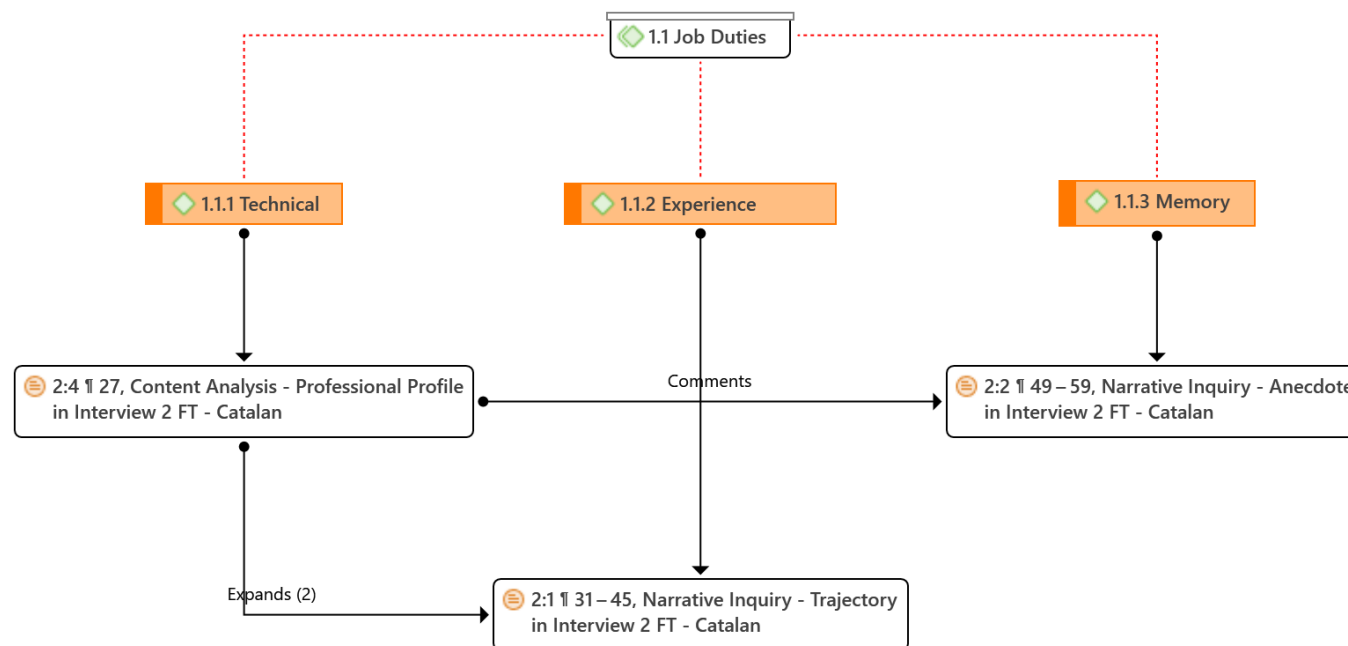
Content analysis on the relationship among the Code Responses for category Work Team displayed connections of continuation, explanation, and justification when interviewees answered about their team members' role, as illustrated in Figure 40.

Figure 40

Network Diagram for Code Category Work Team
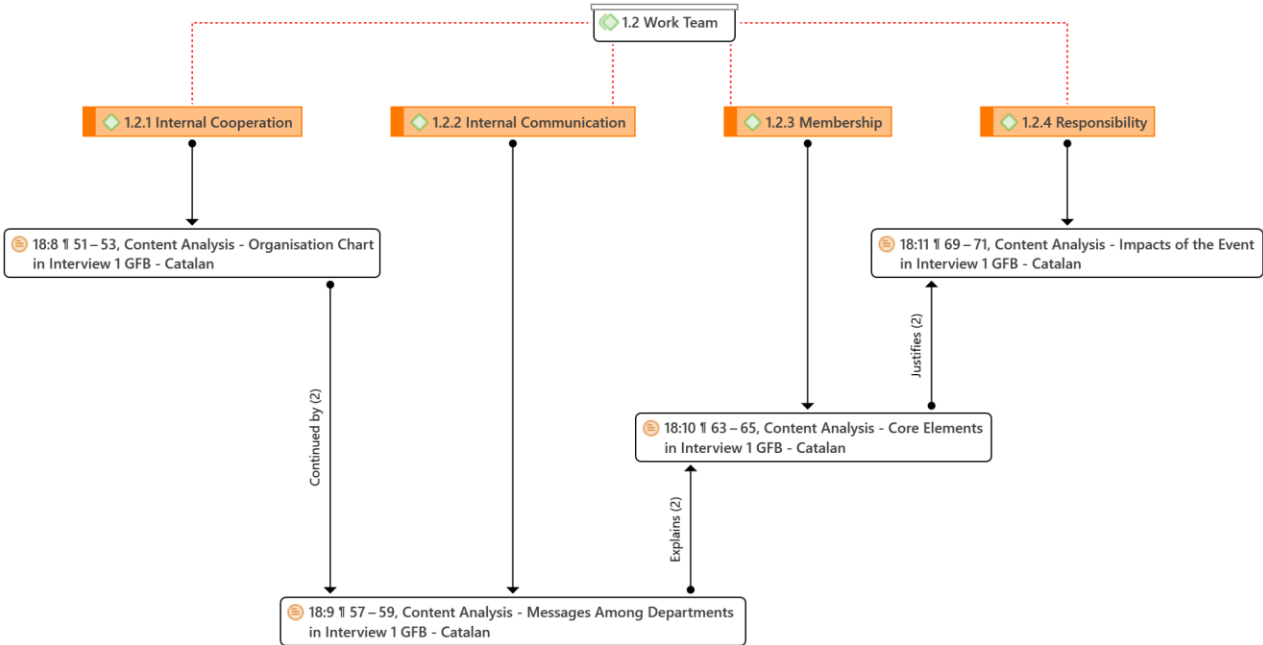
Control questions on the relationship among the Code Responses for category Cultural Product displayed a connection of support when interviewees answered about offers proposed by the festival, as illustrated in Figure 41.

Figure 41

Network Diagram for Code Category Cultural Product
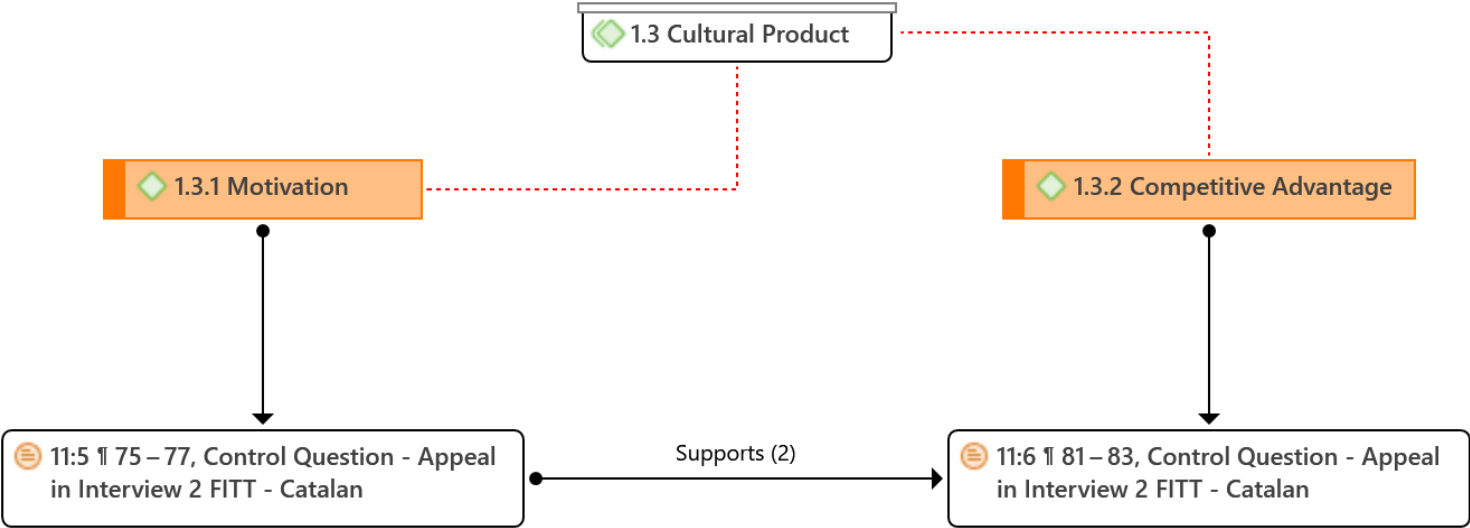
Content Analysis on the relationship among the Code Responses for the category Stakeholders displayed a connection of explanation when interviewees answered about the main entities and agents involved in the festival, as illustrated in Figure 42.

Figure 42

Network Diagram for Code Category Stakeholders
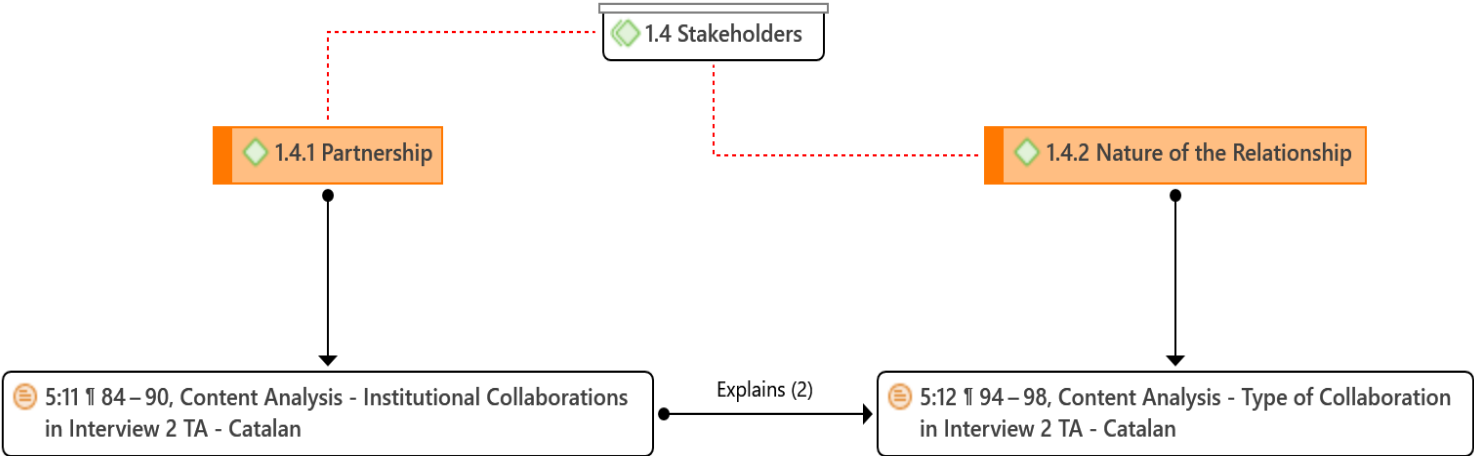
Content analysis and narrative inquiry on the relationship among the Code Responses for the category Organisation's Development displayed a connection of expansion when interviewees answered about the medium-term growth of the festivals, as illustrated in Figure 43.

Figure 43

Network Diagram for Code Category Organisation's Development
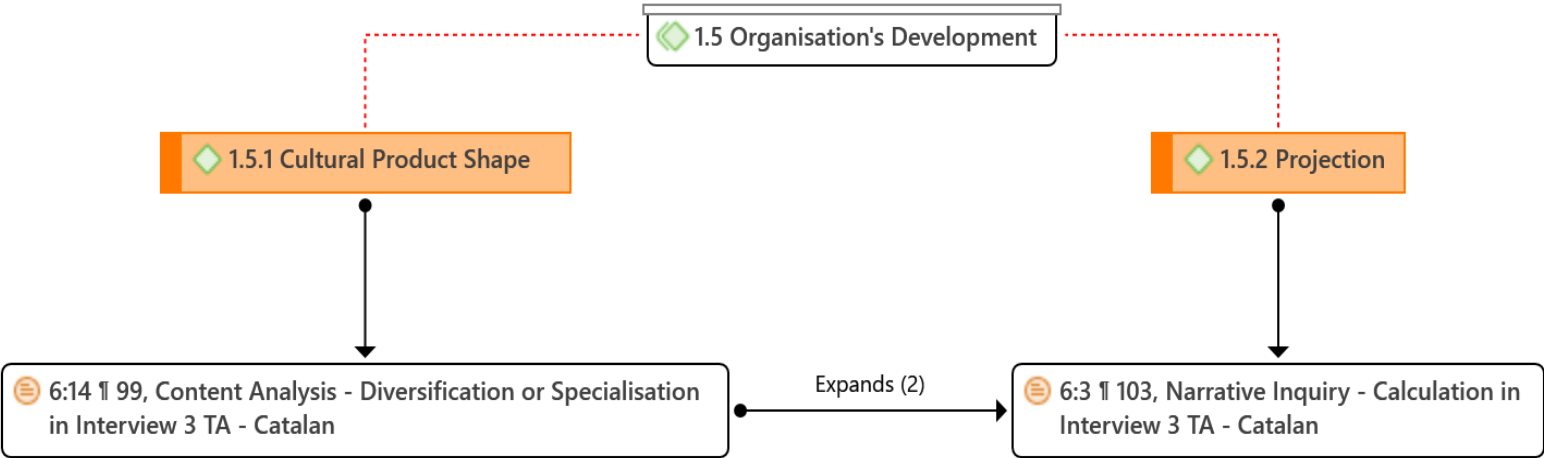
Content Analysis on the relationship among the Code Responses for the category Environment displayed connections of criticism and expansion when interviewees answered about the influence of external factors, as illustrated in Figure 44.

Figure 44

Network Diagram for Code Category Environment
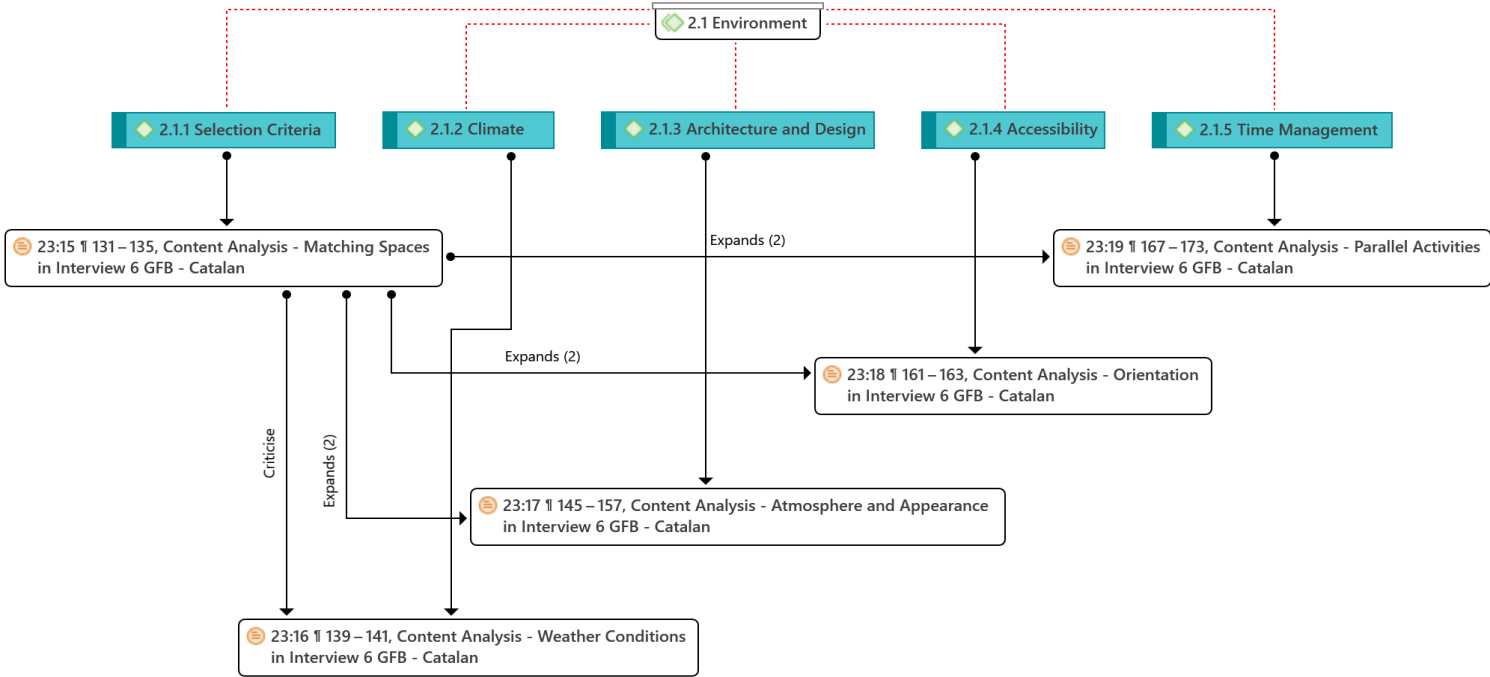
Content Analysis on the relationship among the Code Responses for the category Trustworthiness displayed connections of expansion when interviewees answered about the credibility inspired by the brand, as illustrated in Figure 45.

Figure 45

Network Diagram for Code Category Trustworthiness
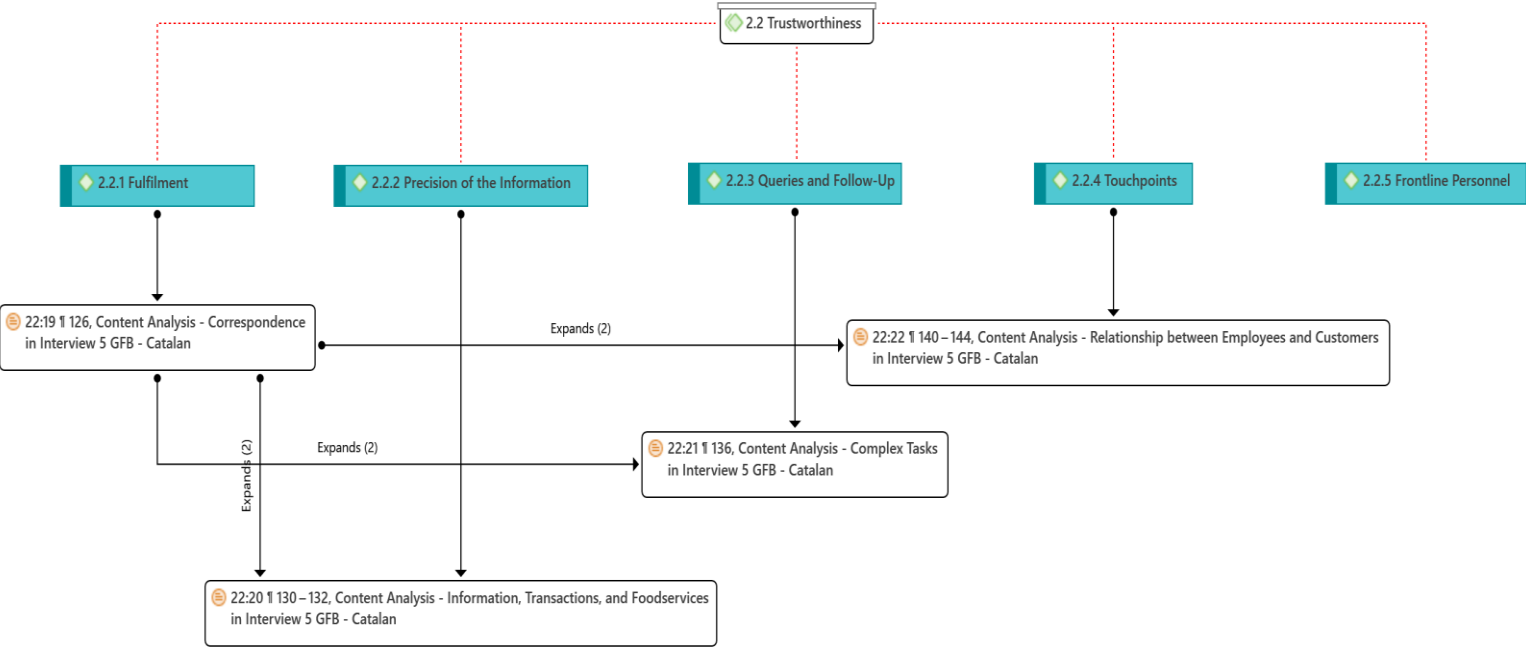
Content analysis on the relationship among the Code Responses for the category Effectiveness displayed connections of expansion when interviewees answered about the capacity for delivering services, as illustrated in Figure 46.

Figure 46

Network Diagram for Code Category Effectiveness
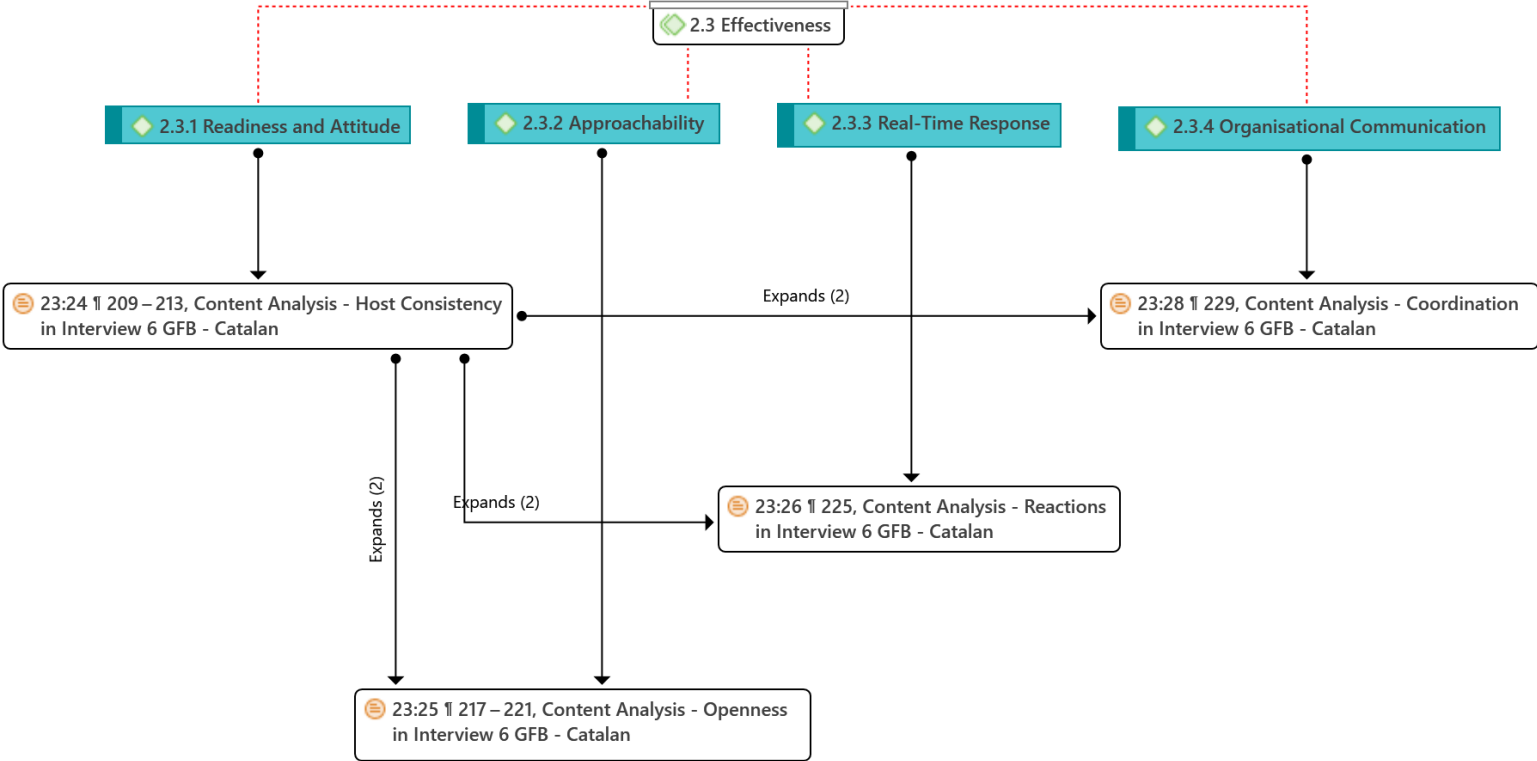
Content analysis on the relationship among the Code Responses for the category Confidence displayed connections of expansion when interviewees answered about the reliability of the festival, as illustrated in Figure 47.

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Figure 47

Network Diagram for Code Category Confidence
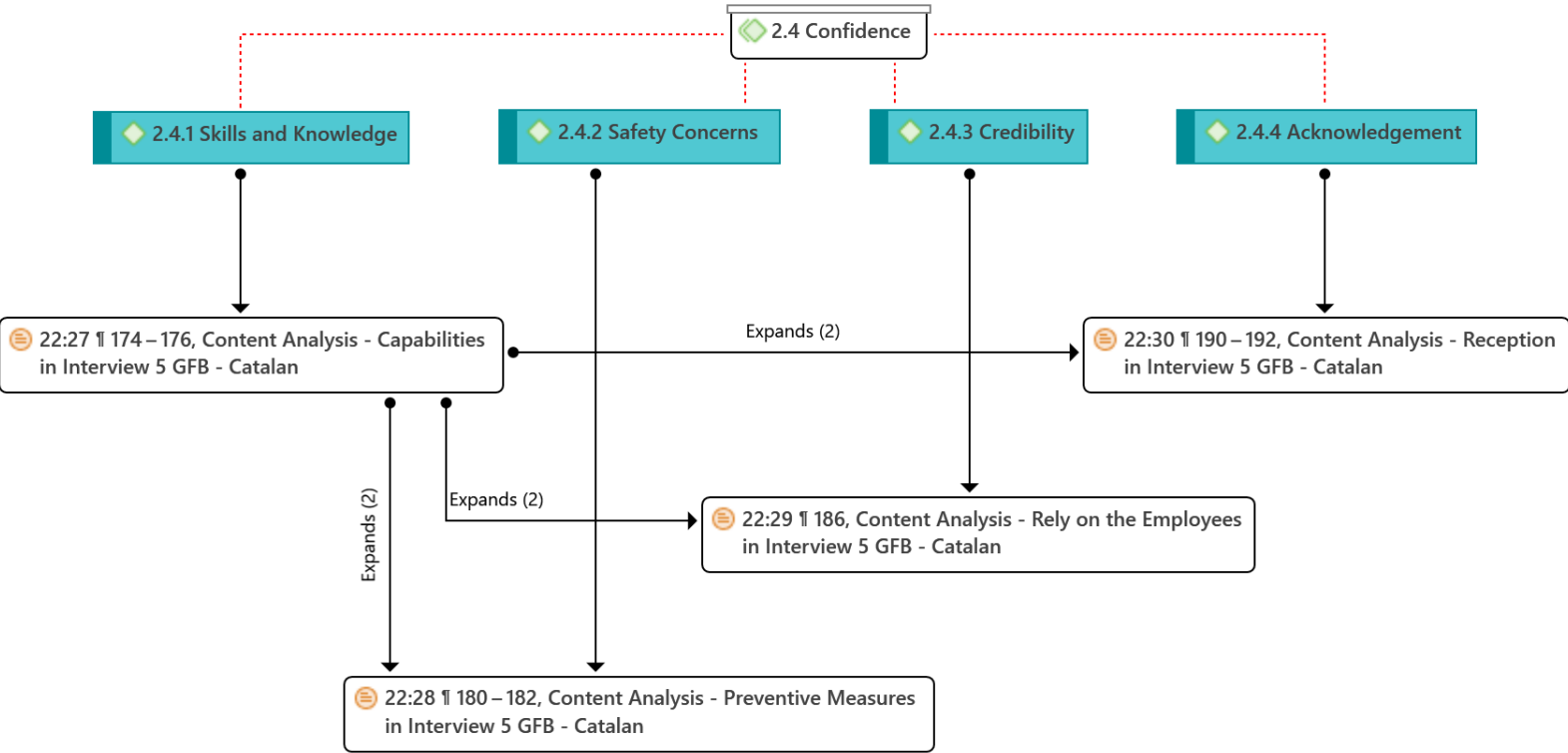
Content Analysis on the relationship among the Code Responses for the category Kindness displayed connections of expansion when interviewees answered about the level of attention to customers given in the festival, as illustrated in Figure 48.

Figure 48

Network Diagram for Code Category Kindness
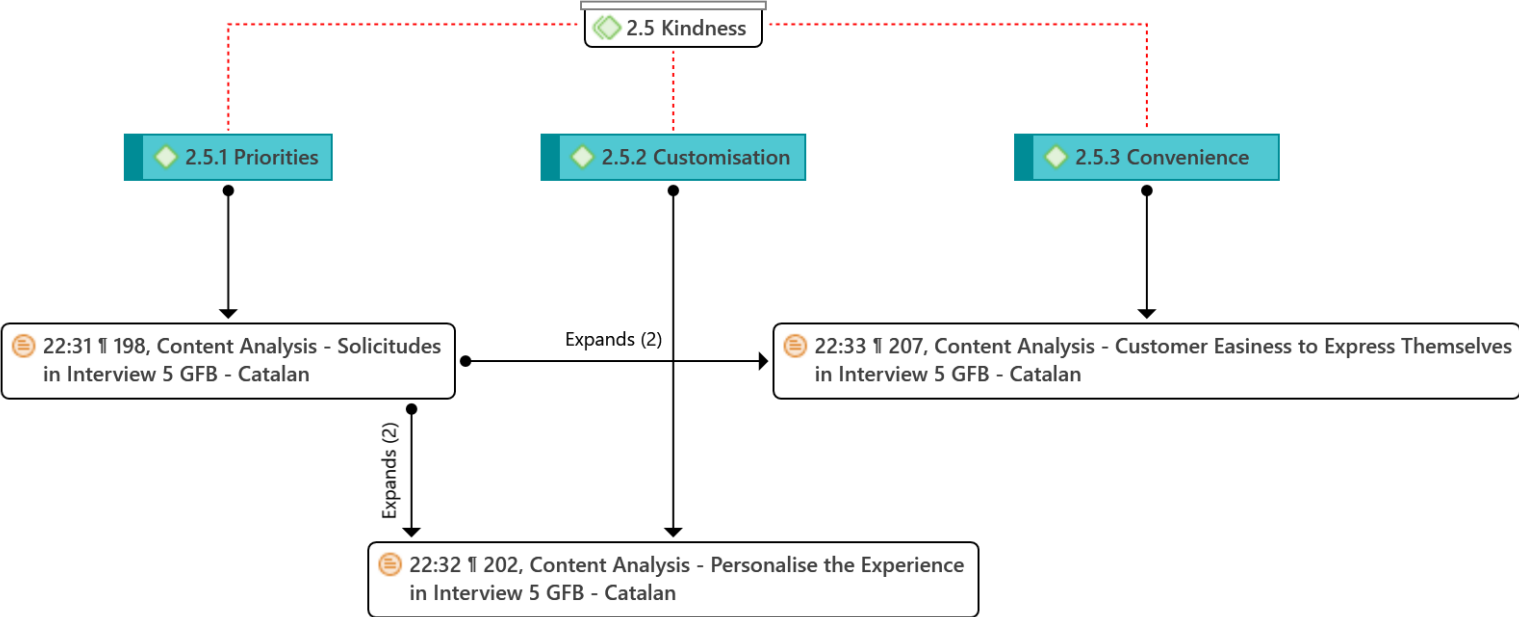
Content analysis on the relationship among the Code Responses for the category Market Share displayed connections of expansion when interviewees answered about the encounters with clients in the festival, as illustrated in Figure 49.

Figure 49

Network Diagram for Code Category Market Share
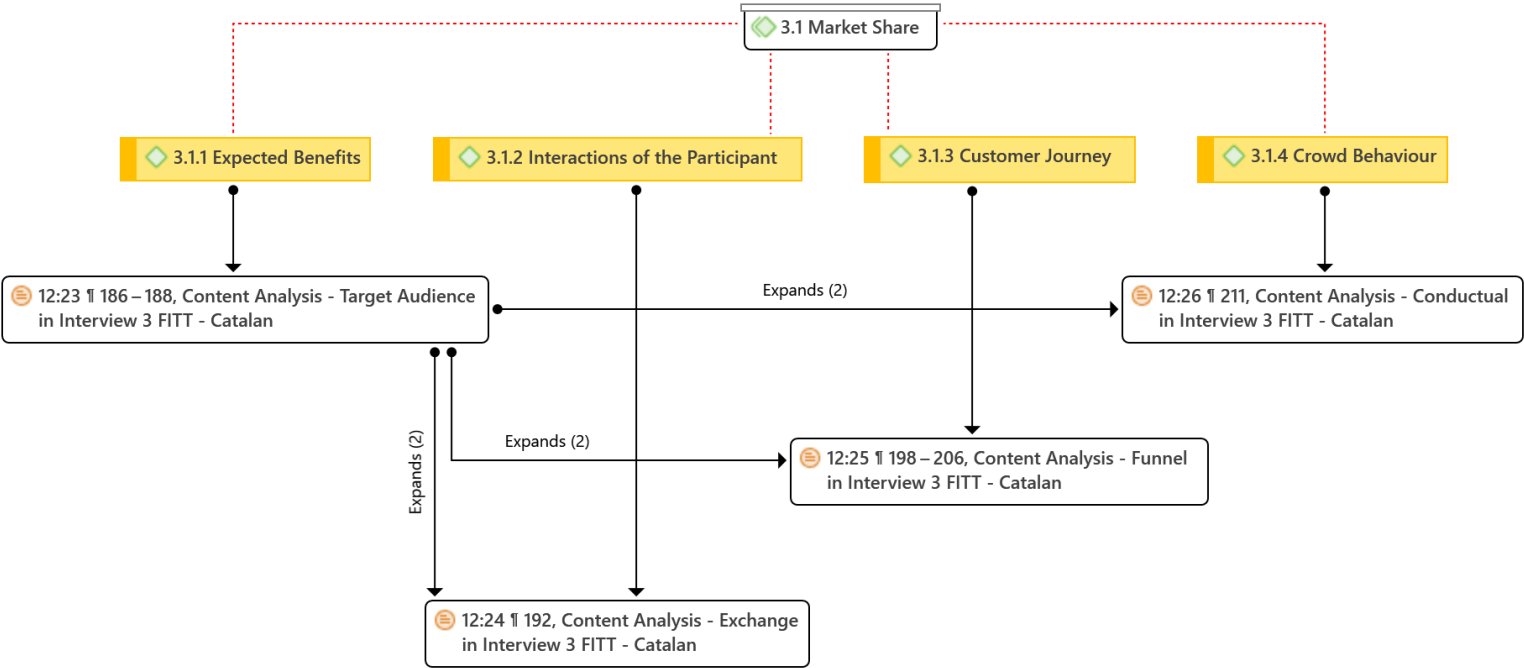
Content analysis, narrative inquiry, and control question on the relationship among the Code Responses for the category Performance Importance displayed connections of comment and expansion when interviewees answered about ideal experiences and personal opinions, as illustrated in Figure 50.

Figure 50

Network Diagram for Code Category Performance Importance
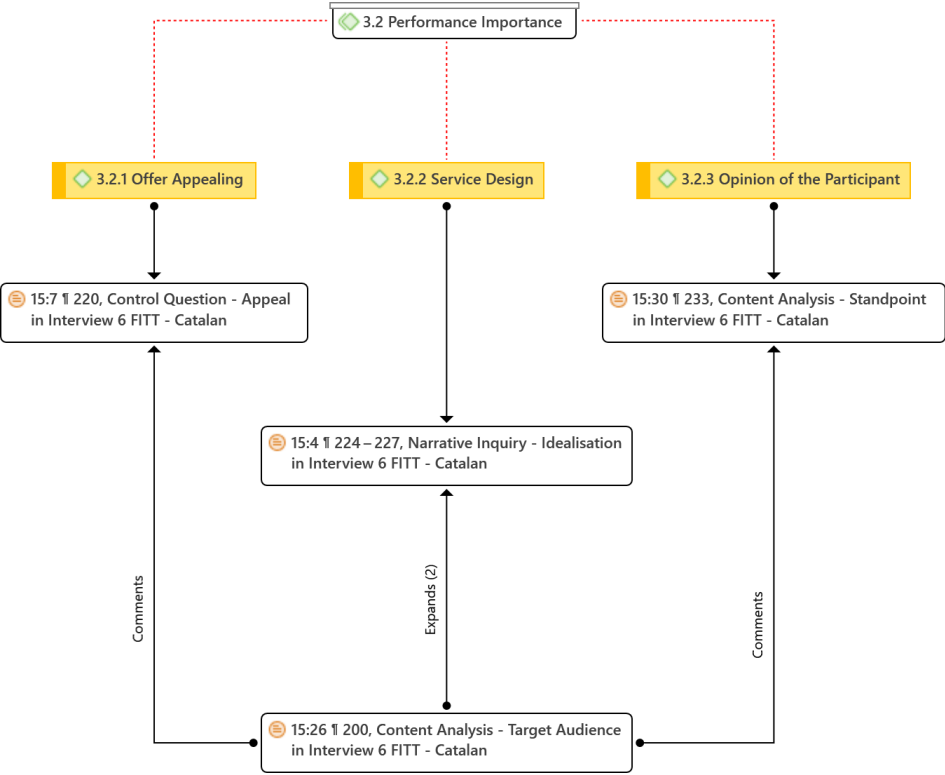
Inferences

Revision of the interviews' quotations allowed us to identify patterns on the respondents' point of view and propose a statement for each Code Category, as presented in Table 12.

Table 12

Tendency of Responses Grouped by Code Categories

Categories and Statements	Example Quote
Job Duties	
Respondents pertained to a defined department within the organisation and perform specialised tasks. Nonetheless, they were often requested to aid in other managerial and operational procedures. Most of them had been working for over 5 years in the festivals and gained knowledge through first-hand experiences.	"When speaking about the festival, one might think that it concentrates the work within a few months only. Once here you realize that the work around the festival lasts all year long, because it has stages such as planning and elaboration. It is also true that during the festival there is a lot of interesting work" (Document 5: Quote 2).
Work Team	
The totality of organisations showed a clear dependence on single leadership and hosted weekly meetings for reviewing advancements. Other than sharing an office, they used WhatsApp and electronic mail for communication. They expressed great respect for human value and prioritized the cultural impact of events on the territory.	"Usually face-to-face, every day. Some emails and WhatsApp, the best way to send and urgent message is by chat, if it involves a document better an email" (Document 17: Quote 10).
Cultural Product	
Most respondents argued in favour of the originality attributed to the artistic content presented to the audience. Some of them referred to the commercial activity among cultural professionals.	"When you run a festival, you don't program for yourself. You don't pick what you like, instead you set goals. Our job is to act as intermediaries between artists and citizens. In accordance with the annual objectives we search for the best and most useful performances" (Document 9: Quote 9).

Note. All quotations were translated from Catalan into English language using Omega T software.

Categories and Statements	Example Quote
Stakeholders	
The majority of respondents recognised economic dependence on the Public Administration; they also assigned relevance to sponsors and ticketing income.	"Those who provide financing are essential, because without the aid we would not be able to carry out the festival, I really admire the contribution of patronage. In other words, we need the Public Institutions to subsidize us and it is a merit for the Government to participate in culture, but it is almost mandatory for them and they look good doing it" (Document 6: Quote 13).
Organisation's Development	
Respondents seemed to support diversification of the offer from an inclusive standpoint. They expressed interest in being able to offer new content and activities. There was a quest for novelty.	"The objective is to diversify. That is, to reach as many people as possible, not because we want to grab a lot more viewers -we reached 130.00 last year- but because it is a festival funded with public money and it has to pay back to the society that supports it" (Document 19: Quote 14).
Environment	
Organisations tried to adapt to the available spaces and were subjected to climate variability. They found that signals, accessibility, transportation, and parking still had room for improvement.	"Especially in the *Teatre Grec*, is the only outdoor scenery. Therefore, we depend on the rain as an exceptional meteorological phenomenon. We also depend on the weather, because in the summer it gets dark at 22:00 and you can't start the show before. However, at 5:00 is daylight again, so you have very little time to do technical interventions with light or video (... .) You also have to take into account the temperature, the heat between 14:00 and 16:00" (Document 23: Quote 16).
Trustworthiness	
All respondents had a good opinion regarding the precision of the information provided and the correct fulfilment of the programme. Some recognised limitations on the interest that journalism agencies may had for the festivals.	"Our motto is that no query can ever go unanswered. Especially through email which is a channel through which many organisations ignore requests. For example, it's a little difficult not to answer a phone call, but it's very easy to ignore an email" (Document 3: Quote 15).

Categories and Statements	Example Quote
Effectiveness	
Most respondents admitted it was an intensive labour activity and they reached points of fatigue. However, they kept a polite attitude through the event.	"If you have been working for a month in the festival, you do not feel the same as in the first day. At the opening event, you go with a lot of energy and try to keep it going throughout the festival. Neither we nor the journalists are always the same" (Document 24: Quote 21).
Confidence	
There was an extended perception of security control, and order. There were unspoken concerns depending on the social ambiance e.g., terrorism, masculism, or COVID-19.	"Around the 15th of July, after two weeks of festival, the number of cases was rising and the authorities decided to stop the festival. At that point, people decided to go out into the streets and protest. Because, you could see that restaurant terraces were full, the beaches were full. Why not in the theatres, where you have your numbered seat and your mask?" (Document 26: Quote 8).
Kindness	
Respondents evidenced a correlation between the level of customisation offered by the festival and the dimension of the event. Other factors such as externalisation of services had an impact as well.	"Precisely because of the size of the festival we can offer a personalised attention. The person in charge of communication answers messages, demands, complaints, etc. There may be mistakes, but a lot of attention is given to each customer" (Document 11: Quote 23).
Market Share	
All respondents agreed that the festival followed a regular customer journey process, with slight variations.	"The customer journey layout corresponds to that one of the festival. In addition to enjoying the cultural product, there is a meeting point afterwards to comment and share. It is a nice atmosphere"(Document 14: Quote 28).
Performance Importance	
Respondents described a similar picture of the ideal experience that included reception, socialisation, consumption, and gastronomy.	"If you wish for the whole pack, it would be a *Teatre Grec* summer night. If you arrive early it will give you time to watch the sunset, with a glass of wine. You can also have dinner and then watch the performance. After the show, have a drink and comment the play. That would be a complete night" (Document 18: Quote 4).

Qualitative Hypotheses Test Results

Descriptive and inferential output obtained from the Computer-Assisted Qualitative Data Analysis (CAQDA) oriented the following deductions.

H_{Qlt1}: Is only partially confirmed. Cultural organisations employees do hold a clear and unified concept of service quality. As a consequence, they do have a similar view on customer satisfaction measures.

Nonetheless, they do not implement these data as input in service design procedures.

Briefly, there is low variation among their perceptions on these issues.

H_{Qlt2}: Is disconfirmed. Cultural organisations employees do not have previously established guidelines for service procedures.

Job duties are distributed according to necessity, and most employees are required to perform logistic and managerial tasks outside their department.

Even though work teams had common habits such as weekly meetings, they showed dependence on a single leadership. Similarly, they relied on informal communication channels.

Most respondents referred to the originality of the cultural product, but omitted to mention the selection criteria or the process to build a programme.

Given the economic dependency on stakeholders such as the public administration, there is a sense of instability. In a similar manner, respondents expressed a variety of opinions regarding private sponsors.

Some respondents communicated interest in diversification of the offer while others preferred for the size of the event and the organisation to remain constant.

H_{Qlt3}: Is only partially confirmed. Cultural organisations employees have previously established lines of action to improve the levels of engagement, loyalty, and prescription.

However, it must be noticed that those are restricted to the communication and marketing departments. They follow a regular customer journey with traditional funnel stages.

Quantitative Results

Descriptive Statistics

Sociodemographic Profile of the Participants.

To better understand and interpret the results, Table 13 explains the references for age range, educational level, and festival name; derived from the study's codebook.

Table 13

References for Coded Items in the Survey Questionnaire

Item Code	Correspondent Meaning
Age Range	
AR 1	Between 16 and 25 years
AR 2	Between 26 and 35 years
AR 3	Between 36 and 45 years
AR 4	Between 46 and 55 years
AR 5	56 years or more
Educational Level [a]	
ISDEC 2 to 5	Secondary Education
ISDEC 6	Undergraduate Tertiary Education
ISDEC 7 to 8	Postgraduate Tertiary Education
Festival Name	
FT	Fira Tàrrega - Teatre al Carrer
TA	Temporada Alta- Festival de Tardor a Catalunya
FITT	Festival Internacional de Teatre de Tarragona - Noves Dramatúrgies

[a] International Standard Classification for Education.

The first set of questions from the surveys aimed to depict a sociodemographic profile of the respondents. Table 14 shows the results for 208 completed questionnaires: the majority of respondents were females, between 36 and 45 years old, having certified a tertiary educational level –e.g., bachelor's degree–, and being active employees. We observed a higher response rate

from the audience, in comparison to professionals of the cultural sector. Answers about educational level and role, presented statistically significant differences across festivals.

Table 14

Sociodemographic Characteristics and Chi-Square Results for Participants Grouped by Festival

Baseline Characteristic	FT		TA		FITT		Total		χ^2
	n	%	*n*	%	*n*	%	*n*	%	
Gender									0.24
Female	45	60.8	42	64.6	44	63.8	131	63	
Male	29	39.2	23	35.4	25	36.2	77	37	
Age Range									14.76
AR 1	16	21.6	5	7.7	9	13	30	14.4	
AR 2	16	21.6	13	20	9	13	38	18.3	
AR 3	27	36.5	18	27.7	24	34.8	69	33.2	
AR 4	9	12.2	13	20	13	18.8	35	16.8	
AR 5	6	8.1	16	24.6	14	20.3	36	17.3	
Highest educational level [a]									23.29**
ISCED 2 to 5	35_b	47.3	10_b	15.6	15	21.7	60	29	
ISCED 6	20_b	27	27	42.2	36_b	52.2	83	40.1	
ISCED 7 to 8	19	25.7	27_b	42.2	18	26.1	64	30.9	
Employment									11.54
Employee	56	75.7	48	73.8	58	84.1	162	77.9	
Retired	4	5.4	10	15.4	7	10.1	21	10.1	
Student	12	16.2	4	6.2	3	4.3	19	9.1	
Unemployed	2	2.7	3	4.6	1	1.4	6	2.9	
Role									12.43*
Audience	59	79.7	64	98.5	62	89.9	185	88.9	
Professional	15	20.3	1	1.5	7	10.1	23	11.1	

Note. $N = 208$. Fira Tàrrega (FT) $n = 74$, Temporada Alta (TA) $n = 65$, and Festival Internacional de Teatre de Tarragona (FITT) $n = 69$.
[a] Is categorised by the European Union Guidelines for Classifying National Educational Programmes and Related Qualifications (2011). It counts 1 missing case.
[b] Adjusted residual values > ±1.96
* $p < .05$ ** $p < .01$ Cramer's V sig. < .001

Figure 51 provides an overview of the participation depending on genre. It reveals a predominance of female attendants.

Figure 51

Participants Grouped by Genre
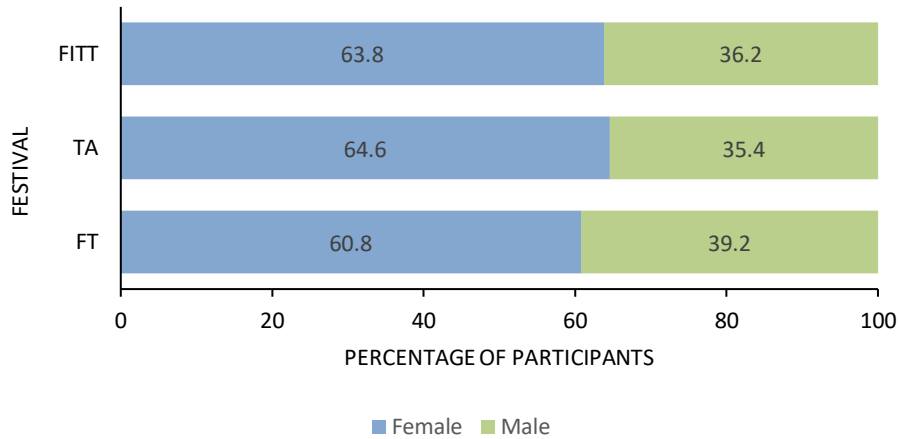
From the graph in Figure 52 we can observe that the group of middle-aged adults obtained the highest representation in the three festivals.

Figure 52

Participants Grouped by Age Range
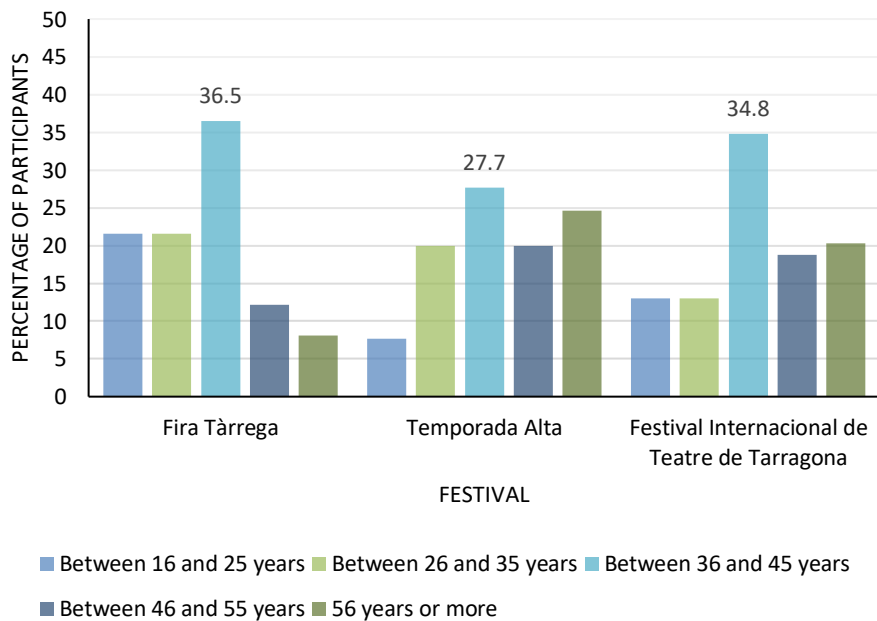
Figure 53 presents a summary of the highest educational level reached by the audience. It displays differences on the predominant group for each event. Fira Tàrrega is attended by persons graduated from High School, *Festival International de Teatre de Tarragona* by graduates from Bachelor Degrees, and Temporada Alta by graduates from Postgraduate and Master Degrees.

Figure 53

Participants Grouped by Educational Level
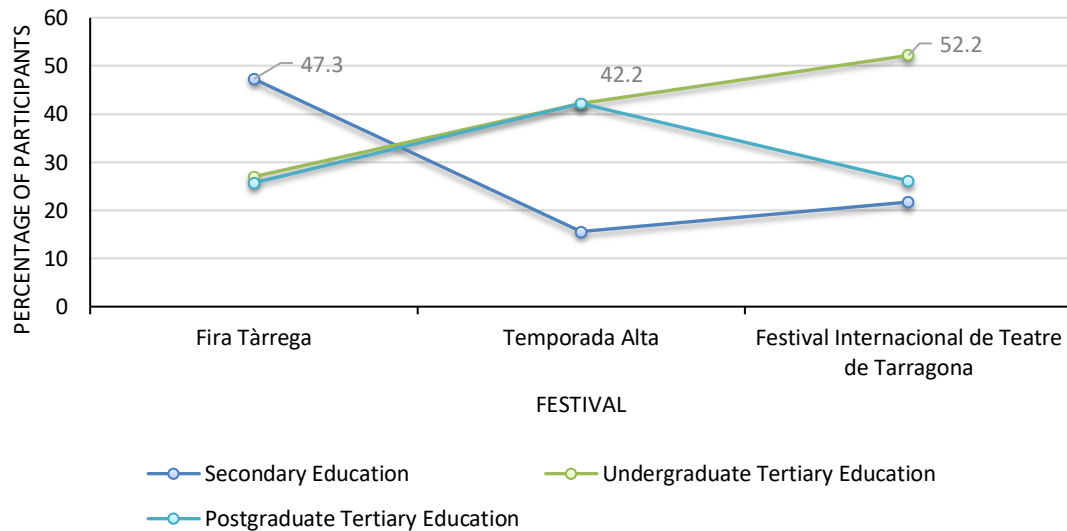
As can be seen from the graph in Figure 54 the majority of attendants were active employees, followed by persons whose main activity was studying. The number unemployed attendants was practically inexistent.

Figure 54

Participants Grouped by Main Activity
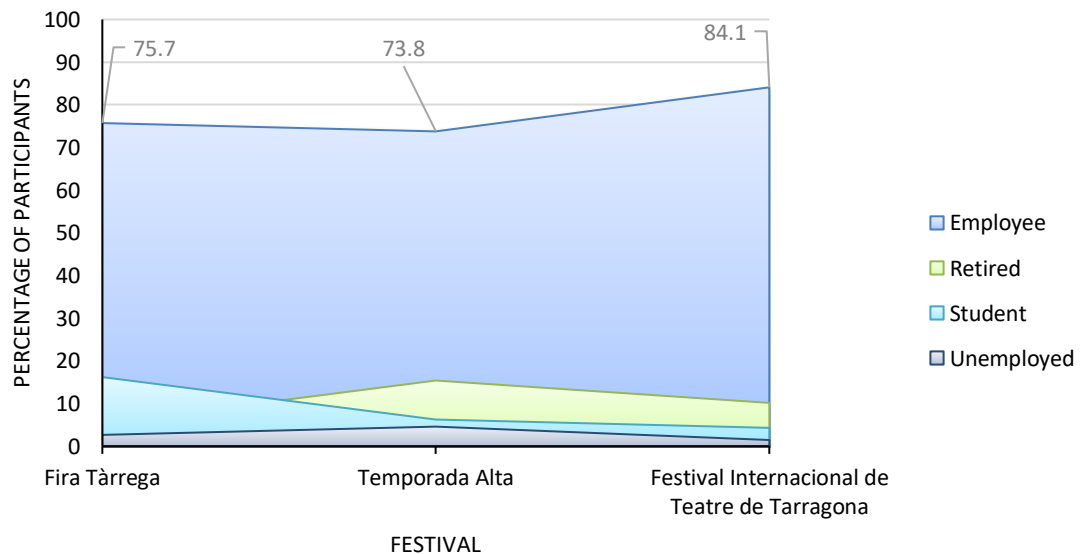
Overall Perception and Engagement.

With the purpose of assessing the level of customer satisfaction, we utilised a Likert-Scale ranging from 1 the lowest mark to 5 the highest. It can be seen from the data in Table 15 that almost all respondents gave a positive qualification to the main elements of the festival and presented regular Mean (*M*) and Standard Deviation (*SD*), except for the price charged to them.

Table 15

Overall Perception Scores for Participants

Feature	*M*	*SD*
Customer Satisfaction	4.37	0.724
Organisation's Management	4.25	0.732
Programme	4.12	0.716
Price	3.66	0.924

Note. $N = 208$. The scores are based on a Likert-Scale ranging from 1 (very bad) to 5 (very good).

When consulted on the disposition to return for another edition of the festival and recommend it to peers, responses displayed strong evidence of approval. Table 16 provides the marks for positive answers to these dichotomous questions.

Table 16

Overall Engagement Scores for Participants

	FT %	TA %	FITT %	Total %
Loyalty	98.63	98.41	98.53	98.53
Prescription	98.63	98.41	98.55	98.54

Note. $N = 208$. All percentages correspond to the count within each event.

Service Quality Evaluation from Audience and Professionals.

Evaluation provided by the audience to the elements composing the service quality construct is positive and reflects consistency among the different Dimensions, Sub-Dimensions, and Attributes. However, Table 17 indicates that the attribute Atmosphere had low Mean and high Standard Deviation. In the same manner, attributes of the Sub-Dimension Kindness scored lower than the rest.

Qualifications given by professionals of the cultural sector provided lower marks. Results in Table 18 indicate dissatisfaction regarding the attribute Delivery, which refers to the capacity of fulfilling the promises made by the organisation. In a similar way, the average mean of Sub-Dimension Effectiveness presents a weak Mean and a relatively high Standard Deviation.

Table 17

Audience Scores for Service Quality Items

Dimension / Sub-Dimension / Attribute	*M*	*SD*
-	-	-
Environment [a]	4.21	0.909
Architecture	4.54	0.643
Atmosphere	3.89	1.113
Service Encounter	4.29	0.802
Trustworthiness	4.24	0.827
Communication	4.28	0.783
Delivery	4.19	0.869
Effectiveness	4.34	0.776
Professionalism	4.28	0.837
Resolution	4.41	0.709
Interaction	4.10	0.809
Confidence	4.47	0.702
Security	4.55	0.650
Credibility	4.38	0.751
Kindness	3.73	0.904
Acceptance	3.58	0.876
Customisation	3.88	0.931

Note. N = 185. The scores are based on a Likert-scale ranging from 1 (strongly disagree) to 5 (strongly agree).

[a] The Sub-Dimension Environment does not pertain to any higher Dimension.

Figure 55 illustrates the variation among the scores given to each attribute. Security rated the highest and the approval is visible.

Figure 55

Evaluation of Service Quality Components by the Audience
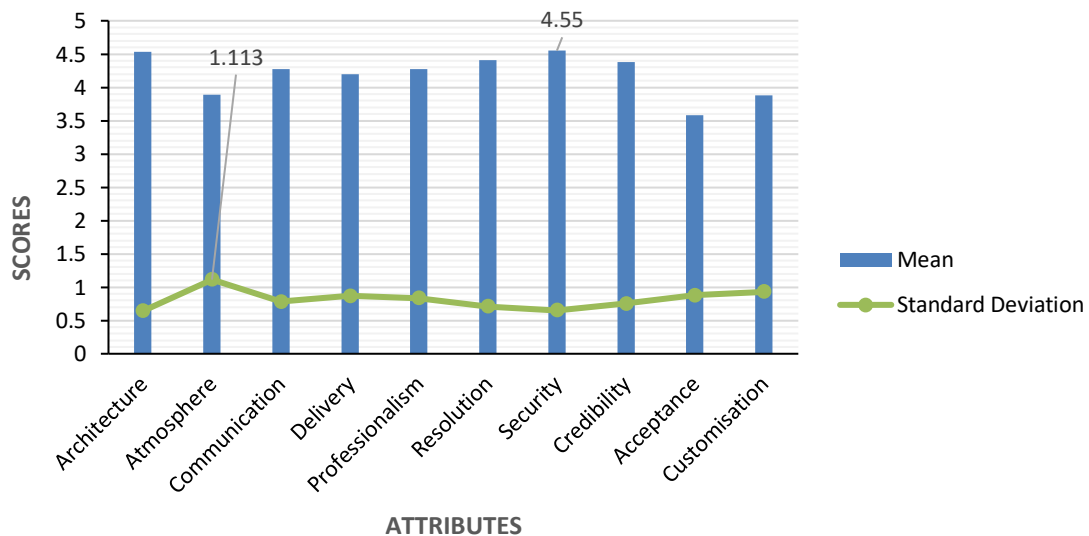
Table 18

Professionals Scores for Service Quality

Dimension / Sub-Dimension / Attribute	*M*	*SD*
-	-	-
Environment [a]	3.72	0.805
Architecture	3.70	0.876
Atmosphere	3.75	0.782
Service Encounter	3.13	0.993
Trustworthiness	3.19	1.037
Communication	3.78	0.850
Delivery	2.61	1.196
Effectiveness	3.08	0.947
Professionalism	3.61	0.783
Resolution	4.00	1.087
Interaction	3.91	0.965
Confidence	4.30	0.759
Security	4.39	0.783
Credibility	4.22	0.736
Kindness	3.52	1.135
Acceptance	3.39	1.158
Customisation	3.65	1.112

Note. *N* = 23. The scores are based on a Likert-scale ranging from 1 (strongly disagree) to 5 (strongly agree).

[a] The Sub-Dimension Environment does not pertain to any higher Dimension.

It is apparent from Figure 56 that the scores remain positive in most of the attributes.

Figure 56

Evaluation of Service Quality Components by the Professionals
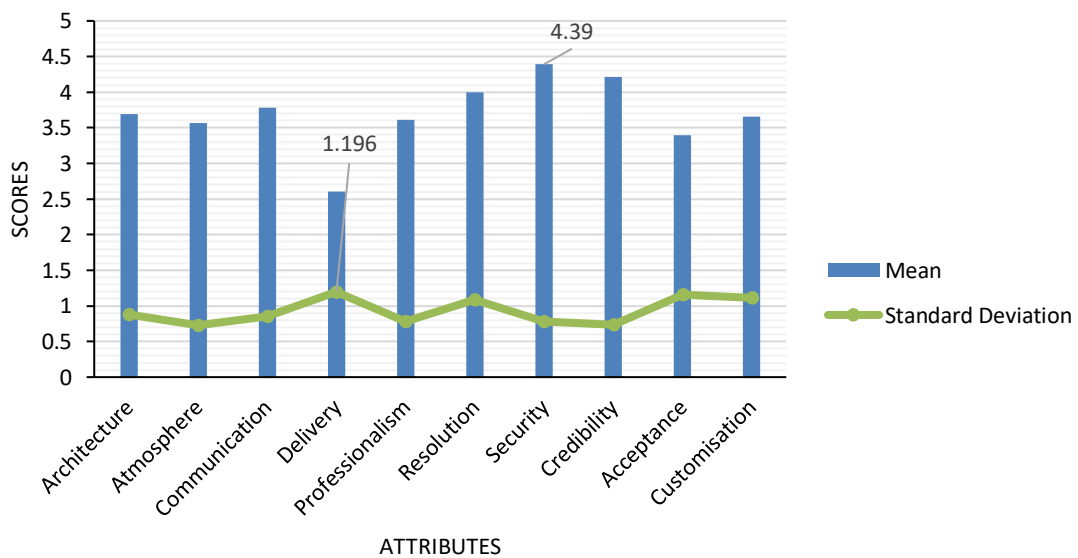
Frequency of Customers for Information Channels.

The familiarity and usage of a particular Information Channel over another had statistically significant variance depending on the age range. In this sense, young adults between 26 and 35 years old utilised webpages the most. Differently, adults between 36 and 45 years old employed social networks to keep themselves informed about the event.

Results indicated that with lower educational level there was more usage of printed press and television. Additionally, students consulted television more than employees or retired persons. As expected, audience members relied more on the programme than professionals did.

Data reported a more intense consultation of webpage for Fira Tàrrega, but more electronic mail messaging and programme reading for Temporada Alta; there was no evidence of significant consultation in the webpage of Festival Internacional de Teatre de Tarragona. Annex K presents the summary statistics for the usage of all information channels available.

Frequency of Customers for Social Companionship.

We observed a statistically significant differences for Social Companionship depending on the gender i.e., women are more comfortable to attend festivals with their friends as a group activity.

Not surprisingly, students were more inclined to attend with their classmates while cultural professionals did with their job colleagues.

There is an interesting variation depending on the festival. For instance, few people attended Fira Tàrrega alone; similarly, there was a low percentage of customers who attended Temporada Alta with their partners; in the same manner, a little number of respondents went with their family to Festival Internacional de Teatre de Tarragona. Annex L presents the summary statistics of all possibilities for Social Companionship.

Frequency of Customers for Transportation System.

Statistical tests revealed an unquestionable dependence on the car for customers who wished to attend any festival; most of the drivers were employees or retired, a tendency accentuated in Temporada Alta.

There was a fair quantity of customers who arrived by foot to the performances of Festival Internacional de Teatre de Tarragona. A minority of attendants arrived walking to Fira Tàrrega.

The few attendants that used bus, train, or bicycle as a means to arrive were typically male students. Annex M presents the summary statistics for all Transportation Systems available.

Frequency of Customers for Gastronomy.

Comparison showed that the majority of the audience cooked at their own kitchens.

Additionally, more male attendants visited restaurants to have a meal during the festival, especially in Temporada Alta. The few unemployed attendants went to a cafeteria. Fira Tàrrega counted the most commensals in bars.

Annex N presents the summary statistics for all gastronomy services available.

Nonparametric t-Test.

Comparison between male and female attendants' scores for overall service quality showed no statistically significant differences. The Mean (*M*) and Standard Deviation (*SD*) was roughly the same for both in all categories. Significance *p* values were higher than .05 confirming the null hypothesis of equality of variances. Similarly, all t values remained within the range of ± 1.972 revealing a similar distribution. Table 19 presents Cohen's *d* statistic that indicate a weak effect size below .02.

Table 19

Independent Sample t-Test from Overall Perception Scores for Participants Grouped by Gender

Overall Perception	Female		Male		t(206) [a]	p [b]	Cohen's d
	M	*SD*	*M*	*SD*			
Customer Satisfaction	4.37	0.725	4.38	0.726	-0.098	0.922	-0.014
Organisation's Management	4.21	0.731	4.32	0.733	-1.128	0.261	-0.162
Programme	4.16	0.700	4.05	0.742	1.055	0.293	0.151
Price	3.66	0.943	3.66	0.898	-0.044	0.965	-0.006

Note. N = 208. The scores are based on a Likert-scale ranging from 1 (very bad) to 5 (very good).
[a] Critical Value = ± 1.972
[b] Levene's Test for Equality of Variance > .05

Crosstabulation

Crosstabulation of Communication Scores with Age Range.

Audience evaluated the communication of the festival organisers rather positively, most of them were pleased by their functions. Moreover, Table 20 shows that there was a higher level of satisfaction among the middle-aged customers.

Table 20

Audience Scores for Communication Grouped by Age Range and Chi-Square Result for Association

Selected Value	AR 1		AR 2		AR 3		AR 4		AR 5		χ^2
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Strongly disagree	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	1	3.7	1	2.8	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	9	33.3	8	22.2	5	8.8	3	9.1	7	21.7	26.772**
Agree	11	40.7	17	47.2	18	31.6	12	36.4	6	18.8	
Strongly agree	6	22.2	10	27.8	34	59.6	18	54.5	19	59.4	

Note. N = 185. * *p* < .05 ** *p* < .01

Crosstabulation of Resolution Scores with Age Range.

The majority of respondents acknowledged capacity of resolution and problem solving from the event organisations. Furthermore, Table 21 presents evidence of a higher level of satisfaction expressed by young-adults, middle-aged adults, and senior attendants.

Table 21

Audience Scores for Resolution Grouped by Age Range and Chi-Square Result for Association

Selected Value	AR 1		AR 2		AR 3		AR 4		AR 5		χ^2
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Strongly disagree	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	4	14.8	9	25.0	5	8.8	2	6.1	4	12.5	20.766**
Agree	13	48.1	17	47.2	16	28.1	9	27.3	7	21.9	
Strongly agree	10	37.0	10	27.8	36	63.2	22	66.7	21	65.6	

*Note. N = 185. * p < .05 ** p < .01*

Crosstabulation of Security Scores with Age Range.

The perception of safety during the festival presented variations depending on the age. Table 22 shows that teenagers and junior attendants tended to a neutral position. In contrast, young adults, middle-aged adults, and senior attendants gave higher marks.

Table 22

Audience Scores for Security Grouped by Age Range and Chi-Square Result for Association

Selected Value	AR 1		AR 2		AR 3		AR 4		AR 5		χ^2
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Strongly disagree	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	6	22.2	7	19.4	0	0.0	0	0.0	3	9.4	26.436**
Agree	9	33.3	13	36.1	15	26.3	7	21.2	7	21.9	
Strongly agree	12	44.4	16	44.4	42	73.7	26	78.8	22	68.8	

*Note. N = 185. * p < .05 ** p < .01*

Crosstabulation of Customisation Scores with Age Range.

We observed a tendency toward neutrality when evaluating the level of customisation of services. Table 23 displays how teenagers and junior attendants assigned some negative marks while young adults and senior attendants scored it positively.

Table 23

Audience Scores for Customisation Grouped by Age Range and Chi-Square Result for Association

Selected Value	AR 1		AR 2		AR 3		AR 4		AR 5		χ^2
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Strongly disagree	2	7.4	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	1	3.7	5	7.9	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	11	40.7	15	41.7	16	28.1	11	33.3	9	28.1	36.433**
Agree	6	22.2	11	30.6	19	33.3	10	30.3	11	34.4	
Strongly agree	7	25.9	5	13.9	22	38.6	12	36.4	12	37.5	

*Note. N = 185. * p < .05 ** p < .01*

Crosstabulation of Acceptance Scores with Age Range.

Evaluation for the feeling of being welcomed and hosted during the festival remained in a neutral spectrum. Table 24 shows that teenagers gave some negative marks, while junior attendants, young-adults, and senior attendants gave positive scores.

Table 24

Audience Scores for Acceptance Grouped by Age Range and Chi-Square Result for Association

Selected Value	AR 1		AR 2		AR 3		AR 4		AR 5		χ^2
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Strongly disagree	3	11.1	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	1	3.7	2	5.6	0	0.0	1	3.0	0	0.0	
Neither agree nor disagree	12	44.4	20	55.6	31	54.4	17	51.5	16	50.0	29.162*
Agree	7	25.9	12	33.3	12	21.1	7	21.2	9	28.1	
Strongly agree	4	14.8	2	5.6	14	24.6	8	24.2	7	21.9	

*Note. N = 185. * p < .05*

Crosstabulation of Communication Scores with Educational Level.

Audience evaluated communication of the festival organisations with positive marks. Table 25 shows that higher scores were given by attendants with tertiary undergraduate or postgraduate education.

Table 25

Audience Scores for Communication Grouped by Educational Level and Chi-Square Result for Association

Selected Values	ISCED 2 to 5		ISCED 6		ISCED 7 & 8		χ^2
	n	*%*	*n*	*%*	*n*	*%*	
Strongly disagree	0	0.0	0	0.0	0	0.0	
Disagree	1	1.8	0	0.0	1	1.8	
Neither agree nor disagree	15	26.8	9	12.5	8	14.3	14.877*
Agree	22	39.3	18	25.0	23	41.1	
Strongly agree	18	32.1	45	62.5	24	42.9	

*Note. N = 185. * p < .05*

Crosstabulation of Professionalism Scores with Educational Level.

The majority of respondents evaluated positively attention and promptness given by the festival organisations. Table 26 presents this tendency and points few exceptions with negative marks given by attendants with secondary education.

Table 26

Audience Scores for Professionalism Grouped by Educational Level and Chi-Square Result for Association

Selected Values	ISCED 2 to 5		ISCED 6		ISCED 7 & 8		χ^2
	n	*%*	*n*	*%*	*n*	*%*	
Strongly disagree	1	1.8	0	0.0	0	0.0	
Disagree	1	1.8	0	0.0	1	1.8	
Neither agree nor disagree	14	25.0	11	15.3	9	16.1	15.705*
Agree	19	33.9	14	19.4	22	39.3	
Strongly agree	21	37.5	47	65.3	24	42.9	

*Note. N = 185. * p < .05*

Crosstabulation of Resolution Scores with Educational Level.

Most attendants evaluated positively the capacity of response and problem solving from the event organisations. Table 27 displays how visitors with tertiary undergraduate education gave higher marks.

Table 27

Audience Scores for Resolution Grouped by Educational Level and Chi-Square Result for Association

Selected Values	ISCED 2 to 5		ISCED 6		ISCED 7 & 8		χ^2
	n	%	n	%	n	%	
Strongly disagree	0	0.0	0	0.0	0	0.0	
Disagree	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	10	17.9	5	6.9	9	16.1	19.913*
Agree	24	42.9	17	23.6	20	35.7	
Strongly agree	22	39.3	50	69.4	27	48.2	

*Note. N = 185. * p < .05*

Crosstabulation of Credibility Scores with Educational Level.

Evaluation of the confidence inspired by the event organisations was positive. Table 28 presents this tendency, accentuated in the group of attendants with tertiary undergraduate education.

Table 28

Audience Scores for Credibility Grouped by Educational Level and Chi-Square Result for Association

Selected Values	ISCED 2 to 5		ISCED 6		ISCED 7 & 8		χ^2
	n	%	n	%	n	%	
Strongly disagree	0	0.0	0	0.0	0	0.0	
Disagree	0	0.0	0	0.0	1	1.8	
Neither agree nor disagree	8	14.3	6	8.3	13	23.2	15.471*
Agree	24	17.0	17	21.9	15	17.0	
Strongly agree	24	42.9	49	68.1	27	48.2	

*Note. N = 185. * p < .05*

Crosstabulation of Security Scores with Educational Level.

Audience expressed a positive perception of safety during the event. Table 29 shows that attendants with tertiary undergraduate education gave higher scores.

Table 29

Audience Scores for Security Defined by Educational Level and Chi-Square Result for Association

Selected Values	ISCED 2 to 5		ISCED 6		ISCED 7 & 8		χ^2
	n	*%*	*n*	*%*	*n*	*%*	
Strongly disagree	0	0.0	0	0.0	0	0.0	
Disagree	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	8	14.3	2	2.8	6	10.7	13.122*
Agree	19	33.9	13	18.1	18	32.1	
Strongly agree	29	51.8	57	79.2	32	57.1	

*Note. N = 185. * p < .05*

Crosstabulation of Customisation Scores with Educational Level.

We observed variation on the marks given for the capacity of organisations to deliver personalised services. Table 30 displays how attendants with secondary or tertiary postgraduate education marked a neutral score; on the contrary, those with tertiary undergraduate education gave higher marks.

Table 30

Audience Scores for Customisation Grouped by Educational Level and Chi-Square Result for Association

Selected Values	ISCED 2 to 5		ISCED 6		ISCED 7 & 8		χ^2
	n	*%*	*n*	*%*	*n*	*%*	
Strongly disagree	2	3.6	0	0.0	0	0.0	
Disagree	1	1.8	2	2.8	3	5.4	
Neither agree nor disagree	28	50.0	15	20.8	19	33.9	19.468*
Agree	13	23.2	25	34.7	18	32.1	
Strongly agree	12	21.4	30	41.7	16	28.6	

*Note. N = 185. * p < .05*

Crosstabulation of Delivery Scores with Educational Level.

Professionals of the cultural sector gave lower qualification when asked about the fulfilment of the promises made by the event organisers. Table 31 presents negative scores given by professionals with secondary or tertiary undergraduate education. Nonetheless, professionals with tertiary postgraduate education gave positive marks.

Table 31

Professional Scores for Delivery Grouped by Educational Level and Chi-Square Result for Association

Selected Values	ISCED 2 to 5		ISCED 6		ISCED 7 & 8		χ^2
	n	%	*n*	%	*n*	%	
Strongly disagree	0	0.0	5	2.9	1	12.5	
Disagree	2	50.0	2	18.2	0	0.0	
Neither agree nor disagree	1	25.0	0	0.0	5	62.5	14.213*
Agree	1	25.0	4	36.4	2	25.0	
Strongly agree	0	0.0	0	0.0	0	0.0	

*Note. N = 23. * p < .05*

Crosstabulation of Communication Scores with Main Activity.

Audience gave a positive mark to the communication of the events. Table 32 presents higher scores given by employees and retired visitors. Similarly, students and unemployed visitors expressed a moderate approval.

Table 32

Audience Scores for Communication Grouped by Main Activity and Chi-Square Result for Association

Selected Value	Student		Employee		Retired		Unemployed		χ^2
	n	%	*n*	%	*n*	%	*n*	%	
Strongly disagree	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	1	5.9	1	0.7	0	0.0	0	0.0	
Neither agree nor disagree	4	23.5	23	16.2	4	20.0	1	16.7	18.506*
Agree	10	58.8	49	34.5	2	40.0	3	50.0	
Strongly agree	2	11.8	69	48.6	14	70.0	2	33.3	

*Note. N = 185. * p < .05*

Crosstabulation of Delivery Scores with Main Activity.

The majority of employees and retired visitors gave the highest score to the fulfilment of the promises made by the event organisers. Table 33 shows that students and unemployed visitors remained between neutrality and moderate approval.

Table 33

Audience Scores for Delivery Grouped by Main Activity and Chi-Square Result for Association

Selected Value	Student		Employee		Retired		Unemployed		χ^2
	n	%	n	%	n	%	n	%	
Strongly disagree	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	1	5.9	1	0.7	0	0.0	0	0.0	
Neither agree nor disagree	5	29.4	36	25.4	4	20.0	1	16.7	17.224*
Agree	6	35.3	35	24.6	4	20.0	3	50.0	
Strongly agree	5	29.4	70	49.3	12	60.0	1	16.7	

*Note. N = 185. * p < .05*

Crosstabulation of Customisation Scores with Main Activity.

Students and unemployed visitors hold a neutral standpoint when evaluating how personalised the services were. Table 34 displays how employees ranged from neutral to positive scores, and how retired visitors provided high marks.

Table 34

Audience Scores for Customisation Grouped by Main Activity and Chi-Square Result for Association

Selected Value	Student		Employee		Retired		Unemployed		χ^2
	n	%	n	%	n	%	n	%	
Strongly disagree	2	11.8	0	0.0	0	0.0	0	0.0	
Disagree	1	5.9	5	3.5	0	0.0	0	0.0	
Neither agree nor disagree	7	41.2	46	32.4	5	25.0	4	66.7	27.185**
Agree	4	23.5	46	32.4	6	30.0	1	16.7	
Strongly agree	3	17.6	45	31.7	9	30.0	1	16.7	

*Note. N = 185. * p < .05 ** p < .01*

Crosstabulation of Acceptance Scores with Main Activity.

We observed a clear tendency for neutrality expressed by students, employees, and unemployed visitors. Table 35 shows that retired visitors felt the most welcomed and acknowledged.

Table 35

Audience Scores for Acceptance Grouped by Main Activity and Chi-Square Result for Association

Selected Value	Student		Employee		Retired		Unemployed		χ^2
	n	%	*n*	%	*n*	%	*n*	%	
Strongly disagree	2	11.8	1	0.7	0	0.0	0	0.0	
Disagree	1	5.9	3	2.1	0	0.0	0	0.0	
Neither agree nor disagree	6	35.3	78	54.9	6	30.0	6	100.0	25.178*
Agree	5	29.4	34	23.9	8	40.0	0	0.0	
Strongly agree	3	17.6	26	18.3	6	30.0	0	0.0	

*Note. N = 185. * p < .05*

Multiple Layers Crosstabulation

Crosstabulation of Social Companionship with Gender Grouped by Festival.

The results, as shown in Table 36, indicate that female attendants are more likely to participate in the festivals accompanied by their friends, family, or partners. Predominantly for Temporada Alta.

Table 36

Social Companionship Grouped by Gender and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT					TA					FITT				
	Female		Male		χ^2	Female		Male		χ^2	Female		Male		χ^2
	n	%	n	%		n	%	n	%		n	%	n	%	
Alone	0	0.0	5	17.2	8.321	11	26.2	7	30.4	0.134	10	22.7	6	24.0	0.014
Partner	14	31.1	4	13.8	2.873	24	57.1	10	43.5	1.112	26	59.1	12	48.0	0.793
Family	15	33.3	10	34.5	0.010	28	33.3	13	43.5	0.657	6	13.6	1	4.0	1.624
Friends	25	55.6	10	34.5	3.140	23	54.8	5	21.7	6.609*	20	45.5	9	36.0	0.585
Classmates	2	4.4	1	3.4	0.045	1	2.4	1	4.3	0.193	0	0.0	0	0.0	- [a]
Colleagues	3	6.7	2	6.9	0.001	0	0.0	1	4.3	1.855	2	4.5	1	4.0	0.011

Note. $N = 208$. * $p < .05$ [a] No statistics are computed because the values are constant

Crosstabulation of Transportation System with Gender Grouped by Festival. The results, as shown in Table 37, indicate that most attendants used a car to arrive or were at a walking distance from the venue. The few ones that used alternative means, such as bicycles, are mostly males. Particularly for Fira Tàrrega.

Table 37

Transportation System Grouped by Gender and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT					TA					FITT				
	Female		Male		χ^2	Female		Male		χ^2	Female		Male		χ^2
	n	%	n	%		n	%	n	%		n	%	n	%	
Walking	17	37.8	5	17.2	3.560	17	40.5	12	52.2	0.823	27	61.4	16	64.0	0.047
Bicycle	0	0.0	3	10.1	4.852*	2	4.8	4	17.4	2.83	0	0.0	0	0.0	- [a]
Motorcycle	0	0.0	0	0.0	- [a]	2	4.8	0	0.0	1.130	0	0.0	1	4.0	1.786
Car	24	53.3	19	65.5	1.075	29	69.0	14	60.9	0.444	18	40.9	10	40.0	0.005
Bus	2	4.4	2	6.9	0.207	2	4.8	1	4.3	0.006	0	0.0	0	0.0	- [a]
Train	1	2.2	0	0.0	0.653	1	2.4	2	8.7	1.346	2	4.5	0	0.0	1.170

Note. $N = 208$. * $p < .05$

[a] No statistics are computed because the values are constant

Crosstabulation of Information Channels with Age Range Distributed by Festival.

The results, as shown in Annex O, indicate that attendants between 36 and 45 years old use social networks to inform themselves about the festival. The rest of the groups tend to consult on the webpage. Particularly for Temporada Alta and Festival Internacional de Teatre de Tarragona.

Crosstabulation of Social Companionship with Age Range Distributed by Festival.

The results, as Shown in Annex P, indicate that attendants between 36 and 45 years old are most likely to participate in the festival with their family members. Visitors between 16 and 25 years old would most likely attend with their classmates. Particularly for Fira Tàrrega.

Crosstabulation of Communication Scores with Age Range Distributed by Festival.

The results, as shown in Annex Q, indicate that attendants between 36 and 45 years old gave the highest rate of approval to the communication strategy of the cultural organisations. Particularly for Festival Internacional de Teatre de Tarragona.

Crosstabulation of Acceptance Scores with Age Range Distributed by Festival.

The results, as shown in Annex R, indicate that attendants between 36 and 45 years old took a neutral standpoint when evaluating the level of acceptance they perceived from cultural organisations. Particularly for Temporada Alta.

Crosstabulation of Accommodation Type with Educational Level Distributed by Festival.

The results, as shown in Table 38, indicate that attendants rarely stayed at the destination and those who did were at their own house or apartment. A few of them stayed at a room, house or apartment for rent at the destination; particularly those with secondary and tertiary undergraduate education for Fira Tàrrega.

Table 38

Accommodation Type Grouped by Educational Level and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT							TA							FITT						
	ISCED 2 to 5		ISCED 6		ISCED 7 to 8		χ^2	ISCED 2 to 5		ISCED 6		ISCED 7 to 8		χ^2	ISCED 2 to 5		ISCED 6		ISCED 7 to 8		χ^2
	n	%	n	%	n	%		n	%	n	%	n	%		n	%	n	%	n	%	
Your house/apartment in the destination	18	51.4	6	30.0	4	21.1		6	60.0	17	63.0	19	70.4		8	53.3	26	72.2	13	72.2	
House/apartment of an acquaintance in the destination	4	11.4	0	0.0	0	0.0		0	0.0	0	0.0	1	3.7		0	0.0	1	2.8	0	0.0	
Room, house or apartment for rent in the destination	3	8.6	3	15.0	2	10.5	23.803**	0	0.0	1	3.7	0	0.0	5.267	0	0.0	1	2.8	0	0.0	6.470
Hostel or hotel in the destination	0	0.0	3	15.0	8	42.1		0	0.0	0	0.0	1	3.7		0	0.0	1	2.8	1	5.6	
Did not stay in the destination	10	28.6	8	40.0	5	26.3		4	40.0	9	33.3	6	22.2		7	46.7	7	19.4	4	22.2	

Note. $N = 208$. * $p < .05$ ** $p < .01$

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Crosstabulation of Professionalism Scores with Educational Level Distributed by Festival.

The results, as shown in Table 39, indicate that attendants valued positively the proficiency of employees. Particularly those with tertiary undergraduate education for Festival Internacional de Tarragona.

Table 39

Audience Scores for Professionalism Grouped by Educational Level and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT							TA							FITT						
	ISCED 2 to 5		ISCED 6		ISCED 7 to 8		χ^2	ISCED 2 to 5		ISCED 6		ISCED 7 to 8		χ^2	ISCED 2 to 5		ISCED 6		ISCED 7 to 8		χ^2
	n	%	n	%	n	%		n	%	n	%	n	%		n	%	n	%	n	%	
Strongly disagree	0	0.0	0	0.0	0	0.0		1	10.0	0	0.0	0	0.0		0	0.0	0	0.0	0	0.0	
Disagree	1	3.1	0	0.0	1	7.7		0	0.0	0	0.0	0	0.0		0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	10	31.3	6	42.9	2	15.4	8.771	0	0.0	4	14.8	7	26.9	12.197	4	28.6	1	3.2	0	0.0	12.719*
Agree	14	43.8	3	21.4	9	69.2		5	50.0	6	22.2	9	34.6		0	0.0	5	16.1	4	23.5	
Strongly agree	0	0.0	0	0.0	0	0.0		4	40.0	17	63.0	10	38.5		10	71.4	25	80.6	13	76.5	

*Note. N = 185. * p < .05*

Crosstabulation of Credibility Scores with Educational Level Distributed by Festival.

The results, as shown in <u>Table 40</u>, indicate that attendants evaluated positively the credibility inspired by the cultural organisations. Particularly those with tertiary undergraduate education for Temporada Alta.

Table 40

Audience Scores for Credibility Grouped by Educational Level and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT						χ^2	TA						χ^2	FITT						χ^2
	ISCED 2 to 5		ISCED 6		ISCED 7 to 8			ISCED 2 to 5		ISCED 6		ISCED 7 to 8			ISCED 2 to 5		ISCED 6		ISCED 7 to 8		
	n	%	*n*	%	*n*	%		*n*	%	*n*	%	*n*	%		*n*	%	*n*	%	*n*	%	
Strongly disagree	0	0.0	0	0.0	0	0.0		0	0.0	0	0.0	0	0.0		0	0.0	0	0.0	0	0.0	
Disagree	0	0.0	0	0.0	0	0.0		0	0.0	0	0.0	0	0.0		0	0.0	0	0.0	1	5.9	
Neither agree nor disagree	5	15.6	5	35.7	4	30.8	3.654	0	0.0	0	0.0	8	30.8	15.530**	3	21.4	1	3.2	1	5.9	7.244
Agree	17	53.1	4	28.6	6	46.2		6	60.0	9	33.3	7	26.9		1	7.1	4	12.9	2	11.8	
Strongly agree	10	31.3	5	35.7	3	23.1		4	40.0	18	66.7	11	42.3		10	71.4	26	83.9	13	76.5	

Note. N = 185.   ** p* < .05 *** p* < .01

Crosstabulation of Customisation Scores with Educational Level Distributed by Festival.

The results, as shown in Table 41, indicate that attendants evaluated positively the level of customisation, mostly those with tertiary undergraduate education. However, there was an increasing tendency toward neutrality, particularly those with secondary education. The gap is apparent in Festival Internacional de Teatre de Tarragona.

Table 41

Audience Scores for Customisation Grouped by Educational Level and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT							TA							FITT						
	ISCED 2 to 5		ISCED 6		ISCED 7 to 8		χ^2	ISCED 2 to 5		ISCED 6		ISCED 7 to 8		χ^2	ISCED 2 to 5		ISCED 6		ISCED 7 to 8		χ^2
	n	%	*n*	%	*n*	%		*n*	%	*n*	%	*n*	%		*n*	%	*n*	%	*n*	%	
Strongly disagree	1	3.1	0	0.0	0	0.0		0	0.0	0	0.0	0	0.0		1	7.1	0	0.0	0	0.0	
Disagree	0	0.0	2	14.3	2	15.4		1	10.0	0	0.0	1	0.0		0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	19	59.4	5	35.7	7	53.8	10.534	4	40.0	7	25.9	12	46.2	6.572	5	35.7	3	9.7	0	0.0	13.474*
Agree	7	21.9	6	42.9	4	30.8		3	30.0	10	37.0	9	34.6		3	21.4	9	29.0	5	29.4	
Strongly agree	5	15.6	1	7.1	0	0.0		2	20.0	10	37.0	4	15.4		5	35.7	19	61.3	12	70.6	

Note. N = 185.   * *p* < .05

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Crosstabulation of Social Companionship with Main Activity Distributed by Festival.

The results, as shown in Table 42, indicate that attendants participated of the festival with different social groups depending on their main activity. In this sense, students went with their friends, particularly for Fira Tàrrega. Some employees went alone, particularly for Temporada Alta. Employees and retired people went with their partners, particularly for Festival Internacional de Teatre de Tarragona.

Table 42

Social Companionship Grouped by Main Activity and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT Student		FT Employee		FT Retired		FT Unemployed		χ^2	TA Student		TA Employee		TA Retired		TA Unemployed		χ^2	FITT Student		FITT Employee		FITT Retired		FITT Unemployed		χ^2
	n	%	n	%	n	%	n	%		n	%	n	%	n	%	n	%		n	%	n	%	n	%	n	%	
Alone	1	8.3	4	7.1	0	0.0	0	0.0	0.495	4	100.0	11	22.9	2	20.0	1	33.3	11.334*	0	0.0	16	27.6	0	0.0	0	0.0	3.951
Partner	1	8.3	14	25.0	2	50.0	1	50.0	3.830	2	50.0	25	52.1	4	40.0	0	0.0	3.352	3	100.0	22	37.9	6	85.7	0	0.0	10.347*
Family	4	33.3	20	35.7	0	0.0	1	50.0	2.370	2	50.0	17	35.4	4	40.0	1	33.3	0.398	0	0.0	6	10.1	0	0.0	1	100.0	0.989*
Friends	11	91.7	22	39.3	2	50.0	0	0.0	12.726**	2	50.0	19	39.6	5	50.0	2	66.7	1.193	0	0.0	25	43.1	3	42.9	1	100.0	3.584
Classmates	2	16.7	1	1.8	0	0.0	0	0.0	5.902	2	50.0	0	0.0	0	0.0	0	0.0	31.468**	0	0.0	0	0.0	0	0.0	0	0.0	- [a]
Colleagues	0	0.0	5	8.9	0	0.0	0	0.0	1.724	0	0.0	1	2.1	0	0.0	0	0.0	0.360	0	0.0	3	5.2	0	0.0	0	0.0	0.595

Note. $N = 208$. * $p < .05$ ** $p < .01$

[a] No statistics are computed because the values are constant

Crosstabulation of Transportation System with Main Activity Distributed by Festival.

The Results, as shown in <u>Table 43</u>, indicate that most attendants used cars. The few ones that used alternative methods such as bicycle or bus were students.

Table 43

Transportation System Grouped by Main Activity and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT									TA									FITT								
	Student		Employee		Retired		Unemployed		χ^2	Student		Employee		Retired		Unemployed		χ^2	Student		Employee		Retired		Unemployed		χ^2
	n	%	*n*	%	*n*	%	*n*	%		*n*	%	*n*	%	*n*	%	*n*	%		*n*	%	*n*	%	*n*	%	*n*	%	
Walking	7	58.3	15	26.8	0	0.0	0	0.0	7.470	2	50.0	21	43.8	5	50.0	1	33.3	0.333	3	100.0	36	62.1	4	57.1	0	0.0	3.549
Bicycle	2	16.7	0	0.0	1	25.0	0	0.0	11.870**	2	50.0	4	8.3	0	0.0	0	0.0	9.303*	0	0.0	0	0.0	0	0.0	0	0.0	- a
Motorcycle	0	0.0	0	0.0	0	0.0	0	0.0	- a	1	25.0	1	2.1	0	0.0	0	0.0	7.018	0	0.0	1	1.7	0	0.0	0	0.0	0.192
Car	4	33.3	34	60.7	3	75.0	2	100.0	5.093	3	75.0	29	60.4	8	80.0	3	100.0	3.237	0	0.0	24	41.4	3	42.9	1	100.0	3.544
Bus	1	8.3	3	5.4	0	0.0	0	0.0	0.544	2	50.0	1	2.1	0	0.0	0	0.0	20.043**	0	0.0	0	0.0	0	0.0	0	0.0	- a
Train	0	0.0	1	1.8	0	0.0	0	0.0	0.326	1	25.0	2	4.2	0	0.0	0	0.0	4.427	0	0.0	2	3.4	0	0.0	0	0.0	0.391

Note. N = 208. * *p* < .05 ** *p* < .01

[a] No statistics are computed because the values are constant

Crosstabulation of Gastronomy with Main Activity Distributed by Festival.

The results, as shown in <u>Table 44</u>, indicate that most people cooked at their own places. Some employees had a meal at restaurants, particularly for Temporada Alta. The rest distributed themselves among cafeterias and bars.

Table 44

Gastronomy Grouped by Main Activity and Controlled by Festival with Chi-Square Results for Association

	FT								χ^2	TA								χ^2	FITT								χ^2
	Student		Employee		Retired		Unemployed			Student		Employee		Retired		Unemployed			Student		Employee		Retired		Unemployed		
Selected Values	*n*	%	*n*	%	*n*	%	*n*	%		*n*	%	*n*	%	*n*	%	*n*	%		*n*	%	*n*	%	*n*	%	*n*	%	
Restaurant	2	16.7	25	44.6	1	25.0	0	0.0	4.887	2	50.0	21	0.0	5	0.0	1	0.0	0.333	0	0.0	10	17.2	2	28.6	0	0.0	1.452
Cafeteria	3	25.0	10	17.9	0	0.0	0	0.0	2.523	0	0.0	5	10.4	1	10.0	1	33.3	2.085	0	0.0	4	6.9	0	0.0	1	100.0	13.592**
Bar	6	50.0	24	42.9	2	50.0	2	100.0	2.674	2	50.0	9	18.8	2	20.0	1	33.3	2.399	1	33.3	7	12.1	2	28.6	0	0.0	2.423
Kitchen	9	75.0	25	44.6	2	50.0	1	50.0	3.643	1	25.0	25	52.1	6	60.0	1	33.3	1.802	2	66.7	31	53.4	5	71.4	0	0.0	2.207

Note. $N = 208$. * $p < .05$ ** $p < .01$

Crosstabulation of Customer Satisfaction for Accommodation with Main Activity Distributed by Festival.

The results, as shown in Table 45, indicate that most attendants were satisfied with their accommodation. Nonetheless, there was at least one employee and retired respondent that was not in each event, particularly for Fira Tàrrega. There is prominent amount of dissatisfaction on this issue at Festival Internacional de Teatre de Tarragona.

Table 45

Customer Satisfaction Regarding Accommodation Grouped by Main Activity and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT								χ^2	TA								χ^2	FITT								χ^2
	Student		Employee		Retired		Unemployed			Student		Employee		Retired		Unemployed			Student		Employee		Retired		Unemployed		
	n	%	n	%	n	%	n	%		n	%	n	%	n	%	n	%		n	%	n	%	n	%	n	%	
Unsatisfied	0	0.0	1	2.2	1	25.0	1	100.0		0	0.0	1	2.4	1	14.3	0	0.0		0	0.0	11	19.0	3	42.9	0	0.0	
									24.477**									2.596									3.285
Satisfied	12	100.0	44	97.8	3	75.0	0	0.0		3	100.0	41	97.6	6	85.7	22	100.0		3	100.0	47	81.0	4	57.1	1	100.0	

Note. N = 208. * *p* < .05 ** *p* < .01

Crosstabulation of Customer Satisfaction with Main Activity Distributed by Festival.

The Results, as shown in Table 46, indicate that attendants valued positively the effort of employees to provide a personalised attention, particularly in Festival Internacional de Teatre de Tarragona. However, there was an increasing tendency toward neutrality in responses for Fira Tàrrega and Temporada Alta.

Table 46

Audience Scores for Customisation Grouped by Main Activity and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT									TA									FITT								
	Student		Employee		Retired		Unemployed		χ^2	Student		Employee		Retired		Unemployed		χ^2	Student		Employee		Retired		Unemployed		χ^2
	n	%	n	%	n	%	n	%		n	%	n	%	n	%	n	%		n	%	n	%	n	%	n	%	
Strongly disagree	1	9.1	0	0.0	0	0.0	0	0.0		0	0.0	0	0.0	0	0.0	0	0.0		1	33.3	0	0.0	0	0.0	0	0.0	
Disagree	0	0.0	4	9.3	0	0.0	0	0.0		1	33.3	1	2.1	0	0.0	0	0.0		0	0.0	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	5	45.5	23	53.5	1	33.3	2	100.0	9.691	1	33.3	16	33.3	4	40.0	2	66.7	13.307	1	33.3	7	13.7	0	0.0	0	0.0	25.560**
Agree	4	36.4	12	27.9	1	33.3	0	0.0		0	0.0	20	41.7	3	30.0	0	0.0		0	0.0	14	27.5	2	28.6	1	100.0	
Strongly agree	1	9.1	4	9.3	1	33.3	0	0.0		1	33.3	11	22.9	3	30.0	1	33.3		1	33.3	30	58.8	5	71.4	0	0.0	

Note. N = 185. * $p < .05$ ** $p < .01$

Crosstabulation of Acceptance Scores with Main Activity Distributed by Festival.

The Results, as shown in <u>Table 47</u>, indicate that attendants valued openness and welcoming from employees from a neutral standpoint, particularly for Festival Internacional de Teatre de Tarragona.

Table 47

Audience Scores for Acceptance Grouped by Main Activity and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT								χ^2	TA								χ^2	FITT								χ^2
	Student		Employee		Retired		Unemployed			Student		Employee		Retired		Unemployed			Student		Employee		Retired		Unemployed		
	n	%	*n*	%	*n*	%	*n*	%		*n*	%	*n*	%	*n*	%	*n*	%		*n*	%	*n*	%	*n*	%	*n*	%	
Strongly disagree	0	0.0	0	0.0	0	0.0	0	0.0		1	33.3	1	2.1	0	0.0	0	0.0		1	33.3	0	0.0	0	0.0	0	0.0	
Disagree	0	0.0	2	4.7	0	0.0	0	0.0		0	0.0	1	2.1	0	0.0	0	0.0		1	33.3	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	6	54.5	27	62.8	2	66.7	2	100.0	5.531	0	0.0	29	60.4	3	30.0	3	100.0	18.730	0	0.0	22	43.1	1	14.3	1	100.0	45.367**
Agree	3	27.3	11	25.6	0	0.0	0	0.0		1	33.3	10	20.8	5	50.0	0	0.0		1	33.3	13	25.5	3	42.9	0	0.0	
Strongly agree	2	18.2	3	7.0	1	33.3	0	0.0		1	33.3	7	14.6	2	20.0	0	0.0		0	0.0	16	31.4	3	42.9	0	0.0	

*Note. N = 185. * p < .05 ** p < .01*

Loglinear Analysis

Loglinear Analysis for Customer Satisfaction.

The three-way loglinear analysis produced a final model that retained the interactions among Customer Satisfaction * Loyalty * Prescription. The Likelihood Ratio for this model was $\chi^2(8) = 2.95$ with $p = .94$.

The interaction between Customer Satisfaction * Loyalty reported $\chi^2(4) = 12.81$ with $p = .01$; In particular, the valuation categories *Good* and *Very good* presented the higher odd ratios for expressing the intention of attending future editions of the festivals.

On the other hand, Customer Satisfaction * Prescription reported $\chi^2(4) = 2.11$ with $p = .71$ i.e., non-significant.

The interaction between Loyalty * Prescription reached $\chi^2(1) = 8.25$ with $p \leq .01$.

Loglinear Analysis for Organisation Management.

The three-way loglinear analysis produced a final model that retained the interactions among Organisation Management * Loyalty * Prescription. The Likelihood Ratio for this model was $\chi^2(8) = 2.75$ with $p = .95$.

The interaction between Organisation Management * Loyalty reported $\chi^2(4) = 7.17$ with $p = .13$; whether, the interaction between Organisation Management * Prescription reported $\chi^2(4) = 2.40$ with $p = .66$.

The interaction between Loyalty * Prescription reached $\chi^2(1) = 5.84$ with $p = .02$.

Loglinear Analysis for Programme.

The three-way loglinear analysis produced a final model that retained the interactions among Programme * Loyalty * Prescription. The Likelihood Ratio for this model was $\chi^2(8) = 2.35$ with $p = .97$.

The interaction between Programme * Loyalty reported $\chi^2(4) = 1.86$ with $p = .76$; whether, the interaction between Programme * Prescription reported $\chi^2(4) = 7.03$ with $p = .13$.

The interaction between Loyalty * Prescription reached $\chi^2(1) = 9.52$ with $p \leq .01$.

Loglinear Analysis for Price.

The three-way loglinear analysis produced a final model that retained the interactions among Price * Loyalty * Prescription. The Likelihood Ratio for this model was $\chi^2(12) = 8.37$ with $p = .76$.

The interaction between Price * Loyalty reported $\chi^2(4) = .79$ with $p = .94$; whether, the interaction between Price * Prescription reported $\chi^2(4) = .79$ with $p = .94$.

The interaction between Loyalty * Prescription reached $\chi^2(1) = 13.13$ with $p \leq .01$.

Analysis of Variance

One-Way ANOVA of Audience Service Quality Scores Distributed by Gender.

We conducted a One-Way Analysis of Variance to assess the null hypothesis that there existed no difference in the scores marked by the audience respondents determined by their gender ($n = 185$).

The independent variable included 2 groups i.e., male and female. The dependent variables followed our proposed Performing Arts Festival Model composed of 10 attributes, 5 Sub-Dimensions, and 2 Dimensions; altogether, they represented the construct of Overall Service Quality. First, we evaluated the assumption of homogeneity of variances; Then, we observed the Levene's test F statistic for most items and the Welch statistic for the Attribute Security.

None of the studied variables reported a significant variation of the means among groups, confirming the null hypothesis. Table 48, provides Mean (M), Standard Deviation (SD), and effect size (η^2) for each item; Eta Squared values suggested a small size effect for all items.

One-Way ANOVA of Professionals Service Quality Scores Distributed by Gender.

We conducted a One-Way Analysis of Variance to assess the null hypothesis that there existed no difference in the scores marked by the professional respondents determined by their gender ($n = 23$).

The independent variable included 2 groups i.e., male and female. The dependent variables followed our proposed Performing Arts Festival Model composed of 10 attributes, 5 Sub-Dimensions, and 2 Dimensions; altogether, they represented the construct of Overall Service Quality. First, we evaluated the assumption of homogeneity of variances; Then, we observed the Levene's test F statistic for all items.

Table 49 illustrates that Attribute Security ($p = 0.032$) and Sub-Dimension Confidence ($p = 0.030$) reported significant variation of the means among groups, rejecting the null hypothesis. More specifically, perception of security is significantly lower in female than in male respondents. The chart provides Mean (M), Standard Deviation (SD), and effect sizes (η^2) for all items; Eta Squared values suggested a large size effect for Attributes Security and Credibility, as well as Sub-Dimension Confidence.

Table 48

Means, Standard Deviations, and One-Way Analysis of Variance for Audience Service Quality Scores Grouped by Gender

Measure	Female		Male		F (185) / Welch [a]	η^2
	M	*SD*	*M*	*SD*		
Environment	4.18	0.76	4.27	0.72	0.62	.00
Architecture	4.53	0.63	4.55	0.66	0.03	.00
Atmosphere	3.83	1.14	4.00	1.05	0.92	.01
Service Encounter	4.23	0.72	4.40	0.69	2.40	.01
Trustworthiness	4.17	0.78	4.36	0.70	2.66	.01
Communication	4.23	0.80	4.36	0.74	1.12	.01
Delivery	4.11	0.88	4.36	0.82	3.57	.02
Effectiveness	4.29	0.71	4.44	0.73	1.79	.01
Professionalism	4.21	0.81	4.39	0.88	1.85	.01
Resolution	4.36	0.73	4.36	0.73	1.21	.01
Interaction	4.09	0.66	4.12	0.61	0.12	.00
Confidence	4.41	0.64	4.57	0.60	2.62	.01
Security	4.50	0.67	4.66	0.60	2.77	.01
Credibility	4.33	0.78	4.48	0.69	1.76	.01
Kindness	3.76	0.81	3.67	0.83	0.49	.00
Acceptance	3.64	0.87	3.47	0.89	1.54	.01
Customisation	3.88	0.92	3.88	0.95	0.00	.00

Note. N = 185. [a] Homogeneity of Variance > .05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value.

Table 49

Means, Standard Deviations, and One-Way Analysis of Variance for Professional Service Quality Scores Grouped by Gender

Measure	Female		Male		F (23)	η^2
	M	*SD*	*M*	*SD*		
Environment	3.55	0.80	3.69	0.63	0.23	.01
Architecture	3.60	1.07	3.77	0.73	0.20	.01
Atmosphere	3.50	0.71	3.62	0.77	0.14	.01
Service Encounter	3.35	0.63	3.62	0.49	1.32	.06
Trustworthiness	3.15	0.78	3.23	0.73	0.07	.00
Communication	3.50	0.85	4.00	0.82	2.05	.09
Delivery	2.80	1.23	2.46	1.20	0.44	.02
Effectiveness	3.55	0.80	4.00	0.50	2.75	.12
Professionalism	3.30	0.82	3.85	0.69	3.00	.13
Resolution	3.80	1.03	4.15	1.14	0.59	.03
Interaction	3.63	0.86	4.13	0.75	2.29	.10
Confidence	3.95	0.72	4.58	0.57	5.39*	.20
Security	4.00	0.82	4.69	0.63	5.28*	.20
Credibility	3.90	0.74	4.46	0.66	3.69	.15
Kindness	3.30	1.18	3.69	1.05	0.71	.03
Acceptance	3.20	1.23	3.54	1.13	0.47	.04
Customisation	3.40	1.17	3.85	1.07	0.91	.02

*Note. N = 23. * p < .05*

One-Way ANOVA of Audience Service Quality Scores Distributed by Age Range.

We conducted a One-Way Analysis of Variance to assess the null hypothesis that there existed no difference in the scores marked by the Audience respondents determined by their Age Range (n = 185).

The independent variable included 5 groups representing age ranges. The dependent variables followed our proposed Performing Arts Festival Model composed of 10 attributes, 5 Sub-Dimensions, and 2 Dimensions; altogether, they represented the construct of Overall Service Quality. First, we evaluated the assumption of homogeneity of variances; Then, we observed the Levene's test F statistic for most items and the Welch statistic for Attribute Security.

Annex S illustrates that Attributes Communication (p = 0.000), Delivery (p = 0.046), Professionalism (p = 0.004), Resolution (p = 0.001), Credibility (p = 0.015), Security (p = 0.000), and Customisation (p = 0.001) reported significant variation of the means among groups, rejecting the null hypothesis. Similarly, Sub-Dimensions Trustworthiness (p = 0.002), Effectiveness (p = 0.001), Confidence (p = 0.000), and Kindness (p = 0.007) reported significant variation of the means among groups. Moreover, Dimensions Service Encounter (p = 0.001) and Interaction (p = 0.000) reported significant variation of the means among groups.

Finally, we gave an attentive look to the Multiple Comparison statistics e.g., Scheffe, Bonferroni or Tamhane. Obtained values revealed the following dissimilarities.

- For Attribute Communication respondents of AR 1 and AR 2 scored significantly lower than those of AR 3 and AR 4.

- For Attribute Professionalism, respondents of AR 1 and AR 2 scored significantly lower than those of AR 4.

- For Attribute Resolution, respondents of AR 2 scored significantly lower than those of AR 3 and AR 4.

- For Attribute Credibility, respondents of AR 2 scored significantly lower than those of AR 3.

- For Attribute Security, respondents of AR 1 and AR 2 scored significantly lower those of AR 3 and AR 4.

- For Attribute Customisation respondents of AR 2 scored significantly lower than those of AR 3 and AR 5.

The chart provides Mean (M), Standard Deviation (SD), and effect sizes (η^2) for all items; Eta Squared values suggested a medium size effect for Attributes Communication, Resolution, Security, Credibility, and Customisation; as well as Sub-Dimensions Effectiveness, Confidence, and Kindness.

One-Way ANOVA of Professionals Service Quality Scores Distributed by Age Range.

We conducted a One-Way Analysis of Variance to assess the null hypothesis that there existed no difference in the scores marked by the Professional respondents determined by their Age Range (n = 23).

The independent variable included 5 groups representing age ranges. The dependent variables followed our proposed Performing Arts Festival Model composed of 10 attributes, 5 Sub-Dimensions, and 2 Dimensions; altogether, they represented the construct of Overall Service Quality. First, we evaluated the assumption of homogeneity of variances; Then, we observed the Levene's test F statistic for all items.

Annex T illustrates that none of the studied variables reported significant variation of the means among groups, confirming the null hypothesis. The chart provides Mean (*M*), Standard Deviation (*SD*), and effect size (η^2) for all items; Eta Squared values suggested a large size effect for Attributes Architecture, Atmosphere, Delivery, Professionalism, Security, Credibility, Acceptance, and Customisation; As well as Sub-Dimensions Environment and Kindness. The same large effect was reflected in Dimension Interaction.

One-Way ANOVA of Audience Service Quality Scores Distributed by Educational Level.

We conducted a One-Way Analysis of Variance to assess the null hypothesis that there existed no difference in the scores marked by the Audience respondents determined by their educational level (*n* = 185).

The independent variable included 3 groups representing the highest degree of education achieved by the respondents. The dependent variables followed our proposed Performing Arts Festival Model composed of 10 attributes, 5 Sub-Dimensions, and 2 Dimensions; altogether, they represented the construct of Overall Service Quality. First, we evaluated the assumption of homogeneity of variances; Then, we observed the Levene's test F statistic and the Welch statistic.

Annex U illustrates that attributes Architecture (*p* = 0.005), Atmosphere (*p* = 0.048), Communication (*p* = 0.002), Professionalism (*p* = 0.007), Resolution (*p* = 0.003), Security (*p* =0.001), Credibility (*p* = 0.006), and Customisation (*p* = 0.002) reported significant variation of the means among groups, rejecting the null hypothesis. Similarly, Sub-Dimensions Environment (*p* = 0.006), Trustworthiness (*p* = 0.007), Effectiveness (*p* = 0.002), Confidence (*p* = 0.001), and Kindness (*p* = 0.010) reported significant variation of the means among groups. Moreover, Dimensions Service Encounter (*p* = 0.002) and Interaction (*p* = 0.001) reported significant variation of the means among groups.

Finally, we gave an attentive look to the Multiple Comparison statistics e.g., Scheffe, Bonferroni or Tamhane. Obtained values revealed the following dissimilarities.

- For Attribute Architecture, respondents with Secondary education scored significantly lower than those with tertiary postgraduate education.

- For Attribute Communication, respondents with Secondary education scored significantly lower than those with tertiary undergraduate education.

- For Attribute Professionalism, respondents with secondary education scored significantly lower than those with tertiary undergraduate education.

- For Attribute Resolution, respondents with secondary education and tertiary postgraduate education scored significantly lower than those with tertiary undergraduate education.

- For Attribute Credibility, respondents with secondary education and tertiary postgraduate education scored significantly lower than those with tertiary undergraduate education.

- For Attribute Security, respondents with secondary and tertiary postgraduate education scored significantly lower than those with tertiary undergraduate education.

- For Attribute Customisation, respondents with secondary education scored significantly lower than those with tertiary undergraduate education.

The chart provides Mean (*M*), Standard Deviation (*SD*), and effect sizes (η^2) for all items; Eta Squared values suggested a medium effect for Attributes Architecture, Communication, Resolution, Security, and Customisation; as well as Sub-Dimensions Effectiveness and Confidence. The same medium effect was reflected in Dimensions Service Encounter and Interaction.

One-Way ANOVA of Professional Service Quality Scores Distributed by Educational Level.

We conducted a One-Way Analysis of Variance to assess the null hypothesis that there existed no difference in the scores marked by the Professional respondents determined by their educational level (*n* = 23).

The independent variable included 3 groups representing the highest degree of education achieved by the respondent. The dependent variables followed our proposed Performing Arts Festival Model composed of 10 attributes, 5 Sub-Dimensions, and 2 Dimensions; altogether, they represented the construct of Overall Service Quality. First, we evaluated the assumption of homogeneity of variances; Then, we observed the Levene's test F statistic and the Welch statistic.

None of the studied variables reported significant variation of the means among groups, confirming the null hypothesis. Annex V provides the effect size for each item; Mean (*M*), Standard Deviation (*SD*), and effect sizes (η^2) for all items; Eta Squared values suggested a large effect for Attributes Architecture and Atmosphere; as well as Sub-Dimension Environment.

One-Way ANOVA of Audience Service Quality Scores Distributed by Main Activity.

We conducted a One-Way Analysis of Variance to assess the null hypothesis that there existed no difference in the scores marked by the Audience respondents determined by their Main Activity (*n* = 185).

The independent variable included 4 groups representing the occupation of the respondent. The dependent variables followed our proposed Performing Arts Festival Model composed of 10 attributes, 5 Sub-Dimensions, and 2 Dimensions; altogether, they represented the construct of Overall Service Quality. First, we evaluated the assumption of homogeneity of variances; Then, we observed the Levene's test F statistic and the Welch statistic.

Annex W illustrates how attributes Communication (*p* = 0.025), Professionalism (*p* = 0.011), Security (*p* = 0.042), and Customisation (*p* = 0.014) reported significant variation of the means among groups, rejecting the null hypothesis. Similarly, Sub-Dimensions Trustworthiness (*p* = 0.046), Effectiveness (*p* = 0.045), and Kindness (*p* = 0.011) reported significant variation of the means among groups. Moreover, Dimensions Service Encounter (*p* = 0.034) and Interaction (*p* = 0.010) reported significant variation of the means among groups.

Finally, we gave an attentive look to the Multiple Comparison statistics e.g., Scheffe, Bonferroni or Tamhane. Obtained values revealed the following dissimilarities.

- For attribute Communication, respondents who were students scored significantly lower than those who were retired.

- For attribute Professionalism, respondents who were students scored significantly lower than those who were employees or retired.

- For attribute Customisation, respondents who were students scored significantly lower than those who were retired.

The chart provides Mean (M), Standard Deviation (SD), and effect sizes (η^2) for all items; Eta Squared values suggested a medium size effect for Attributes Professionalism, and Customisation; as well as Sub-Dimension Kindness. The same medium size effect was reflected in Dimension Interaction.

One-Way ANOVA of Professional Service Quality Scores Distributed by Main Activity.

We conducted a One-Way Analysis of Variance to assess the null hypothesis that there existed no difference in the scores marked by the Audience respondents determined by their Main Activity ($n = 23$).

The independent variable included 4 groups representing the occupation of the respondent. The dependent variables followed our proposed Performing Arts Festival Model composed of 10 attributes, 5 Sub-Dimensions, and 2 Dimensions; altogether, they represented the construct of Overall Service Quality. First, we evaluated the assumption of homogeneity of variances; Then, we observed the Levene's test F statistic and the Welch statistic.

None of the studied variables reported significant variation of the means among groups, confirming the null hypothesis. Annex X provides Mean (M), Standard Deviation (SD), and effect sizes (η^2) for all items; Eta Squared values suggested a medium size effect for Sub-Dimensions Trustworthiness, Effectiveness, and Kindness; as well as Dimension Interaction.

One-Way ANOVA of Overall Scores Distributed by Gender.

We conducted a One-Way Analysis of Variance to assess the null hypothesis that there existed no difference in the overall marks given by respondents determined by their gender (n=208).

The independent variable included two groups i.e., female and male. The dependent variables included 4 items representative of the evaluation of the event. First, we evaluated the assumption of homogeneity of variances; Then, we observed Levene's test F statistic and the Welch statistic.

None of the studied variables reported significant variation of the means among groups, confirming the null hypothesis. Annex Y provides Mean (M), Standard Deviation (SD), and effect sizes (η^2) for all items; Eta Squared values suggested a small size effect for items Organisation Management and Programme.

One-Way ANOVA of Overall Scores Distributed by Age Range.

We conducted a One-Way Analysis of Variance to assess the null hypothesis that there existed no difference in the overall marks given by respondents determined by their Age Range (n = 208).

The independent variable included 5 groups representing age ranges. The dependent variables included 4 items representative of the evaluation of the event. First, we evaluated the assumption of homogeneity of variances; Then, we observed Levene's test F statistic and the Welch statistic.

None of the studied variables reported significant variation of the means among groups, confirming the null hypothesis. Annex Z provides Mean (M), Standard Deviation (SD), and effect sizes (η^2) for all items; Eta Squared values suggested a medium size effect for items Organisation Management and Price.

One-Way ANOVA of Overall Scores Distributed by Educational Level.

We conducted a One-Way Analysis of Variance to assess the null hypothesis that there existed no difference in the overall marks given by respondents determined by their educational level (n = 208).

The independent variable included 3 groups representing the highest degree of education achieved by the respondent. The dependent variables included 4 items representative of the evaluation of the event. First, we evaluated the assumption of homogeneity of variances; Then, we observed Levene's test F statistic and the Welch statistic.

Annex AA illustrates that Overall Scores Organisation Management (p = 0.028), Programme (p = 0.017), and Price (p = 0.012) reported significant variation of the means among groups.

Finally, we gave an attentive look to the Multiple Comparison statistics e.g., Scheffe, Bonferroni or Tamhane. Obtained values revealed the following dissimilarities.

- For Overall Score Organisation Management, respondents with secondary education scored significantly lower than those with tertiary undergraduate education.

- For Overall Score Programme, respondents with secondary education scored significantly lower than those with tertiary undergraduate education.

- For Overall Score Price, respondents with secondary education scored significantly lower than those with tertiary undergraduate education.

The chart provides Mean (M), Standard Deviation (SD), and effect sizes (η^2) for all items; Eta Squared values suggested a medium effect for Overall Scores Organisation Management, Programme, and Price.

One-Way ANOVA of Overall Scores Distributed by Main Activity.

We conducted a One-Way Analysis of Variance to assess the null hypothesis that there existed no difference in the overall marks given by respondents determined by their Main Activity (n = 208).

The independent variable included 4 groups representing the occupation of the respondent. The dependent variables included 4 items representative of the evaluation of the event. First, we evaluated the assumption of homogeneity of variances; Then, we observed Levene's test F statistic and the Welch statistic.

Annex AB illustrates that Overall Score Price (p = 0.018) reported significant variation of the means among groups. The chart provides Mean (*M*), Standard Deviation (*SD*), and effect sizes (η^2) for all items; Eta Squared values suggested a small effect for Overall Score Price.

Factor Analysis

Principal Component Analysis (PCA) For Audience Attributes.
We performed a dimension reduction factor analysis of Audience Scores for Attributes (*n* = 185). Results exposed an adequate KMO value (0.901) and a significant value from the Bartlett's Test of Sphericity (p < .001). All the Anti-Image Correlation Valued proved to be sufficient. However, the total variance results pointed only one component with a valid Eigenvalue (λ = 5.722) that accounted for 57.22% of the variance.

Principal Component Analysis (PCA) for Professional Attributes.
We performed a dimension reduction factor analysis of Professional Scores for Attributes (*n* = 23). Results exposed a barely adequate KMO value (0.623) and a significant value from the Bartlett's Test of Sphericity (p < .001). All the Anti-Image Correlation values proved to be sufficient, with the exception of Attribute Delivery (0.241). The total variance results pointed three components with a valid Eigenvalue that accounted for 77.70% of the variance. Table 50, presents all measured items and their correlation to each component.

Table 50

Principal Component Analysis for Professional Attributes

Measure	Factor Loading		
	1	2	3
Factor 1: Customer Oriented Performance			
5. Professionalism	**.92**	-.05	-.10
9. Customisation	**.84**	.24	.42
3. Communication	**.74**	.31	.09
8. Credibility	**.73**	.59	.19
10. Acceptance	**.62**	.23	.56
Factor 2: Environmental Adaptation			
6. Resolution	.03	**.89**	-.02
7. Security	.30	**.75**	.11
Factor 3: Resulting Ambiance			
4. Delivery	-.05	-.12	**.92**
2. Atmosphere	.25	.54	**.63**
1. Architecture	.52	.24	**.52**

Note. N = 23. The extraction method was an orthogonal Varimax rotation with Kaiser normalisation. Highest factor loadings for each item are in bold.

Cluster Analysis

Two-Step Cluster Analysis for Overall Scores.

We performed a Two-Step cluster analysis for the overall scores provided by respondents (*n* = 208). Results suggested classifying the participants into two clusters, presenting a good measure of cohesion and separation. The smallest group included 99 participants and accounted for 47.6%, the largest group included 109 participants and accounted for 52.4%. Figure 57, illustrates the importance of each item as a predictor. Figure 58, shows that respondents in cluster 1 gave a lower qualification than those in cluster 2 for the variable Customer Satisfaction. Figure 59, confirms that means between clusters differ sufficiently.

Figure 57

Importance of each Overall Score as a Predictor
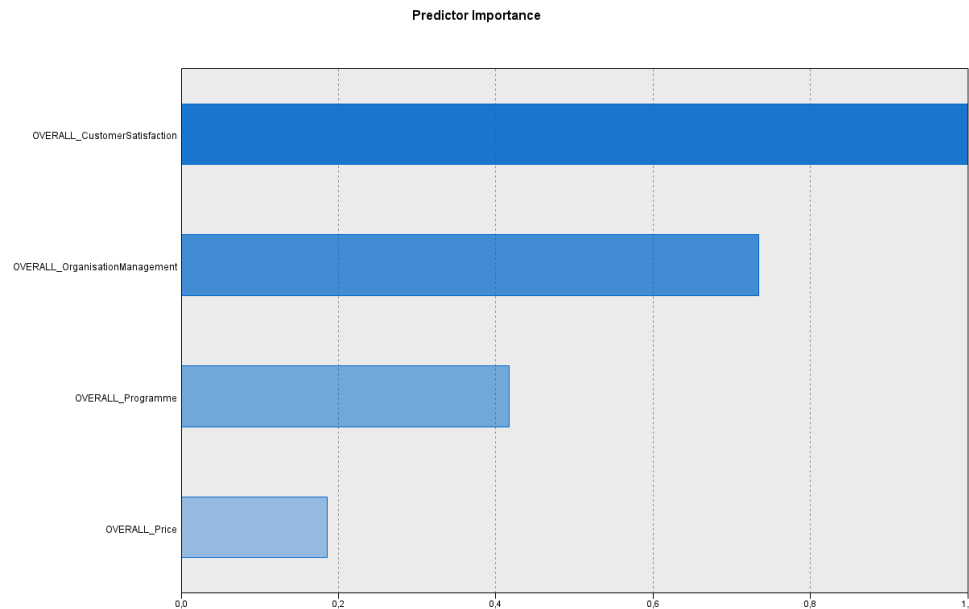
Figure 58

Comparison between Cluster 1 and Total Responses on Customer Satisfaction Scores
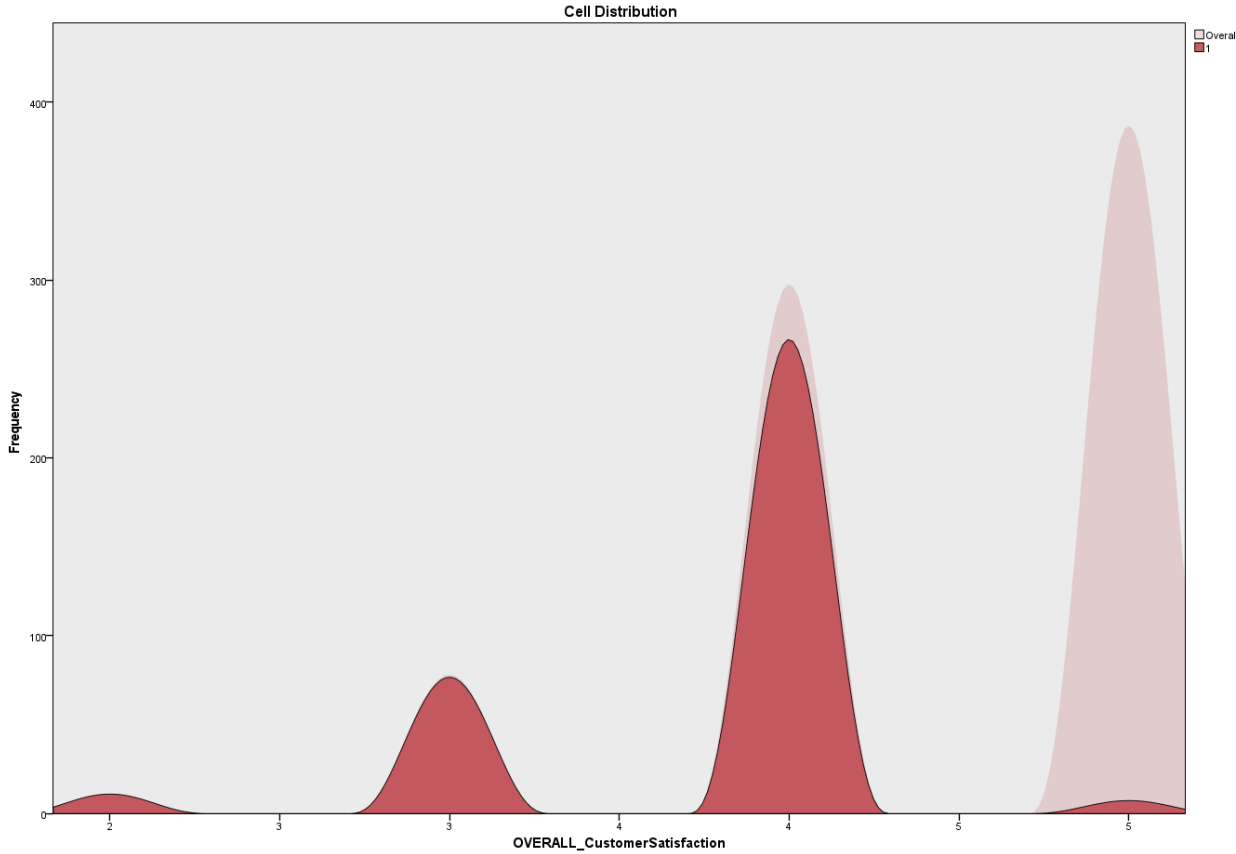
Figure 59

Comparison between the Tendencies of Means in each Cluster
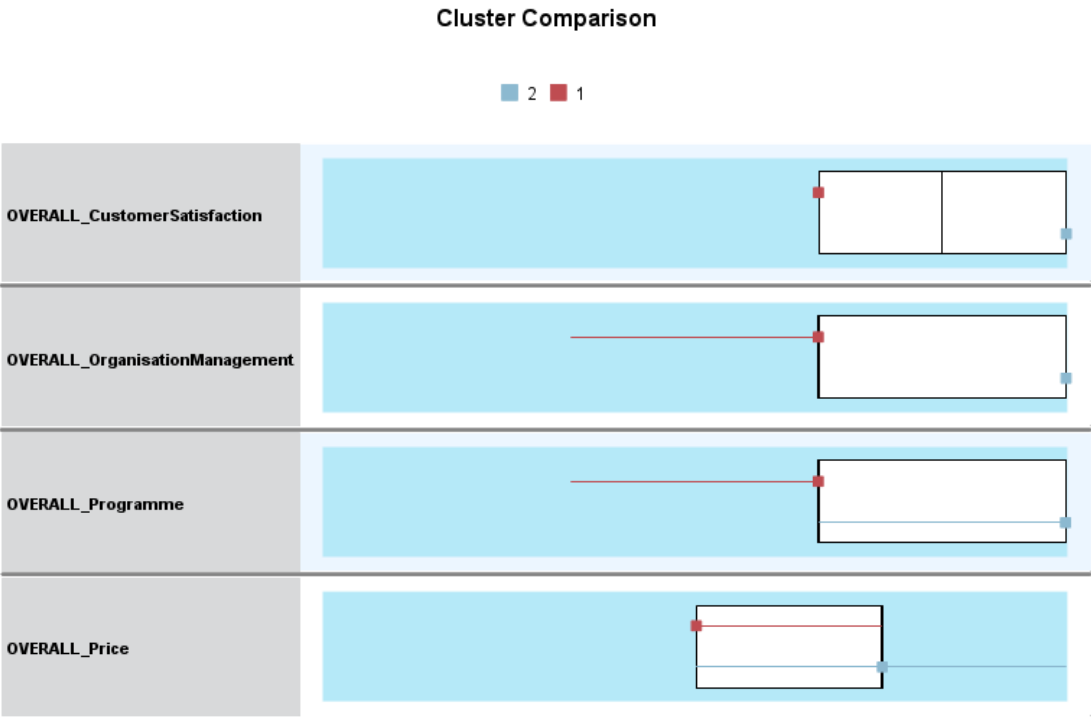
Regression Analysis

Linear Regression for Customer Satisfaction on Audience Sub-Dimensions.

We observed the influence that Audience Sub-Dimensions Scores had on the Overall Scores for Customer Satisfaction (n = 185). The model proved a moderate positive linear relationship expressed in the R (.612), R Squared (.375), and Adjusted R Squared (.357). Table 51, indicates that only the two variables with higher relative contribution were statistically significant i.e., Confidence and Environment.

Table 51

Regression Coefficients of Customer Satisfaction on Audience Subdimensions Scores

Measure	*B*	β	*SE*	*t*	*p*	95% CI	
						LL	*UL*
Environment	.28	.31	.61	4.40	.00	.16	.41
Trustworthiness	.05	.06	.11	.49	.63	-.16	.27
Effectiveness	-.16	-.16	.12	-1.28	.20	-.40	.08
Confidence	.40	.37	.12	3.43	.00	.17	.63
Kindness	.13	.15	.07	1.95	.05	.00	.25

Note. N = 185. CI = confidence interval; *LL* = lower limit; *UL* = upper limit.

Linear Regression for Customer Satisfaction on Professional Sub-Dimensions.

We observed the influence that Professional Sub-Dimensions Scores had on the Overall Scores for Customer Satisfaction (n = 23). The model proved a moderate positive linear relationship expressed in the R (.768), R Squared (.590), and Adjusted R Squared (.470). Table 52, indicates that only the variable with higher relative contribution was statistically significant i.e., Kindness.

Table 52

Regression Coefficients of Customer Satisfaction on Professional Subdimensions Scores

Measure	*B*	β	*SE*	*t*	*p*	95% CI	
						LL	*UL*
Environment	.07	.05	.39	.19	.85	-.74	.89
Trustworthiness	.12	.09	.32	.37	.72	-.56	.79
Effectiveness	.23	.16	.35	.66	.52	-.50	.96
Confidence	-.34	-.24	.36	-.93	.36	-1.10	.43
Kindness	.65	.73	.23	2.88	.01	.17	1.13

Note. N = 23. CI = confidence interval; *LL* = lower limit; *UL* = upper limit.

Secondary Data Analysis

The Observatori de Cultura de Barcelona (2022) presented a relatively stable number of attendants to the Grec Festival de Barcelona over a period of 10 years. Figure 60, shows that the higher frequency of attendance was on 2019 and the lower on 2020. Table 53, indicates that occupancy rates increased in the last three years.

Figure 60

Frequency of Attendants to the Grec Festival de Barcelona for each Artistic Genre and Grouped by Year
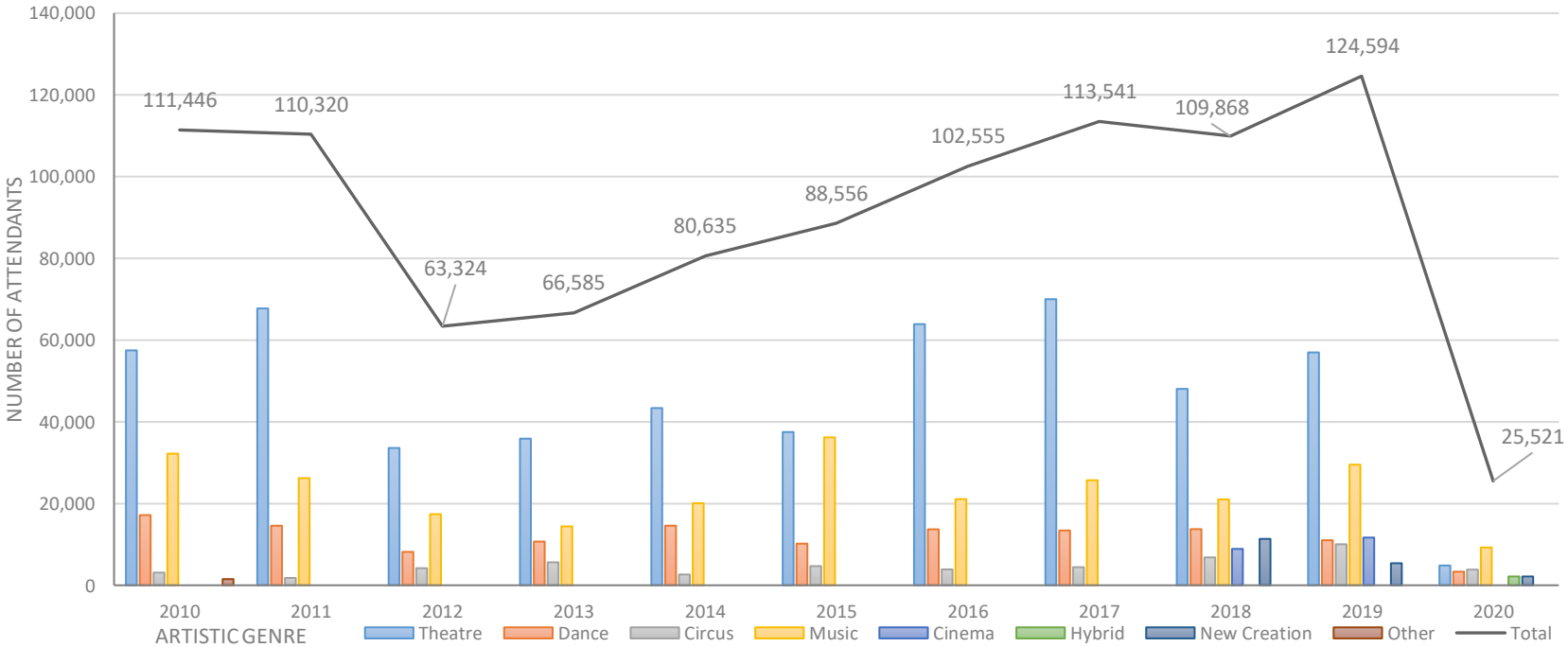
Table 53

Frequency of Attendants and Spectacles of Grec Festival de Barcelona for each Artistic Genre and Grouped by Year

Artistic Genre	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
Theatre	57,479	67,743	33,596	35,871	43,363	37,496	63,903	70,013	48,061	56,976	4,833**
Dance	17,166	14,565	8,165	10,691	14,581	10,183*	13,692	13,403	13,738**	11,022*	3,318**
Circus	3,092*	1,785	4,173	5,618*	2,626	4,683	3,885	4,421	6,819*	10,033	3,825**
Music	32,208	26,227	17,390	14,405	20,065	36,194*	21,075	25,704	21,007	29,506	9,245*
Cinema	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	8,898	11,669**	-[a]
Hybrid	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	2,150**
New Creation	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	11,345*	5,388*	2,150
Other	1,501	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	-[a]	-	-[a]	-[a]
Total	111,446	110,320	63,324	66,585	80,635	88,556	102,555	113,541	109,868	124,594	25,521

* Above 80% occupancy. ** Above 90% occupancy. [a] No data is provided by the public administration.

The last detailed report for the Grec Festival de Barcelona was published in 2015. It showed that 58.5% of the attendants were female and 41.5% male. Figure 61 illustrates the group between 35 and 44 years old represented 27.6% of the visitors while the group between 17 and 18 years old represented the only 0.9%, as illustrated in

Figure 61

Frequency of Attendants to the Grec Festival de Barcelona 2015 Grouped by Age Range
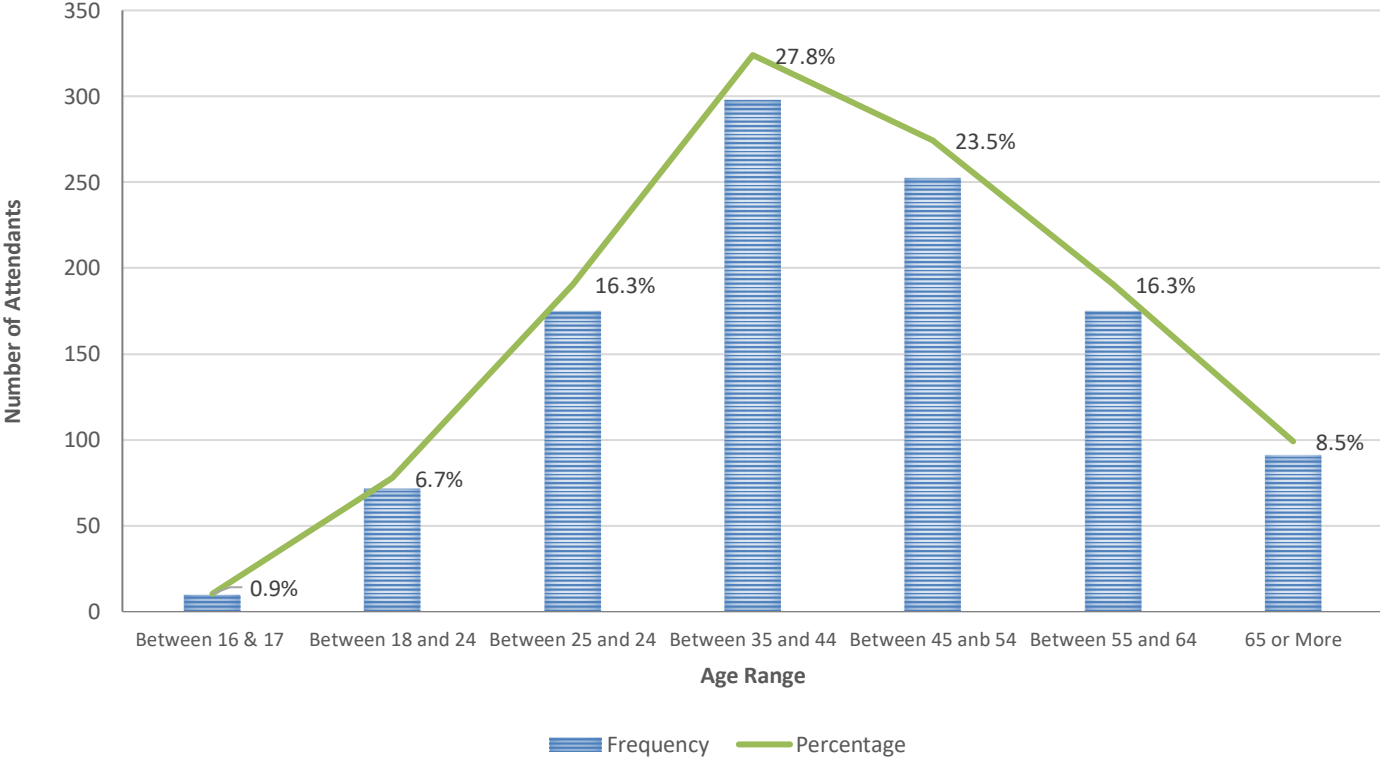
Surveys revealed that 69.8% of attendants lived in Barcelona metropolitan area, 27.3% came from other parts of Spain, and 2.8% lived abroad. Most of the visitors from other municipalities came from Hospitalet de Llobregat, Sabadell, Terrassa, and Badalona.

Most of the attendants had a University Degree accounting for 69.9%, followed by those with a College Degree accounting for 19%. Figure 62 illustrates that most participants where Employees 52.4%, followed by Self-Employed 21.5%.

Figure 62

Percentage of Attendants to the Grec Festival de Barcelona Grouped by Main Activity
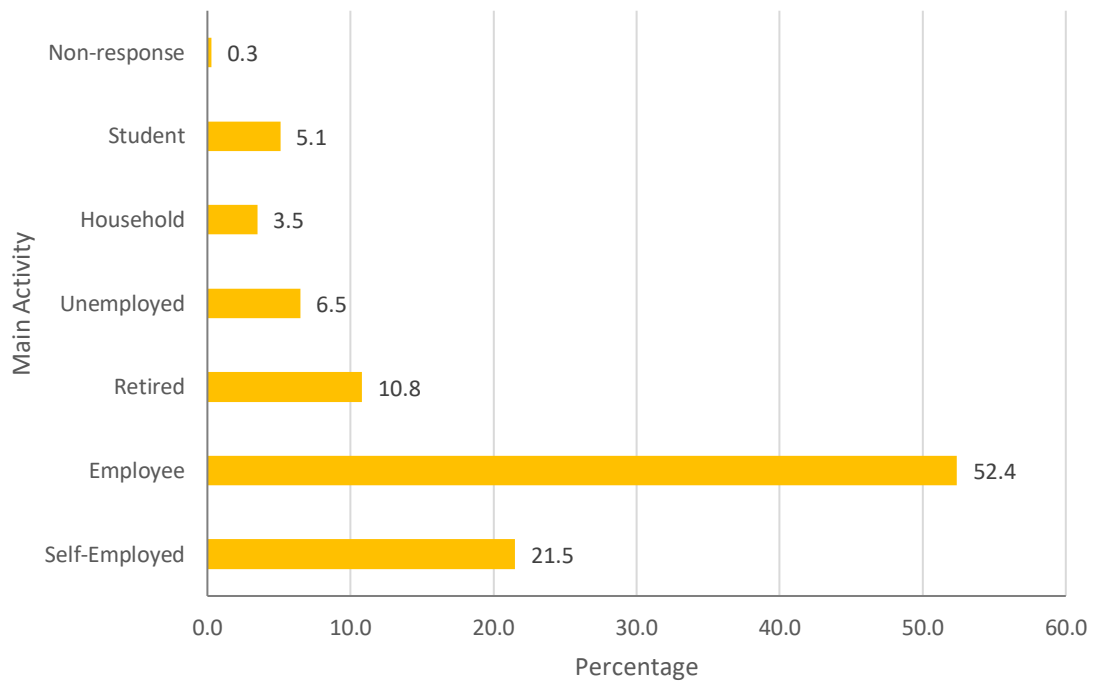
Statistics observance on the information channels used to know the spectacles indicated that most of the attendants were loyal audience to the artist, director, or company 22.82%; they were followed by the group who consulted the festival's website 18.65%. Some others were informed by family and friends 17.76% or through a programme distributed in a regional newspaper 16.99%. The rest of options received a minority response.

The overall evaluation of the festival, taking as a reference a scale that ranged from 1 (lowest score) to 10 (highest score), yielded a positive qualification with a Mean of 7.71 and a Standard Deviation of 1.19.

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Participants evaluated different attributes of the festival, taking as a reference a scale that ranged from 1 (lowest score) to 10 (highest score).

- Regarding the programme, they qualified positively with a Mean of 7.72 of and a Standard Deviation of 1.25.

- Regarding variety of spectacles, they qualified positively with a Mean of 7.78 of and a Standard Deviation of 1.16.

- Regarding spectacles for different ages, they qualified positively with a Mean of 7.48 of and a Standard Deviation of 1.28.

- Regarding venues, they qualified positively with a Mean of 8.39 of and a Standard Deviation of 1.23.

- Regarding the festival brand, they qualified positively with a Mean of 7.23 of and a Standard Deviation of 1.74.

- Regarding prices, they qualified moderately positive with a Mean of 6.37 of and a Standard Deviation of 1.72.

- Regarding discounts, they qualified moderately positive with a Mean of 6.47 of and a Standard Deviation of 1.86.

- Regarding the theatre pieces, they qualified positively with a Mean of 8.25 of and a Standard Deviation of 1.52.

Visitors of the Teatre Grec evaluated several aspects of the venue, taking as a reference a scale that ranged from 1 (lowest score) to 10 (highest score).

- Regarding signalling, they qualified positively a Mean of 8.15 and a Standard Deviation of 1.47.

- Regarding illumination, they qualified positively with a Mean of 8.54 and a Standard Deviation of 1.18.

- Regarding interior design, they qualified positively with a Mean of 8.28 and a Standard Deviation of 1.50.

- Regarding front-desk personnel, the qualified positively with a Mean of 8.68 and a Standard Deviation of 1.28.

- Regarding food services, they qualified positively with a Mean of 7.61 and a Standard Deviation of 1.70.

- Regarding food services furniture, they qualified positively with a mean of 7.57 and a Standard Deviation of 1.81

Quantitative Hypotheses Test Results

Descriptive and inferential output obtained from statistics data analysis oriented the following deductions.

H_{Qnt1}: Is only partially accepted. There is a statistically significant correlation among Audience Attributes' scores and sociodemographic variables at different levels depending on the involved variables.

Gender had no effect of variation on Attributes' scores.

Age Range displayed a correlation with Attributes' scores for Communication, Resolution, Professionalism, Credibility, and Customisation.

Educational Level displayed a correlation with Attributes' scores for Architecture, Communication, Professionalism, and Resolution.

Main Activity had a correlation with Attributes' scores for Communication, Professionalism, and Customisation.

H_{Qnt2}: Is accepted. There is a statistically significant correlation between Audience Sub-Dimensions' scores and Overall Customer Satisfaction.

Specifically, evidence revealed a moderate positive linear relationship. Furthermore, Overall Customer Satisfaction was identified as the most important predictor variable.

H_{Qnt3}: Is only partially accepted. There is a statistically significant correlation among Audience Overall Customer Satisfaction score and Loyalty.

No significant correlation was observed for Organisation's Management, Programme, or Price.

There was a clear significant correlation between Loyalty and Prescription.

Discussion

This study considered the perception that cultural organisations' employees and attendants of cultural events had regarding the concept of service quality. It aimed to devise its effect on service design procedures. The acknowledgement that both groups of respondents allowed a better comprehension of customer satisfaction, which accounted for similarities and differences. Data obtained through interviews and surveys permitted us to identify patterns in the behaviour of professionals responsible for delivering the services and visitors that experienced them during the events. We considered those aspects of the interaction that could become key for event managers when defining procedures to be followed in the service encounters.

Interpretation of Results to Address Research Questions

The qualitative analysis of this study aimed to assess if employees of different cultural organisations had a unified concept of service quality. The first qualitative research question RQ_{Qlt1} sought to determine if employees maintained a similar view on customer satisfaction measures. Furthermore, it inquired if those measures were used as input for service design procedures. Findings from the observed data suggested that employees kept a unified definition of service quality (Kiran, 2017, p. 137). Moreover, they recognised surveys and rating scales as the most common tools for measuring customer satisfaction (Pizam et al., 2016, p. 15-19). Interestingly, none of the organisations used service design techniques or considered a collaborative approach when modifying existing services (Morelli et al., 2020, p. 9-26). They denoted a habit of addressing service failure recovery from a reactive attitude (Valentini et al., 2020).

Concerning the second qualitative research question RQ_{Qlt2}, it was found that cultural organisations' employees did not have previously established guidelines for service procedures. Even though employees belonged to a particular department and performed specialised jobs, most were required to participate in logistic and managerial tasks outside their domain (Garicano & Rayo, 2016, p. 137-141). Additionally, communication among the work team members alternated between formal and informal channels. The only state of continuity was

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weekly meetings scheduled to control the progress of the assigned labours (Rozgonjuk et al., 2020).

Similarly, there was a lack of knowledge on the criteria for selecting the cultural product –e.g., theatre play– and the process for building a programme for the festivals (Thomas & Stephens, 2022). Research detected evidence of a common economic dependency on the Public Administration in Catalonia; this generated a shared feeling of instability (Carreño-Morales, 2014). Similarly, respondents expressed various opinions regarding private sponsors, with clear preferences for local Small and Medium Enterprises (SMEs) (Van Niekerk & Getz, 2019). Finally, some respondents expressed a desire for diversification and expansion of the event, while others stated their interest in preserving things unchanged; these opposing points of view derived from the opinion they had about the economic, socio-cultural, and environmental impacts that the events should have on the region (Colombo, 2016; Negruşa et al., 2016).

The third qualitative research question RQ_{Qlt3} pointed to confirm if cultural organisations' employees applied previously established lines of action to improve engagement, loyalty, and prescription levels. The findings of this study indicated that only the marketing or communication departments addressed these goals through the implementation of a customer journey with traditional funnel stages with no references to extensive data analysis, artificial intelligence, natural language processing, sensors, robotics, augmented reality (AR), virtual reality (VR), internet of things (IoT), or block-chain (Kotler et al., 2021).

Regarding the quantitative analysis, we obtained several results from univariate, bivariate, and multivariate statistical procedures in SPSS 27.0.1 (Denis, 2019). This study was designed to determine if there existed variables capable of influencing the service quality scores rated by the Audience. Consequently, the first quantitative research question RQ_{Qnt1} intended to confirm if sociodemographic variables increased variation in the Attributes' scores. The most exciting finding from the Analysis of Variance (ANOVA) was that only a few sociodemographic characteristics related to a reduced group of Attributes' scores. In this sense, the Gender of the respondents had no statistically significant correlation to the provided evaluation. However, the Age Range of respondents showed a significant correlation with Attributes' scores for Communication, Resolution, Professionalism, Credibility, and Customisation.

Similarly, the Educational Level of the respondents displayed a correlation with Attributes' scores for Architecture, Communication, Professionalism, and Resolution. Along the same line, the Main Activity of the respondents proved a significant correlation with Attributes' scores for Communication, Professionalism, and Customisation.

The most noticeable finding to emerge from the analysis was the high variation observed in Attributes' scores for Communication and Professionalism. Briefly, younger participants with lesser educational level and who remained to be students –instead of active employees– tended to give lower evaluations and expressed more dissatisfaction.

The second quantitative research question RQ_{Qnt2} hypothesised that Audience Subdimensions' scores significantly correlated with Overall Customer Satisfaction scores. This hypothesis was accepted, and results from a linear regression test proved a moderate linear relationship among them. Furthermore, Overall Customer Satisfaction was identified as the most critical predictor variable. Nevertheless, these data were interpreted with caution because only the two Subdimensions with higher relative contribution were statistically significant, i.e., Confidence and Environment.

Another objective of the project, expressed in the third quantitative research question RQ_{Qnt3}, was to determine if Loyalty and Prescription had a statistically significant correlation with Overall scores. Results of this study indicated that only Overall Customer Satisfaction scores increased the variation in Loyalty scores, with a confidence level of 95%. Results did not significantly correlate with Overall Organisation's Management, Programme, or Price scores. This does not rule out the influence of those factors but indicates relative importance compared to stronger correlations such as that between Loyalty and Prescription, which reported statistical significance in all tests.

Structural Relationship among Variables

The current study, comparing qualitative and quantitative results, confirmed that Overall Customer Satisfaction for performing arts festivals could be defined as an evaluation score corresponding to a subjective perception of the Audience and can be studied through performance-only measures (Rasyida et al., 2016). Technically, it was proved to be a higher-order factor resulting from a layered hierarchical structure. This structure was composed of (i) Dimensions, (ii) Subdimensions, and (iii) Attributes. Surprisingly, Principal Component Analysis indicated only one component with a valid Eigenvalue. That is, the correlation between all Attributes was distributed enough to avoid grouping them into fewer factors.

According to expectations, this study did find internal consistency in the relationships among variables of the same Subdimension. More precisely, Subdimension Environment suggested that selection criteria for the sceneries developed in aspects such as climate, architecture and design, accessibility, and time management: Subdimension Trustworthiness suggested that fulfilment of the programme developed in factors such as precision of the information, queries and follow-up, touchpoints, and frontline personnel; Subdimension Effectiveness suggested that readiness and attitude of the employees developed in aspects such as approachability, real-time response, and organisational communication; Subdimension Confidence suggested that skills and knowledge of the employees developed in factors such as safety concerns, credibility, and acknowledgement of the visitor; Finally, Subdimension Kindness indicated that priorities for answering solicitudes from the visitors developed in aspects such as customisation and convenience. Therefore, each set of Attributes added to the concept englobed by each Subdimension.

Correspondingly, results supported the necessity of clearly defining expected benefits from the targeted audience, interaction dynamics with the employees, a delineated customer journey, and norms to regulate crowd behaviour during the events. One unanticipated finding was the lack of familiarity with service design procedures and collaborative approaches.

This research contributes to the debate around service quality in cultural events by implementing a mixed methods methodology that strives for a thorough understanding of each component involved in the generation of the Overall Service Quality construct, selection of the most appropriate customer satisfaction measure, and the implementation of research design techniques. Moreover, the findings of this study have important implications for developing a guideline for improving service procedures in cultural events, as stated in the third specific objective SO_3. In other words, we propose a recommendation for each Attribute analysed; those are based upon literature consultation and reflect the interpretation of results.

1. Architecture: from a service-dominant logic, the places where service encounters occur affect customer expectations and satisfaction rates (Nilsson & Ballantyne, 2014). Moreover, those servicescapes set the limits for social interaction during the service delivery's touchpoints. They affect customers, employees, and social density (Line & Hanks, 2019). In other words, perceived similarity, physical appearance, and expected behaviour influence customers' attitudes and satisfaction (Hanks et al., 2021).

   This is why we encourage event managers to give special attention to the selection of the stages, taking into account not only the technical requirements of the spectacle but also the possibility of the audience arriving on time and enjoying the experience comfortably. Aspects such as visibility and sonority could become determinants for them.

   In the same sense, it is essential to develop strategies that reduce dependence on the climate, even when customers queue before accessing the stage. Furthermore, the physical aspect of the employees and the way visitor flow is managed can improve the customers' attitude. Finally, lighting and signalling can affect the sense of security and directionality of movement.

2. Atmosphere: the ambience that surrounds customers has been proved to determine emotions, satisfaction, and behaviour intention (Mason & Paggiaro, 2012). Some studies focused on the positive correlation between satisfaction and predicted buying behaviour mediated by aspects such as the state of the facilities in which the festivals are held, i.e., festivalscape (Bruwer, 2014; Bruwer & Kelley, 2015).

   Factor analysis test, for this study, classified Resulting Ambiance –grouping Attributes Delivery, Architecture, and Atmosphere– as a determinant item. Similarly, linear

regression indicated a significant correlation between Subdimension Environment and Overall Customer Satisfaction.

Consequently, we invite managers to employ interior design techniques that allow them to generate an ambience differentiated from the outdoors and surroundings, one that can be associated with the values and aesthetical outlines of the festival.

3. Communication: the importance of messages transmitted to the audience has been a source of interest for several researchers. For example, previous studies explored the relationship between the emotions of social media users, their attitudes toward an event, and their intention to attend it; they identified the perceived enjoyment as a determinant item (Lee et al., 2012). Other academics attempted to evaluate social media activity before, during, and after events. Most of the actions occurred during the event, denoting a lack of communication before and after the festival; consequently, they observed a reduction in the levels of expectation and engagement (MacKay et al., 2017). Similarly, academics assessed the organisation's primary responses to communicating disappointing messages through social media, such as the cancellation of an event. Content analysis showed that negative emotions –e.g., blame and shame– were openly expressed in these situations (Sánchez-Aguirre & Van Winkle, 2021).

This study's questionnaire revealed that cultural managers aimed to transmit information with high precision and a sense of empathy. For this to be achieved, they gave special attention to the segmentation of the public and the channels used to address them. Given the large quantity of information and non-familiarity with the content, it was conceived as an educational process where they taught the audience about the cultural product. This is why patience and interpretive skills were precious.

Crosstabulation of this study indicated higher consultation of the Audience's social media posts and websites as information channels. In the same manner, variables such as Age Range and Educational Level proved significant in accessing those channels.

These findings suggest that cultural managers should employ a general communication strategy containing a social media strategy. In other words, they must have a defined customer profile, accurate segmentation of the audience, and clarity on the channels that could be used to improve the relationship with customers. These processes should be measurable through Key Performance Indicators (KPIs) and keep continuity over time. In the same sense, messages should be synthesised and adapted to the visitors' language and according to reality.

4. Delivery: fulfilling promises made through the marketing campaign and meeting generated expectations is crucial for the success of an event. Furthermore, data from previous studies revealed a correlation between customer experience during an event and loyalty; More specifically, they observed visitors seek to be entertained and escape regular daily life (Manthiou et al., 2014). In other words, It is now well established that there is an unambiguous relationship between overall experience, satisfaction, and

loyalty (Girish & Chen, 2017; Jung et al., 2015). Moreover, experiences that customers have during an event influence their word-of-mouth and role as promoters (Gannon et al., 2019). What is more, It has become apparent in recent years that variables such as place attachment, positive emotions, engagement, relationships, meaning, and accomplishments; allow to shift from memorable experiences to life-transformative events (Neuhofer et al., 2020; Zhang et al., 2019).

Cultural Organisations' respondents of this study assured that the festival programmes were followed thoroughly. They concentrated great effort on providing good experiences during the touchpoints between employees and customers. However, they recognised that not all front-desk personnel received the same training. It was somewhat surprising that interviewees expressed an implicit necessity for employees to like customers' character to deliver the service appropriately.

Crosstabulation in this study indicated higher rates of approval from employees and retired members of the Audience. Only professionals from the cultural sector with tertiary undergraduate education gave low scores, as their expectations were not matched. Additionally, loglinear analysis confirmed a strong correlation between loyalty and prescription.

Strategies to enhance the delivery of a memorable experience shall consider the perceptions and emotions of each segment of the Audience; they will also depend on the possibility of reaching a level of satisfaction that can significantly influence customer loyalty and prescription behaviours. Experience design techniques may give some customers life-transformative experiences during the event.

5. Professionalism: the number of full-time employees in an event has been an indicator of professionalism and a determinant for receiving grants and sponsorship (Andersson et al., 2013). Similarly, there has been a progressive evolution in the event sector toward recognising its managers as professionals (Brown, 2014; Jiang & Schmader, 2014).

    Answers from cultural organisations' employees to our questionnaire pointed out that personnel and volunteers tried to maintain a good attitude over the year and keep disposition to address co-workers and customer queries. It was clear that during the festivals, they could only provide a solution to a limited number of solicitudes because a high demand volume was concentrated in a short timeframe. Sometimes, they did not have automated procedures and relied excessively on the volunteers.

    Crosstabulation for this study showed that attendants with a higher Age Range scored more positively on this aspect of the events. Furthermore, Analysis of Variance (ANOVA) indicated that visitors with tertiary undergraduate educational level and those who were active employees recognised more value in this characteristic of the festivals.

Therefore, we strongly recommend that event managers structure their work teams with trained and certified professionals. This will allow the organisation to be divided into departments with specific tasks and responsibilities, aiming to improve the productivity of their efforts. The inclusion of volunteers must be closely related to the social impact of the event and assure these groups will receive appropriate training.

6. Resolution: the capacity of staff members to answer customer needs and requests is a principal determining factor of quality, satisfaction, and loyalty scores (Wong et al., 2015). More specifically, employees' management and operational abilities, as well as problem-solving skills, have been found to influence the level of satisfaction in customers' evaluation scores (Song et al., 2017). Furthermore, personnel responsiveness directly affects destination image and revisit intention (Supriono & Yulianto, 2021). Similarly, the business ability of employees appears to be positively related to the values that customers perceive from the organisation and their level of trust in it (Pai et al., 2021).

In this study, respondents from the cultural organisations claimed that employees responded rapidly to customer queries, and only exceptional demands required a follow-up. They also acknowledge that in some cases, the employees could be saturated or incapable of providing a complete response. Then, they would ask for help from a co-worker.

Crosstabulation for this study displayed an acknowledgement of staff's problem-solving capacities agreed upon by young adults, middle-aged adults, and senior attendants. Similarly, Analysis of Variance (ANOVA) indicated that attendants with tertiary undergraduate education evaluated this aspect with the highest scores.

These results suggest that cultural organisations' employees should count with management, operational, and problem-solving skills to address customers' queries. Moreover, their performance should be aligned with the event's values, procedures, and image.

7. Security: one of the most prominent concerns for the continuity of a festival is safety. Researchers have observed distress expressions from festival attendants regarding food safety and personal hygiene (Franklyn & Badrie, 2015), mass gatherings and the presence of animals (Bieh et al., 2019), COVID-19 infection control measures (Janiszewska et al., 2021), pandemic lockdown and physical distancing (Estanyol, 2022), as well as violent attacks (Hoover et al., 2022).

For this study, cultural organisations' employees assured no apprehension regarding safeness. Moreover, some insisted on the importance of re-opening life spectacles during the pandemic crisis.

Crosstabulation for this study indicated that attendants with secondary education and tertiary undergraduate education scored lower in this aspect of the events.

A reasonable approach to tackle this issue could be defining security and health protocols, having professional assistance, and involving stakeholders such as local police. Likewise, visitor flow and crowd control techniques should be implemented.

8. Credibility: it has been demonstrated that customers' trust directly affects their future support of an event (Song et al., 2014). Furthermore, the capacity to inspire confidence is a necessary leadership feature in coordinating a festival (Stoica & Ionita, 2019).

Cultural organisations' respondents for this study informed that their employees were able to inspire credibility among the attendants.

Crosstabulation for this study revealed that visitors with tertiary undergraduate education evaluated this aspect with the highest scores. Similarly, Analysis of Variance (ANOVA) indicated that middle-aged adults gave a high approval rate.

Consequently, cultural managers must work to gain their work teams and audience's trust. This can only be done by implementing the strategies previously defined for the event and maintaining accordance with the organisation's mission and vision.

9. Acceptance: another area of interest for researchers has been the observance of social impacts –e.g., a sense of community– derived from events (Van Winkle & Woosnam, 2014). Elements such as local culture, knowledge sharing, and networking contribute to the perceived value of the festivals (Black, 2016). Moreover, residents' welcoming nature, emotional closeness, and sympathetic understanding toward the visitors may influence their perception of festivals' impact on the community's social structure (Woosnam & Aleshinloye, 2018). Furthermore, collective experiences can create lasting, shareable memories (Emma Harriet Wood & Kinnunen, 2020).

Cultural organisations' employees for this study emphasised the importance of behaving as hosts and generating a feeling of comfort in the audience. Moreover, they understood the festival as an opportunity for networking and alliances.

Crosstabulation for this study indicated that students, employees, and unemployed attendants did not feel entirely welcomed. Instead, they gave a neutral score to this item.

Taken together, these results suggest that cultural managers should train their employees in assertive communication and emotional intelligence skills. Furthermore, they should maintain a welcoming attitude over the event, especially when it lasts for several months.

10. Customisation: previous research has established that meeting consumers' specific needs through particular features in the service delivery acts as a facilitator for customer engagement and loyalty (C. Zhang et al., 2021).

    Cultural organisations' employees for this study admitted the difficulty of providing personalised attention to their customers, except for digital communications during the marketing campaigns.

    Crosstabulation for this study indicated that teenager attendants scored negatively on this item. Similarly, Analysis of Variance (ANOVA) showed that young adults who were active employees remained on a neutral score rather than a positive one.

    The evidence from this study suggests that cultural managers should focus on developing strategies that allow them to provide personalised attention to their Audience. Moreover, digital tools may be a crucial aid in this quest. Similarly, distributing those tasks over time can help reduce the concentration of assistance demand during the event.

Our findings also support achieving the fourth Specific Objective SO4 by suggesting lines of action to improve engagement, loyalty, and prescription levels in the case study cultural events. We recommend three lines of action to address these issues.

- Engagement: the existing literature on engagement in festivals is extensive and focuses mainly on strategies applied to increase the level of commitment from the attendants. For instance, researchers have identified essential elements for the implication of visitors to the event, such as motivation, opportunity, and ability (Jepson et al., 2013). Similarly, previous research showed that engagement could only be possible if the customers had the self-confidence and skills to participate in the event (Sakitri, 2018).

  Scholars also observed that setting and interpretation resources used to facilitate the experience could strengthen the audience's engagement with non-familiar content (Sardo & Grand, 2016). Moreover, academics found that sufficient commitment of the visitors during the event –resulting in positive emotions– could modify future consumer behaviour (Organ et al., 2015). In other words, when engagement is achieved and

generates joyful emotions, there is a higher future involvement intention (Koenig-Lewis et al., 2021).

Various studies have assessed digital media's efficacy in motivating audience engagement. For instance, it has been argued that augmented reality devices could enhance visitors' experience. More specifically, educational, aesthetics, escapist, and entertainment domains would converge, influencing satisfaction and memory, consequently increasing customer engagement (Dieck et al., 2018). Furthermore, it has been demonstrated that the level of attendants' digital engagement with the event –on social media, through User Generated Content (UGC)– directly correlates with the level of engagement regarding the destination brand (Laurell & Björner, 2018). Correspondingly, recent studies have shown that digital engagement through Virtual Brand Communities (VBCs) allows cultural managers to classify messages by affection, cognition, behaviour, and focus. That is, they can identify motivations, intentions, and behaviour; while maintaining continuity in the dialogue with their audience (Garay & Morales, 2020). For example, hashtags can positively affect engagement if the number and length of items are appropriate. Moreover, it allows cultural managers to identify the patterns and preferences of the customers (Celuch, 2021).

The data reported here support the assumption that cultural managers should apply a social media strategy that allows them to establish continuous communication with the audience. More specifically, they should produce entries for these channels that promote positive emotions and observe the interactional behaviour of the customers through their User Generated Content. They must measure motivations, preferences, patterns, and future involvement behaviour. These actions must be done cautiously, following an inclusive and educational perspective.

- Loyalty: It has conclusively been shown that place attachment is a mediator between positive festival experiences and loyalty to the host destination. That is, satisfaction with the event promotes favourable Word-of-Mouth (WOM), revisit intentions, and preference for the destination (Lee et al., 2012). Moreover, some studies have identified an effect of festival perceived value, trust, and satisfaction scores on loyalty scores (Akhoondnejad, 2016). Similarly, data from other studies have confirmed the influence of festivals and place attachment on place loyalty. In those cases, novelty-seeking, attractions, and cultural exploration were determining factors (Tsaur et al., 2019).

  There is a large number of published studies that indicate a strong correlation between festival satisfaction and loyalty. Furthermore, attributes related to the events' activities and environment have been identified as determining factors for loyalty scores (Tanford & Jung, 2017). Equally, sociodemographic factors, such as education and income, may influence festival satisfaction and loyalty (Carvache-Franco et al., 2020). Correspondingly, tangible attributes such as aesthetics and the festival's environment have been proved to affect satisfaction and loyalty (Molina-Gómez et al., 2021).

The findings from these studies suggest that cultural managers should achieve a high degree of satisfaction scores of the customers, as it is the mediator between festival attributes and loyalty. Items such as perceived value, trust, attachment, aesthetics, environment, novelty-seeking, and cultural exploration should be considered.

- Prescription: earlier research has established that shared values between cultural managers and attendants positively influence attitudinal loyalty and word-of-mouth (Chaney & Martin, 2017). Moreover, social identity and self-esteem have positively impacted electronic word-of-mouth (eWOM) (Chiang et al., 2017). Furthermore, it has been demonstrated that festival quality and authenticity influence word-of-mouth (Naqvi et al., 2018). In the same line, previous research has established that ratings on social networks positively influence sales and income generation (Moya et al., 2018). Similarly, scholars suggest a positive link between affective experience and word-of-mouth. Additionally, place identity is a mediator between cognitive experience and word-of-mouth (Rajaobelina et al., 2019).

  Recent studies showed a positive effect of perceived value and satisfaction on electronic word-of-mouth intention (Ahn et al., 2020). Correspondingly, other studies have identified a positive influence of electronic word-of-mouth on festival satisfaction (Arasli et al., 2021). Equally, it is now well established that memorable tourism experiences (MTE) and satisfaction strongly influence word-of-mouth (Chen et al., 2021).

  The data reported in these studies suggest there may be a link between festival quality, satisfaction, loyalty, and word-of-mouth. Consequently, cultural managers must ensure a positive, memorable experience during the festival, knowing that visitors will communicate their opinions extensively to other customers through digital means. Furthermore, they should consider promoting values, social identity, and self-esteem among the audience.

Our recommendations are limited to cultural events managed by organisations with a Small and Medium Enterprise (SME) structure. They invite researchers to pursue further studies about improving service procedures through service design techniques that consider service quality measures as input data. Moreover, we observe the potential for extended observations on digital tools that mediate between employees and visitors during service encounters, as they facilitate the measurement of performance indicators in each experience.

Suggestions for Study Cases

Strategies to enhance service quality and customer satisfaction in the four performing arts festivals studied might involve and equilibrated distribution of responsibilities among employees (Guest, 2017), preventing excessive dependency on a single leadership (Grabo & van Vugt, 2016; Pietraszewski, 2020), utilise an internal communication system (Holá & Pikhart, 2014; Pažėraitė & Repovienė, 2018), reduce economic dependency on public funding (Prokop & Stejskal, 2019), and take in an environmental agenda (Johnson, 2015).

Other type of strategies could include assuring the effective implementation of ticketing procedures, reduction of queues, and carrying out the programme as planned. Similarly, employees should share a unified vision of the desired development of the event and its medium term goals. Moreover, the organisations should guarantee optimal conditions in the infrastructures, counting with permits, signalling, accessibility, transportation systems, and parking. In the same sense, information provided to the customers must be clear and follow a precise segmentation of the audience.

Regarding the employees, they should be required to maintain a hospitality approach and be capable of providing real-time responses as well as service failure recovery. No safety concern ought to be left overlooked, e.g., terrorism, masculism, and health related issues. Additionally, there exists a necessity to implement visitor flow parameters to control the crowd behaviour. Finally, it is vital that Small and Medium Enterprises that manage cultural events start implementing big data analysis and integrate the information they gather from their audience and event experiences. Among the input data, service quality measures are of special importance in service design procedures and managerial decisions.

Strategic Planning for Study Cases

Some of the issues emerging from our findings relate specifically to strategic planning in the organisations that manage the four cultural events. The information gathered raises the possibility to clarify the relationship between the market environment and each organisation's response capability (Bueno, 2007). Punctually, we observed aspects related to the business strategy such as positioning, competitive advantage, course changes, and specific objectives (Ricart, 2007). This perspective allowed us to repair on the mission and vision of the organisations, as well as the internal and external factors affecting their development (Kiran, 2017 p. 85-98). In order to implement this analysis we followed the guidelines proposed by Phadermrod et al. (2019) who added Importance-Performance Analysis as a previous step to SWOT Analysis; Similarly, we took into account the indications of Minsky & Aron (2021) on the process of crafting and manner of presenting the recommendations to each organisation.

Multiple Linear Regression (MLR) yielded Attributes Architecture (β = .327), Security (β = .305), and Acceptance (β = .198) as those ones with higher implicit importance in relation to Overall Customer Satisfaction; they were also positively evaluated by the audience in the four festivals. These results suggest that those Attributes must be given special attention when developing new services in these events.

In the next lines we will present a SWOT diagram for each festival, accompanied by a set of recommendations.

Recommendations for Grec Festival de Barcelona.

The festival is one of the biggest and with longest tradition in Catalonia; therefore, the main challenges it faces are related to continuity and renewal. Completely supported by the Public Administration it seeks to provide an exceptional celebration with artistic value, at the same time it generates a social base for art consumption among the citizens of Barcelona. Various stakeholders and productive sectors find in this event a space for cooperation and development. Local and visitor talents establish partnerships to create new art pieces. Figure 63 illustrates the main internal and external factors influencing it.

Figure 63

SWOT Analysis for Grec Festival de Barcelona

STRENGTHS

- Progressive evolution of the event over the last decade.
- Diverisfication of the offer e.g., dance and music.
- Location, infrastructure, and transportation systems.
- Stakeholders and partnerships

WEAKNESSES

- Dependence on novelties
- Dependence on the Public Administration
- Dependence on climate
- Perception of prices and costs
- Online positioning

OPPORTUNITIES

- Communication means for marketing campaings
- Market of female attendants between 35 and 54 years old
- New employees with unviversity degree as attendants

THREATS

- Substitutive leisure offer in the city
- Maintaining audience attention over a long timeframe
- Lack of interests from students and college degree, non-attendants.

Note. Own elaboration based on survey results.

Given the condition of a competitive and costly leisure market in Barcelona, and their capability to differentiate their offer and generate a social impact, we would like to propose the following recommendations.

- Keep a controlled diversification of the offer
- Take into account social concerns of the audience for themes in co-production projects
- Employ new technologies for the marketing campaigns
- Include the economic factor on the sociodemographic segmentation of the audience
- Create spaces for the participation of younger attendants
- Improve the selection process for the gastronomy services

Recommendations for Festival Internacional de Teatre de Tarragona – Noves Dramatúrgies.

Established as a medium-size festival in the province capital of Tarragona, this cultural event intends to bring international talent to improve local audience accessibility to performing arts plays. It counts with a committed work team and is supported by several cooperation partners and sponsors. It still requires time and experience to develop a sufficient base of regular attendants. Figure 64 illustrates the main internal and external factors influencing it.

Figure 64

SWOT Analysis for Festival Internacional de Teatre de Tarragona

STRENGTHS

- Prices, credibility, and customisation level.
- Cooperations and sponsorships
- Festivalscape and communication.

WEAKNESSES

- Location in regard to Barcelona
- Limited human resources
- Undefined calendar
- No technology implementation

OPPORTUNITIES

- Digital communication channels
- Joint activities with cultural institutions
- Expansion in the province
- Audience market of university graduated and active employees female attendants

THREATS

- Substitutive leisure offer in the region
- Unreliable transportation systems
- Underdeveloped infrastructure

Note. Own elaboration based on survey results.

Given the condition of a competitive and costly leisure market in Tarragona, and their capability of generating a welcoming environment by providing customised attention, we would like to propose the following recommendations.

- Develop an integrated digital marketing strategy as part of a communication strategy
- Differentiate themselves by providing customised services to their audience
- Generate comfortable spaces for female attendants who participate of the festival with their group of friends
- Generate appropriate ambiance and content for families to attend together
- Search for alternatives to access appropriate infrastructure and transportation means
- Expand their domain to audience outside the metropolitan area of Tarragona, into the province extension.
- Avoid calendar coincidence with other major events
- Assure a varied gastronomy and hospitality offer for their visitors

Recommendations for Fira Tàrrega – Teatre al Carrer.

A festival that involves local, regional, and national public entities; it focuses on projects related to street arts and involvement of the citizens. It promotes values such as democratisation, inclusion, equality, accessibility, sustainability, and transparency. Most of the endeavours carried out in this event aim for research, innovation, partnerships, promotion, and professionalization. It also intends to decentralise the performing arts offer in Catalonia and create a space for cultural managers to cooperate. Figure 65 illustrates the main internal and external factors influencing it.

Figure 65

SWOT Analysis for Fira Tàrrega

STRENGTHS	WEAKNESSES
• Established reference for the cultural sector • Stakeholders and partnerships • Prices and inclusivity	• Dependence on climate • Irregular visitor flow • Lack of customisation • Dependance on volunteers and untrained staff
OPPORTUNITIES	THREATS
• Digital communication channels • Urban development • Expansion in the province • Audience market of university graduated and active employees female attendants	• Unreliable transportation systems • Underdeveloped infrastructure • Undefined gastronomy and hospitality offer

Note. Own elaboration based on survey results.

Given the condition of an inaccessible location and restricted offer in the municipality of Tàrrega, and their capability to gather considerable amount of attendants, we would like to propose the following recommendations.

- Work jointly with the Public Administration to merge performing arts and urban development in the municipality
- Develop segmentation of the audience and generate specific offer for each group
- Search for alternatives to access appropriate infrastructure and transportation means
- Assure a varied gastronomy and hospitality offer to their visitors
- Design a visitors flow protocol and provide more customised attention on-site

Recommendations for Temporada Alta – Festival de Tardor a Catalunya.

One of the most well-known festivals in the South of Europe with 30 years of experience, it is a cultural event that aims to bring international artists in the areas of performing arts, music, and cinema. Counting with several sponsors and stakeholders, it is also a meeting point for cultural managers. Additionally, it gives support to the creation of new art pieces and pedagogical projects. Figure 66 illustrates the main internal and external factors influencing it.

Figure 66

SWOT Analysis for Temporada Alta

STRENGTHS

- Progressive evolution of the event over the last three decades
- Diversification of the offer e.g., dance, music, and cinema.
- Nine established work departments

WEAKNESSES

- Perception of prices and costs
- Aged audience
- Accessibility

OPPORTUNITIES

- Digital communication channels
- Audience from Barcelona province
- Heritage sites as sceneries
- Parnership with gastronomy specialists

THREATS

- Unreliable transportation systems
- Underdeveloped infrastructure
- Undefined gastronomy and hospitality offer

Note. Own elaboration based on survey results.

Given the condition of inaccessible location and restricted offer in the province of Girona, and their capability to present high quality art pieces to a delimited audience segment, we would like to propose the following recommendations.

- Cooperation with cultural institutions, e.g., heritage sites and museums.
- Generate appropriate ambiance and content for families to attend together
- Search for alternatives to access appropriate transportation means
- Assure a varied gastronomy and hospitality offer to their visitors
- Continue implementing digital marketing strategies and move on to big data analysis

All of the proposed recommendations are limited to the particular conditions of each cultural event and must be aligned with their mission, vision, and core values.

Conclusion

The present research aimed to determine the effect of service quality measurements in service design procedures. In line with this purpose, we observed how several studies investigated service design characteristics and relevance from a managerial outlook. By considering diverse perspectives and relating them to our findings, we intended to contribute to the literature on this field, acknowledging there is still a large area of new material to be studied.

We should recognise that service design is an enhancer of customer experience, organisational performance, structure, processes, and culture (Andreassen et al., 2016b). Moreover, service design can change the mental models of the employees i.e., assumptions and beliefs that condition their behaviour and interpretation of the environment (Vink et al., 2019). Furthermore, given that services are multiple-step processes, a part of them is delegated to the customers affecting their perceptions of the experience (Bellos & Kavadias, 2019). Recent studies have shown the importance of knowing how customers behave and their needs before designing a service procedure to which they should adapt (Gummerus et al., 2021).

Within the hospitality sector, academics have recognised the importance of an experience-centric approach when designing services. For instance, in guided tours, they suggested following a systematic practice of gaining attention, engaging and involving the visitors, and finally making them discover new knowledge about the destination (Zátori, 2016). Other studies suggested that service design proposals should consider aspects such as fun, discovery, inspiration and sensory experiences (Liu et al., 2017). Researchers also found that digital tools like mobile-based applications improved the service design and value co-creation processes. For example, hotel customers could make reservations or complete a self-check-in while managers recollected data on their application usage (Lei et al., 2019). There is a consensus among tourism researchers that service design should include the pre-service, in-service, and post-service touchpoints, as well as the core motivations of the visitors (Lin et al., 2020).

In cultural tourism, previous studies addressed service design procedures for customers with visual and learning difficulties who participated in heritage site walking routes. They identified communication before the visit as the most critical touchpoint. Preparing these customers

prevents complications during the experience (Cerdan-Chiscano & Binkhorst, 2019). Similarly, academics have enhanced religious heritage branding by developing services for cultural interpretation. More precisely, they implemented a process of discover, define, develop, and deliver, all to facilitate access and comprehension of the spiritual heritage of a site (Chang & Chuang, 2021).

The results of this investigation showed that there is an intrinsic relationship between overall customer satisfaction, engagement, loyalty, and prescription. Our perspective advocates for a collaborative approach, where employees perform specialised tasks and use formal communication channels. Moreover, we promote sustainable development of the organisations that goes in line with the destination's positive economic, social, cultural, and environmental impacts. Additionally, we call for a closer look at the sociodemographic variables of the audience, as well as the implementation of strategies to enhance engagement, loyalty, and word-of-mouth. Consequently, we proposed a conceptual model that includes pre-service, in-services, and post-service stages, displaying the link between service design, service delivery, and service quality measurement in a cyclical process, as illustrated in Figure 67.

None of the previous research treated the relationship between service quality measures and service design procedures in detail. Most of the studies in the field focused on the adequacy of specific design procedures for market sections. Therefore, we have included the perspectives of the organisation's managers and employees, as well as the evaluation rates scored by the customers. Our approach yielded a panoramic picture of the service encounters and the perspectives of each stakeholder participating in the interactions. Moreover, this study provided a deeper insight into the cyclical process of service design, service delivery, and service quality measurement. We have now a complete view of the processes related to services during a cultural event.

Whilst this study did not provide a numerical value for the effect of service quality measures on service design procedures, it certainly adds to understanding the relationship between these two process stages. In other words, this work permitted us to conclusively affirm that service quality measures must be used as input data frame for service design procedures, avoiding that the creative process ignores the scores emitted by customers. That is, to recognise that all stages

of an event are connected –as all stakeholders are involved–, each one at a specific time and fulfilling a delimited role. Future research in this field shall be closely associated with digital tools that allow researchers to measure the behaviour of all parties during service encounters.

Figure 67

Conceptual Model for a Cultural Event Management Process

Pre-service
- Cultural organisation structure and fucntioning
- Development of the cultural product
- Communication and marketing strategies
- Definition of standardised procedures and protocol responses

In-service
- Service delivery touchpoints
- Cultural product consumption
- Communication and marketing actions.
- Implementation of standardised procedures and protocol responses.

Improvement
- Revision of target audience characteristiscs, needs, interests, and behaviour.
- Revision of accomplished objectives, goals, and impacts
- Design of new services or modification of exiting services
- Revision of strategies to promote engagement, loyalty, and positive word-of -mouth.

Post-service
- Service quality measurement
- Evaluation of attributes, subdimensions, and dimensions
- Evaluation of customer experience and overall satisfaction
- Measurement of engagement, loyalty, and word-of-mouth.

Note. Own elaboration. This model reflects a sequential and cyclical process in the management of a cultural event. Some tasks will be developed and implemented across different stages of the process by specialised professionals.

Limitations

The most important limitation of this study is that the sample size is not extensive, and the cultural organisations have particular characteristics that differentiate them from other enterprises. Therefore, results from this study are restricted to Small and Medium Enterprises (SMEs) that manage cultural events celebrated annually.

Future Research

Future research on this field shall be closely associated with digital tools that allow researchers to measure the behaviour of all parties during service encounters. Most precisely, the use of mobile devices, wearable gadgets, and neuromarketing tools to gather data is encouraged.

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Annex

Annex A

- Features

  - Location: site characteristics and sociocultural context.

  - Management systems: basic services, theme, programme, amenities, visitors' services, security, and control.

  - Assembly: settings for sitting, viewing, and listening.

  - Procession: proper sequence.

  - Linear-Nodal: procession combined with nodes of activity.

  - Open space: free movement on sub-areas for assembly, procession, and exhibition, or sales.

  - Exhibition sales: food and beverage, merchandise sales, and demonstrations with commercial purpose.

  - Staging

    - Facilitates the performance and enhance audience experience.
    - Scenery, artistic design, direction, management control systems, lighting and related special effects, sound systems, musicians and orchestras, theatrical properties and furnishing, customs and make up.

  - Scale: match the size of the event to the venue, ensuring the audience can see and understand what is happening.

  - Shape

    - Knowledge on how the audience relates to and moves within the environment.
    - Removing visual and tangible clutter or distractions.
    - Keeping things simple and legible.

  - Focus: use of lighting, colour, movement, and shape to orientate attention e.g., lower light result in a perception of greater intimacy; whilst colour affects feeling and behaviour.

- o Sound e.g., relaxing open atmosphere.

- o Aesthetics: decoration with symbolic meaning.

- o Smell: ambiance e.g., in the food service section.

- o Taste: emotional and behavioural responses.

- o Touch: interactive or immersive exhibitions.

- o Preferences

    - Coherence: organised scene.
    - Legibility: categorised setting.
    - Complexity: number and variety of elements.
    - Mystery: hidden information that invites you to explore.

- Elements

    - o Cognitive mapping and wayfinding: coherence and legibility; orientation to navigate the space.

    - o Nodes: activity places.

    - o Paths: routes that people follow; provide direction and flow.

    - o Landmarks: shapes, signs, or symbols; visibility.

    - o District

        - Themed areas.
        - Compatible activities grouped together.

    - o Edges: perceptual or real barriers between districts.

    - o Architecture and setting: shapes experience and use of space.

    - o Effective quality of places: taking into account that arousal is an "(…) interpersonal and environmental stimuli [that] causes responses, both physiological and psychological, triggering behavioural [conduct]" (p. 273).

        - Highly arousing and highly pleasant / unpleasant.
        - Unarousing and pleasant / unpleasant.

- o Optimal stimulation: seeking and escaping.

- o Environment stress: overload and overcrowding.

- o Personal space: intimacy, personal distance, social distance, and public distance.

- o Crowding

  - Density is an objective measure of how many people are in a given area, crowding is how people feel about the situation.
  - Social density and spatial density i.e., friends and social support mitigate the stress.
  - High density magnifies our reactions.

- o Stressors: excessive waiting, overcrowding, excessive sensory stimulation, overwhelming security, regulation or threats, fencing that prevents scape, and restrictions on movement.

- o Crowd management

  - Design and management systems.
  - Proper logistical response.
  - Site capacity.
  - Advance and group ticketing.
  - Physical barriers.
  - Activity spacing.
  - Information prevision.
  - Management of queues.

Annex B

Table 54

Performing Arts Festivals for the Autonomous Community of Catalonia Grouped by Location

Province	County	Municipality	Name
Barcelona	Alt Penedès	Sant Pere de Riudebitlles	Mitjó - Mostra de Teatre de Titelles de Riudebitlles
		Torrelles de Foix	Festival Clownic
	Anoia	Bruc / Esparraguera / Olesa / Martorell / Sant Andreu Barca	Festival Lola
		Igualada	Mostra d'Igualada - Fira de Teatre Infantil i Juvenil de Catalunya
		Santa Margarida de Montbui	Montmàgic
	El Bages	Manresa	Fira Mediterrània de Manresa*
		Monistrol de Montserrat	Aplec d'Esbarts a Montserrat
		Santpedor	Convent
		Sant Salvador de Guardiola / Artés / Avinyó / Cabrianes / Gironella / Navarcles / Navàs / Sallent / Santpedor / Santa Maria d'Oló	Festival Test

Province	County	Municipality	Name
Barcelona	El Baix Llobregat	Cornellà de Llobregat	Festival de Arte Flamenco de Catalunya
		Cornellà de Llobregat	Festival Internacional de Pallassos - Memorial Charlie Rivel
		Gavà	Festival Internacional de Titelles de Gavà
		Olesa de Montserrat	Butaka Olesa - Mostra de Teatre Jove
		Viladecans	Fal Carrer - Festival Internacional de Teatre i Animació de Viladecans
	Barcelonès	Badalona	Festival Internacional de Màgia de Badalona - Memorial Li-Chang
		Barcelona	Choreoscope Barcelona & Bucarest - Festival de Cine de Danza
			Influx - Vídeo a Escena
			Festival Seco
			Munt de Mots - Festival de Narració Oral de Barcelona
			Festival Flamenco Nou Barris
			(in)fusión Flamenca - Cicle de Flamenc al Besòs
			Ciutat Flamenco

Province	County	Municipality	Name
Barcelona	Barcelonès	Barcelona	NunOff - Festival de Creació Emergent de Barcelona
			Besmina Festival d'Art Jove al Carrer
			BIDE - Barcelona International Dance Exchange
			Cicle Dansa Ara a La Pedrera
			Cicorts - Festival de Circ de Barcelona
			DANSAT - Festival de Dansa Contemporània de Sant Andreu
			Escena Poblenou - Festival de Creació Contemporània
			Festival Barcino - Festival Romà de Barcelona
			Festival BarriBrossa
			Festival de Dramatúrgia Sobre la Crisi Piigs
			Festival de Titelles de Barcelona
			Festival Grec de Barcelona*
			Festival de Putxinel·lis d'Hivern

*Festivals selected as case studies.

Province	County	Municipality	Name
Barcelona	Barcelonès	Barcelona	Festival Rei de la Màgia
			HOP - Trobades de Dansa i Cultura Urbana
			L'Altre - Festival Internacional d'Arts Escèniques i Salut Mental
			Màgicus - Festival de Màgia de Barcelona
			Mercè Arts de Carrer
			Mini Festival BCN - Festival de Teatre Infantil i Familiar d'Estiu de Barcelona / Minigrec
			Mostra de Teatre de Barcelona
			Nanoteatre - Teatre Low Cost a la Vila de Gràcia
			Novembre Vaca
			Noves Escenes Noves Mirades
			Sâlmon - Talents Europeus en Moviment
			TOT Festival - Festival de Titelles i de Teatre d'Objectes de Barcelona

Province	County	Municipality	Name
Barcelona	Barcelonès	L'Hospitalet de Llobregat	Festival Flamenco Broche de Oro
			Festival Saetas
			Per Amor a l'Hart - Festival d'Arts de Carrer
		Sant Adrià del Besòs	Festival Cante Flamenco de la Mina
		Santa Coloma de Gramenet	Passatge Insòlit - Festival de les Arts del Firaire
	Berguedà	Bagà	El Pont Màgic
		Puig-Reig	Festival Turbina
	Garraf	Cubelles	Mostra de Pallassos
		Olivella	Mostra d'Espectacles al Carrer
		Sant Pere de Ribes	Fes + Chapeu
	Maresme	Argentona	Festival Sese Portes
		El Masnou	Festival Internacional de Teatre Còmic Ple de Riure
		Montgat	CurtCircKit - Festival de Circ de Montgat

Province	County	Municipality	Name
Barcelona	Maresme	Premià de Dalt	Escenarts
		Castellterçol	Activarium - Teatre i Música al Carrer
		Santa Susanna	Fira Màgica de Santa Susanna
		Tordera	L'Altre Clavé
		Vilassar de Mar	Firobi - Festival de Titelles de Vilassar de Mar
	Moianès	Calders	Festival de Titelles del Moianès
		Collsuspina	GiraCirc
	Osona	Calldetenes	CalldeClowns - Festival de Pallassos de Calldetens
		Calldetenes	Festival Calltitellesdetenes
		Manlleu	Festival Flamenco de Manlleu
		Prats de Lluçanes	Festival Itineràncies
		Sant Hipòlit de Voltregà	ARTOT
		Tona	Festival internacional de Màgia de Tona

Province	County	Municipality	Name
Barcelona	Osona	Torelló	Festus - Festival Jove d'Arts de Carrer
	El Vallès Occidental	Cerdanyola del Vallès	Festival Internacional de Teatre Infantil i Juvenil
		Sabadell	Sabacirc Festival
		Terrassa	Fent Palanca - Festival de Circ de Terrassa
			Terrassa Noves Tendències
		Caldes de Montbui	Festival de Titelles Romà Martí
		Canovelles	Festival de Microteatre de Canovelles
		Llagosta	Festival Teatral de la Llagosta
		Mollet del Vallès	MITMO - Mostra Internacional de Titelles
		Montmeló	FITKAM - Festival Infantil de Teatre Kacu Mensi
		Sant Esteve de Palautordera	Festival Circ Cric
			Festival Internacional de Màgia Montseny

Province	County	Municipality	Name
Girona	Alt Empordà	Figueres	Còmic Festival
			Festival Internacional de Circ Elefant d'Or
		Llançà	Claca - Festival d'Arts Escèniques al Aire Lliure
		Peralada	Festival del Castell de Peralada
	Baix Empordà	La Bisbal d'Empordà	Fira d Circ al Carrer
		Torroella de Montgrí i l'Estartit	FIMAG - Fira Internacional de Màgia
	Cerdanya	Puigcerdà	Festival Transfronterer Bourg-Madame
	La Garrotxa	Olot	Sismògraf Festival
		Les Preses	Ésdansa Festival
	El Gironès	Bescanó / Bordils / Campllong / Cassà de la Selva / Celrà / Flaçà / Fornells de la Selva / Girona / Llagostera / Madremanya / Quart / Salt / Sant Gregori / Sant Julià de Ramis / Sant Martí Vell / Sarrià de Ter / Vilablareix	Escenaris Festival

Province	County	Municipality	Name
Girona	El Gironès	Cervià de Ter / Fornells de la Selva / Madremanya / Quart / Sarrià de Ter / Vilablareix	Emergent Festival
		Girona	Cacau - Festival Escènic de Petit Format
			EscèNit Festival
			FITAG - Festival Internacional de Teatre Amateur de Girona
			Temporada Alta - Festival de Tardor a Catalunya*
	Pla de l'Estany	Banyoles	Festival de Màgia al Carrer Troba'm
	Ripollès	Ribes de Freser	Festival Valldansa
Lleida	Noguera	Tiurana	Festival de Contes
	Pallars Sobirà	Esterri d'Àneu	Dansàneu
		Esterri d'Àneu	Esbaiola't - Festival de Teatre de les Valls d'Àneu
	Segrià	Lleida	Fira de Teatre de Titelles de Lleida
	Urgell	Tàrrega	Fira Tàrrega - Teatre al Carrer*

*Festivals selected as case studies.

Province	County	Municipality	Name
Lleida	Alt Camp	Valls	Guant - Festival internacional de Teatre de Titelles de l'Alt Camp
Tarragona	Baix Camp	Reus	Cos - Festival Internacional de Moviment i Teatre Gestual
			Trapezi
	Baix Ebre	Deltebre	Festival Internacional Deltebre Dansa
	Montsià	Amposta	Festicam - Festival Internacional de Teatre i Circ d'Amposta
	Tarragonès	La Canonja / Tarragona	Festival Internacional de Teatre Màgic
		El Morell	Primaverart
		Tarragona	FITT - Festival Internacional de Teatre de Tarragona*
		Vila-seca	Pallassòdrom

*Festivals selected as case studies.

Annex C

Figure 68

Sceneries for Grec Festival de Barcelona 2019
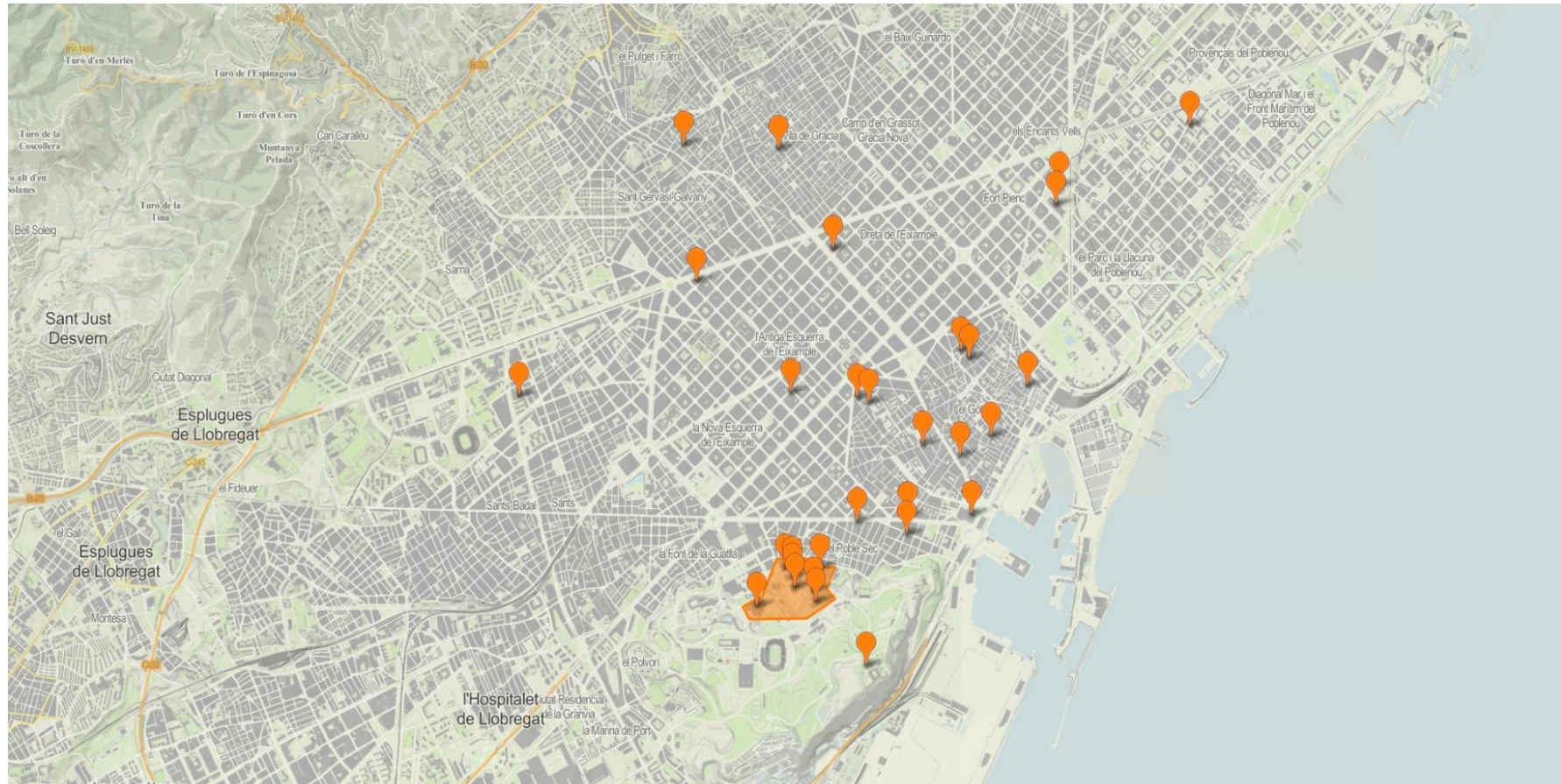
Note. Own elaboration, drawn from public access information. *N* = 31

Figure 69

Sceneries for Festival Internacional de Teatre de Tarragona – Noves Dramatúrgies 2019
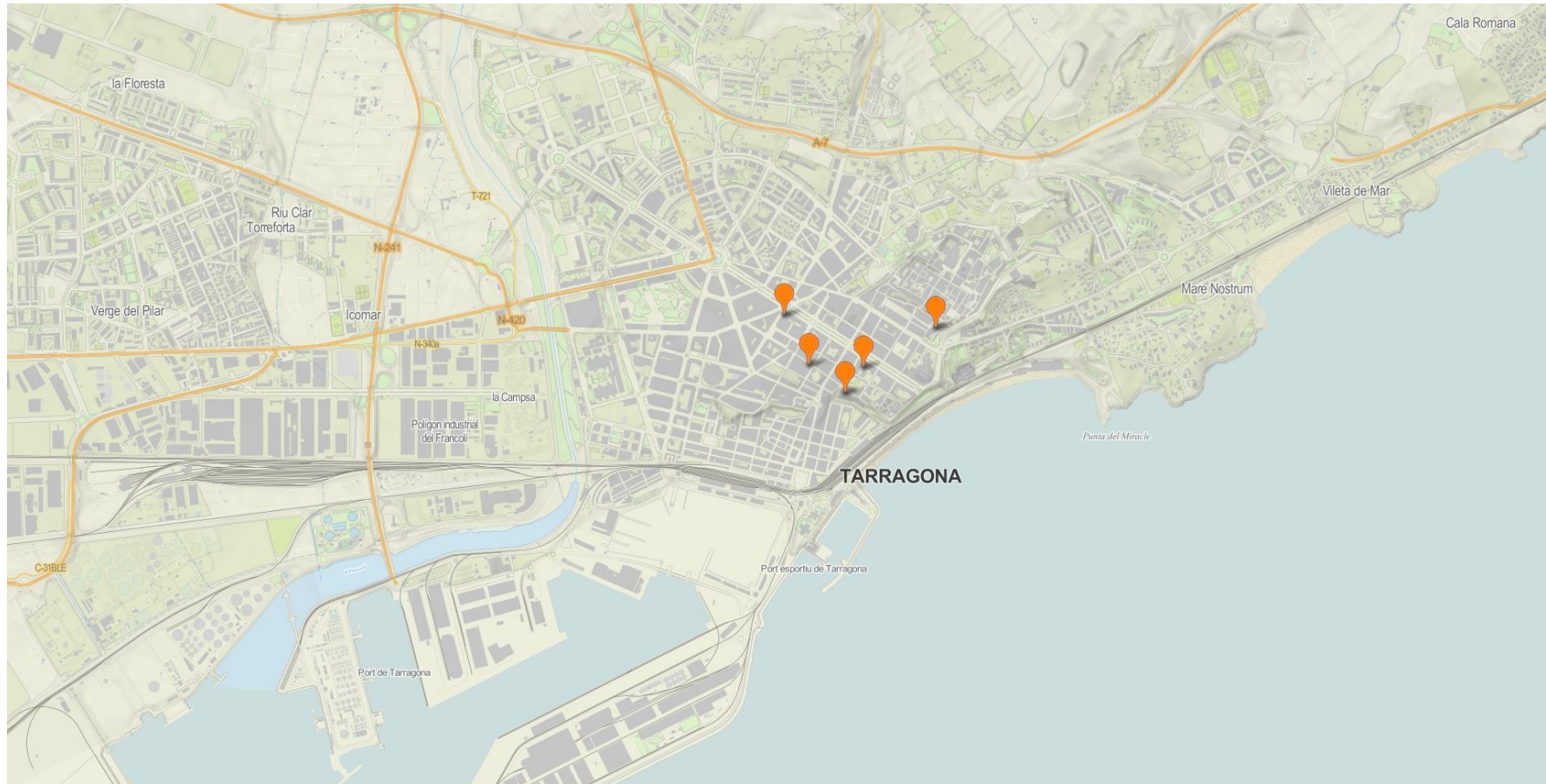
Note. Own elaboration, drawn from public access information. *N* = 5

Figure 70

Sceneries for Fira Tàrrega – Teatre al Carrer 2018
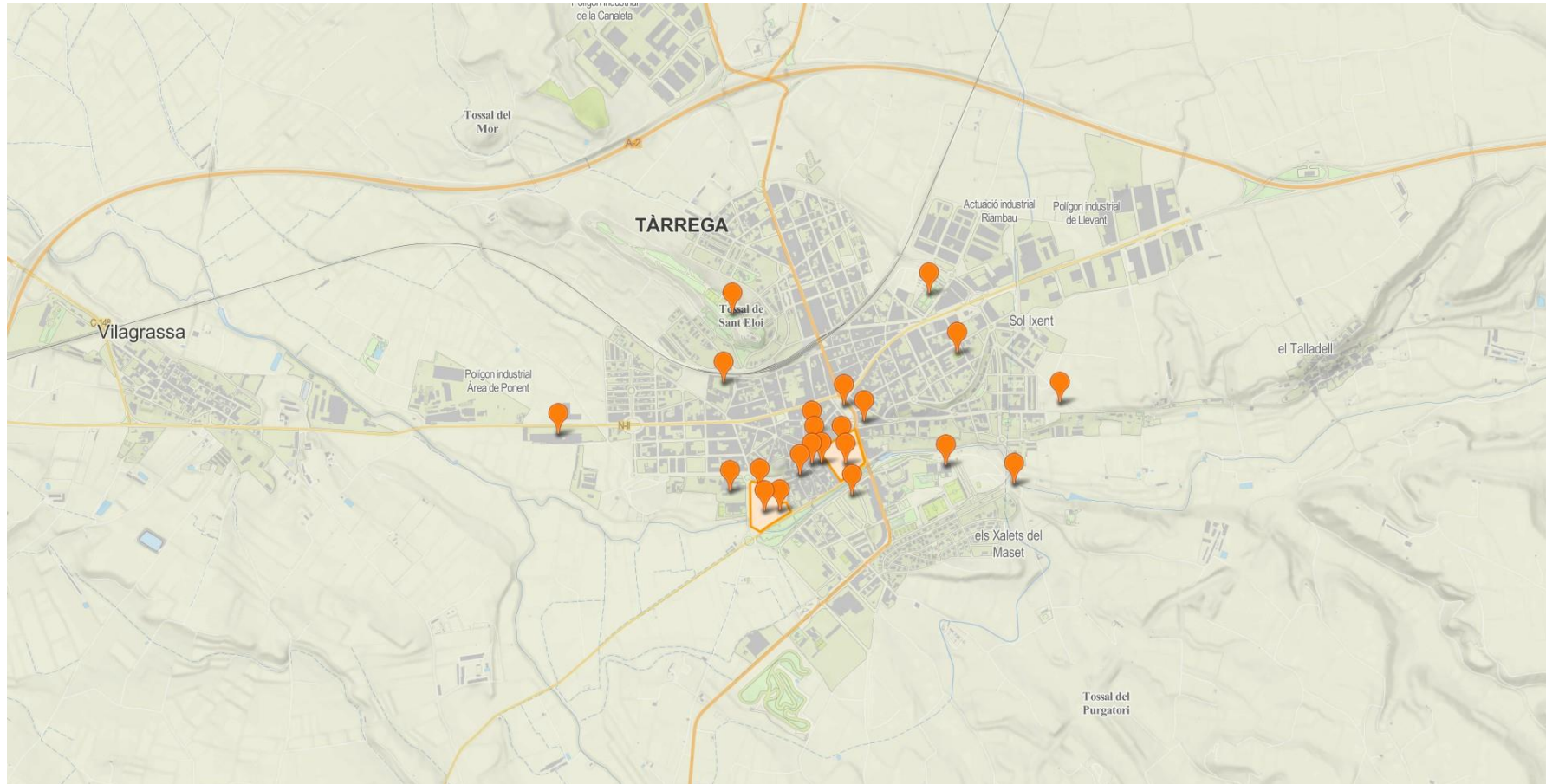
Note. Own elaboration, drawn from public access information. *N* = 22

Figure 71

Sceneries for Temporada Alta – Festival de Tardor a Catalunya 2018
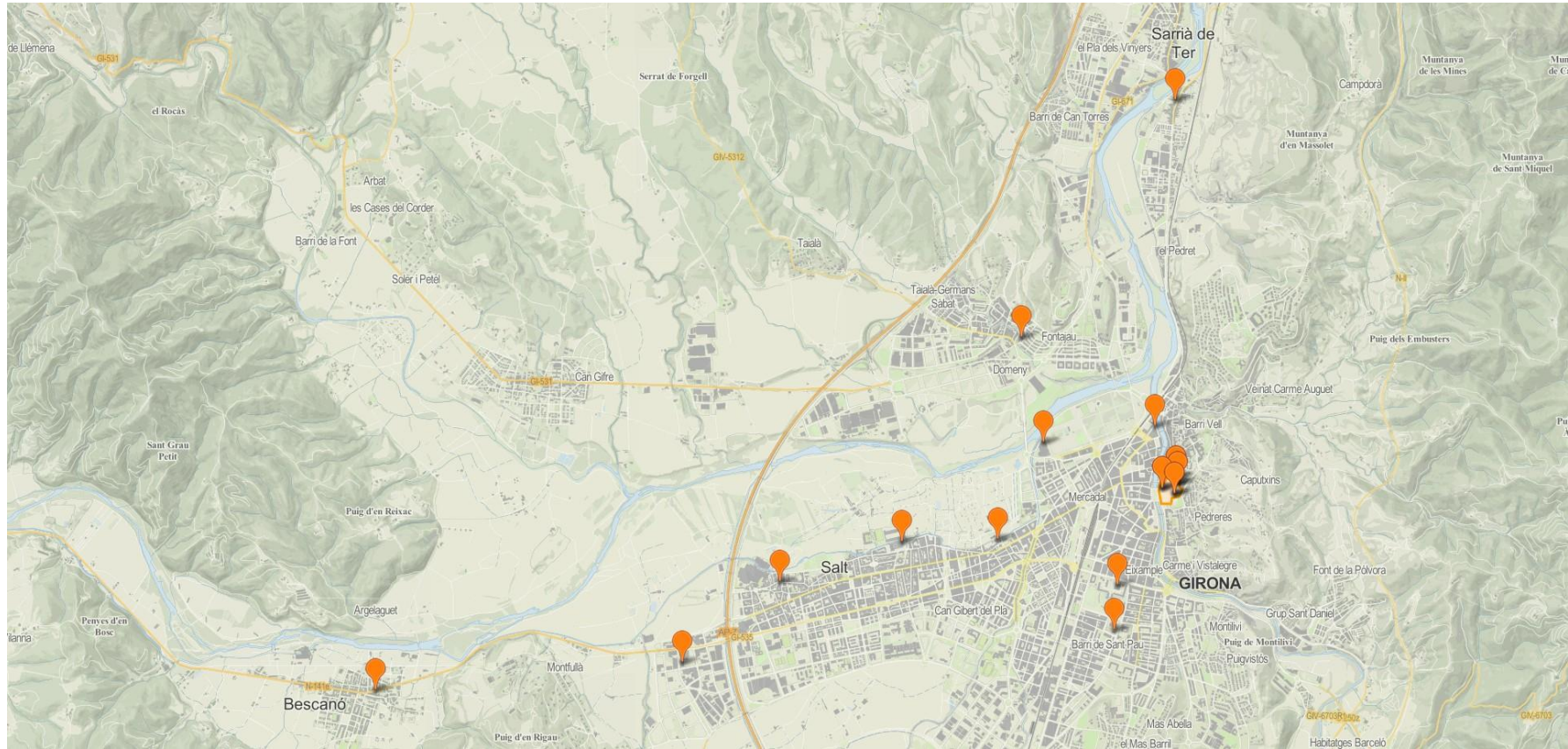
 Note. Own elaboration, drawn from public access information. *N* = 15. Does not include the following sceneries: Auditori Teatre Espai Ter, Torroella de Montgrí;

Can Pagans, Celrà; Factoria d'Arts Escèniques, Banyoles; Teatre Auditori Narcís Masferrer, Sant Feliu de Guíxols.

General Structure of the Questionnaire for Cultural Managers

JOINT DOCTORAL PROGRAMME IN TOURISM

Coordinator: Dr. L·luís Mundet i Cerdan

Thesis Director: Dra. Maria Dolors Vidal Casellas

Trainee researcher: Camilo Alfredo Arévalo Montealegre

Research: Defining the Effect of Service Quality Measures in Service Design Procedures: Mixed Methods Analyses of Four Performing Arts Festivals in Catalonia, Spain.

Service Quality: conceptualisation from the festival

- Recording authorization
- Length

SECTION 1 – Cultural Tourism and Event Management

A. Formal Introduction

1. Start audio recording.

- Location, date, and time.
- Introduction of the researcher
- Explanation of the research purpose

B. Job Duties

2. Please, introduce yourself and describe the tasks that you perform in the organisation of the festival.

3. Since you started to work in the festival's organisation, which has been your path? In your opinion, had any major changes taken place?

4. Please, can you explain to me a memorable experience that you have had in the production of the event? For example, an achieved goal, a challenge overcome, or any unexpected situation.

C. Work Team

5. In order to complete the tasks you mentioned, which are the team members with whom you have more contact?

6. Which are the channels used to communicate within the work team? Which manner do you consider the most effective to communicate a message to the rest of the work team?

7. What does the festival mean to you? What is essential for the festival? For example, the core values, mission, and vision.

8. What impact has the festival had in the municipality? For example, cultural, social, economic, or environmental.

D. Cultural Product

9. What does the festival offer to its audience? What do you think is the motivation for your audience to attend the festival?

10. In your opinion, which is the best cultural product offered by the festival?

E. Stakeholders and Environment

11. Which are the institutions and/or enterprises that are coordinated with the festival?

12. How would you describe the relationship between the festival and these institutions and/or enterprises?

F. Organisation's Development

13. Towards where is the festival orienting its efforts? For example, diversification or specialisation of the offer.

14. How would you like for the festival to evolve in the short-term? For example, in the next three to five years.

SECTION 2 – Service Quality

G. Tangible Aspects

15. What has determined the selection of these spaces?

16. Does climate affects greatly the development of the artistic performances?

17. In your own words, how are the appearance of the sceneries and the atmosphere generated on-site? For example, infrastructure, visual perspective, WCs, and public security.

18. Do you find useful the information signs and the accessibility aids installed in the municipality during the event?

19. Please, describe time management during the festival. Are there a lot of waiting lines or parallel activities?

H. Reliability

20. Do you consider that the festival's programme is faithfully fulfilled?

21. What is your opinion about the precision of the information given to visitors, the management of commercial transactions, and the food services?

22. Are there any particular tasks that require verification due to their complexity?

23. Based on your experience, how is the relationship between employees and clients? Can you tell an anecdote that caught your eye?

24. How do the volunteers and frontline personnel work?

I. Responsiveness

25. How are the readiness and attitude of employees when they provide service? Does it remain sustained along the festival?

26. How easy is it to contact with the employees during the festival?

27. Do you observe a quick response to the solicitudes requested by the clients? When it is necessary, do you follow up on them?

28. How do you communicate among employees during the festival?

J. Security

29. Which knowledge and skills do you consider to be more important for the employees?

30. Is there any security concern? It can be perceived or real.

31. Do you think that the employees inspire credibility to the visitors?

32. When a client addresses a member of the staff, is that person listened to, and reassured?

K. Empathy

33. How much attention does the work team give to the concerns of the clients? Are some of them more important or urgent than others?

34. How much customisation can be provided during the festival?

35. During the festival, do visitors feel comfortable asking for help?

SECTION 3

L. Audience, partners, and Clients

36. Which kind of audience bring more benefits to the festival and the municipality?

37. Within your professional expertise, how do you relate to the audience? For example, face-to-face conversations or by digital means.

38. Please, describe a normal customer journey, for a visitor who wish to attend the festival.

➢ You can use the annexed diagram to order it.

39. During the festival and performances, how would you describe the behaviour of the crowd?

M. Performance Importance

40. Do you think there is any particularly important reason that motivates visitors to attend the event? For example, prices, accommodation, cultural heritage, rural/urban environment, programme, gastronomy, or social interaction.

41. In your own words, how would an ideal version of the festival be?

N. Formal Closure

42. Would you like to comment anything else on the festival?

43. Thanks for your participation and contribution. This interview will be transcribed and send by electronic mail, so that you can check and edit it, before its analysis.

▪ Revise the recorded material and answer any doubts the participant might have.

Annex E

Figure 72

Customer Journey Diagram

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Annex F
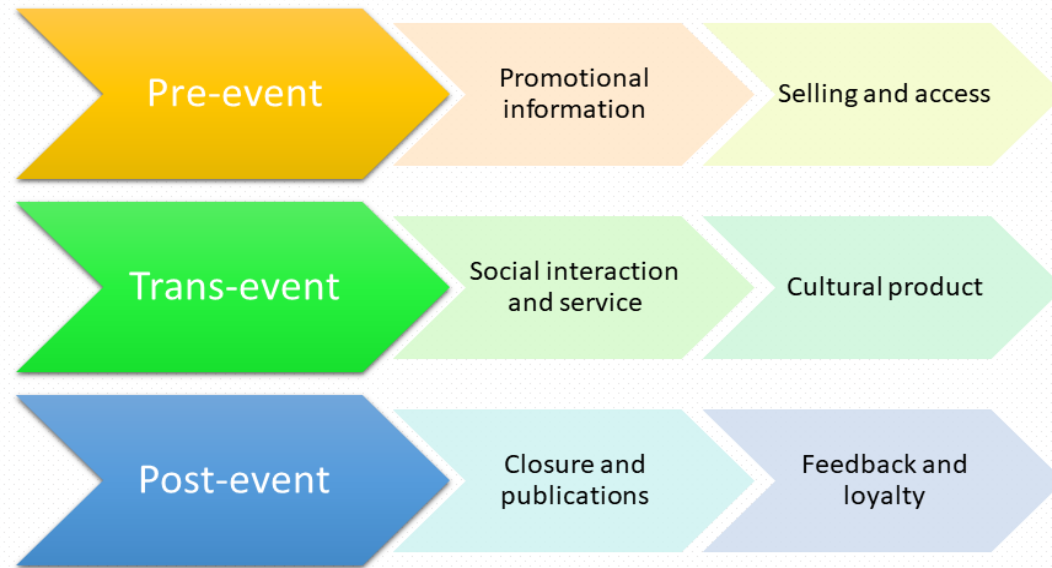
Figure 73

Example of Questionnaire for the Recruitment of Participants

Visitor Survey Grec Festival de Barcelona 2019 - University of Girona

Participants Registration

We are developing an academic study by the Joint Doctoral Programme in Tourism of the University of Girona in collaboration with Grec Festival de Barcelona, and we need your help.

If you wish to participate and be included in the drawing for a Fnac gift card of 100 € you should complete this form, and answer the service evaluation survey we will send to you by email.

Name

Surname

Email address

Phone number

Sex
- Female
- Male

Age

◯ Between 16 and 20 years old	◯ Between 41 and 45 years old
◯ Between 21 and 25 years old	◯ Between 46 and 50 years old
◯ Between 26 and 30 years old	◯ Between 51 and 55 years old
◯ Between 31 and 35 years old	◯ Between 56 and 60 years old
◯ Between 36 and 40 years old	◯ More than 60 years old

1

In accordance with the General Data Protection Regulation GDPR (EU) 2016/697 of 27 April, approved by the European Parliament and Council of the European Union, the participant understands that: The responsible entity for the treatment of the data is the Joint Doctoral Programme in Tourism of the University of Girona, represented by the PhD candidate Camilo Alfredo Arévalo Montealegre. The aim of the register is to generate a mailing list to send surveys about the evaluation of the services offered during the Grec Festival de Barcelona 2019. The information will be preserved in a digital file until the 31st of December 2020. The data will not be given to third parties, with the exception of a legal requirement. The participant has right to: access the data, rectify it, suppress it, demand portability, oppose to its treatment and demand its limitation. The participant can present a complaint to the number (+34) 691 392 410 and/or the electronic mail address camiloarmontealegre@gmail.com

☐ I agree to the terms and conditions

2

Note. Own elaboration based upon literature review.

Annex G

Figure 74

Example of the Questionnaire for Service Quality Measurement

Education

○ Without title
○ Middle school
○ High school
○ College
○ Bachelors degree

○ Postgraduate degree
○ Master degree
○ Doctoral degree PhD
○ Postdoctal degree

Main activity

○ Student
○ Employee
○ Retired
○ Unemployed

2

You were informed about FiraTàrrega 2018 through

- [ ] Webpage
- [ ] Social networks (Facebook, Twitter, Instagram or Youtube)
- [ ] Electronic mail
- [ ] Radio
- [ ] Printed press (journals and magazines)
- [ ] Other (especify)

- [ ] Digital press
- [ ] Specialised blogs
- [ ] Television
- [ ] Programme (posters and printed handout)

You attended Fira Tàrrega 2018

- [ ] Alone
- [ ] With your partner
- [ ] With your family
- [ ] Others (especify)

- [ ] With friends
- [ ] With study colleagues
- [ ] With work colleagues

You arrived to FiraTàrrega 2018

- [ ] Walking
- [ ] by bicycle
- [ ] by motorcycle
- [ ] Others (especify)

- [ ] by car
- [ ] by bus
- [ ] by train

3

Are you satisfied with the transportation service you used?

○ Yes, I am satisfied.

○ No, I am unsatisfied.

During FiraTàrrega 2018 you stayed at

○ your house/apartment in Tàrrega   ○ hostal or hotel in Tàrrega

○ house/apartment of an acquaintance in   ○ did not stayed at Tàrrega
Tàrrega

○ room, house or apartment for rent in Tàrrega

Are you satisfied with the place where you stayed?

○ Yes, I am satisfied.

○ No, I am unsatisfied.

During FiraTàrrega 2018, where did you eat?

☐ Restaurant

☐ Cafeteria

☐ Bar

☐ Own kitchen

☐ Others (especify)

Are you satisfied with the food service you received?

○ Yes, I am satisfied.

○ No, I am unsatisfied.

How many days did you participated at FiraTàrrega 2018?

○ 1

○ 2

○ 3

○ 4

4

How many editions of FiraTàrrega have you attended?

○ 1 time only

○ between 2 and 5 times

○ between 6 and 9 times

○ 10 times or more

How many spectacles of FiraTàrrega 2018 did you attend?

○ between 1 and 3

○ between 4 and 6

○ between 7 and 10

○ more than 10

You participated of FiraTàrrega 2018 as

○ Audience

○ Professional

○ Artist

5

Service Quality FiraTàrrega 2018 - Universitat de Girona

Universitat de Girona | FIRATÀRREGA TEATRE AL CARRER

Indicate up to which point you agree or disagree with the following statements, using the five stars scale provided; that range from 1 star (strongly disagree) to 5 stars (strongly agree).

I found the stages' location easily

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

I watched the spectacles without visual obstacles

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly Agree
★	★	★	★	★

The employees gave me precise information about FiraTàrrega 2018

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

The employees sold me the tickets swiftly

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

The employees addressed me promptly

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

6

The employees answered my queries

Strongly disagree	Strongly agree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

The employees inspired confidence to me

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

I felt safe during FiraTàrrega 2018

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

I received a personalised attention

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

The employees understood which kind of plays I like
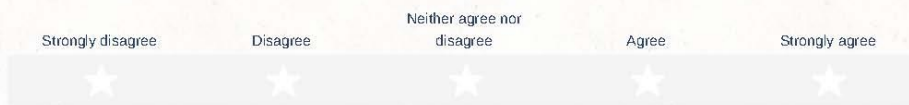
Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

7

Service Quality FiraTàrrega 2018 - Universitat de Girona

Indicate up to which point you agree or disagree with the following statements, using the five stars scale provided; that range from 1 star (strongly disagree) to 5 stars (strongly agree).

La Llotja counted with a fair distribution of the space

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
⭐	⭐	⭐	⭐	⭐

The interior design of *la Llotja* generated a professional environment

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
⭐	⭐	⭐	⭐	⭐

I established and/or reinforced professional contacts

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
⭐	⭐	⭐	⭐	⭐

I negotiated professional contracts

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
⭐	⭐	⭐	⭐	⭐

The staff members gave me precise information about the functioning of *la Llotja*

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
⭐	⭐	⭐	⭐	⭐

8

The accreditation process was smooth

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly disagree
⭐	⭐	⭐	⭐	⭐

The staff members were polite to me

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
⭐	⭐	⭐	⭐	⭐

The staff members gave me confidence

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
⭐	⭐	⭐	⭐	⭐

I received a personalised attention

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
⭐	⭐	⭐	⭐	⭐

The staff members understood my professional interests

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
⭐	⭐	⭐	⭐	⭐

9

Service Quality FiraTàrrega 2018 - Universitat de Girona

Indicate up to which point you agree or disagree with the following statements, using the five stars scale provided; that range from 1 star (strongly disagree) to 5 stars (strongly agree).

The rehearsal spaces were appropriate for the company

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

The perfomance stages met the exigences of the spectacle

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

There was a good management of the contracts

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

FiraTàrrega 2018 was a good investment for the company

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

The organisation maintained a fluid communication with the company

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly Agree
★	★	★	★	★

10

The organisation guaranteed the concrete conditions for the production of the play

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

The organisation addressed us kindly

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly disagree
★	★	★	★	★

We received a personalised attention

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

The organisation understood the functioning of the company

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly disagree
★	★	★	★	★
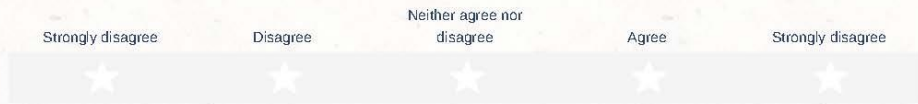
The organisation demonstrated experience in the production of the plays

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
★	★	★	★	★

11
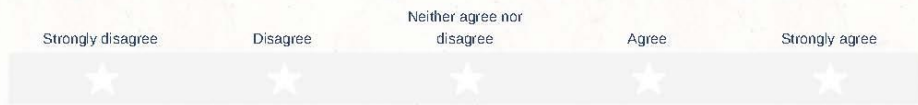
Service Quality FiraTàrrega 2018 - Universitat de Girona

Qualify if the following elements were good or bad, using the 5 scale stars provided.

The overall experience at FiraTàrrega 2018 was

Very bad	Bad	Neither good nor bad	Good	Very good
★	★	★	★	★

The organisation of FiraTàrrega 2018 was

Very bad	Bad	Neither good nor bad	Good	Very good
★	★	★	★	★

The programme of FiraTàrrega 2018 was

Very bad	Bad	Neither good nor bad	Good	Very good
★	★	★	★	★

The price of the tickets at FiraTàrrega 2018 was

Very bad	Bad	neither good nor bad	Good	Very good
★	★	★	★	★

12

I would like to attend FiraTàrrega 2019

◯ Yes

◯ No

I would recommend to attend FiraTàrrega 2019

◯ Yes

◯ No

Would you like to comment on something?

In accordance with the General Data Protection Regulation GDPR (EU) 2016/697 of 27 April, approved by the European Parliament and Council of the European Union, the participant understands that: The responsible entity for the treatment of the data is the Joint Doctoral Programme in Tourism of the University of Girona, represented by the PhD candidate Camilo Alfredo Arévalo Montealegre. The aim of the register is to generate a mailing list to send surveys about the evaluation of the services offered in Fira Tàrrega 2018. The information will be preserved in a digital file until the 30th of June 2020. The data will not be given to third parties, with the exception of a legal requirement. The participant has right to: access the data, rectify it, suppress it, demand portability, oppose to its treatment and demand its limitation. The participant can present a complaint to the number (+34) 691 392 410 and/or the electronic mail address camiloarmontealegre@gmail.com

☐ Accept

13

Annex H

Figure 75

Example of Responsive Web Design for Surveys
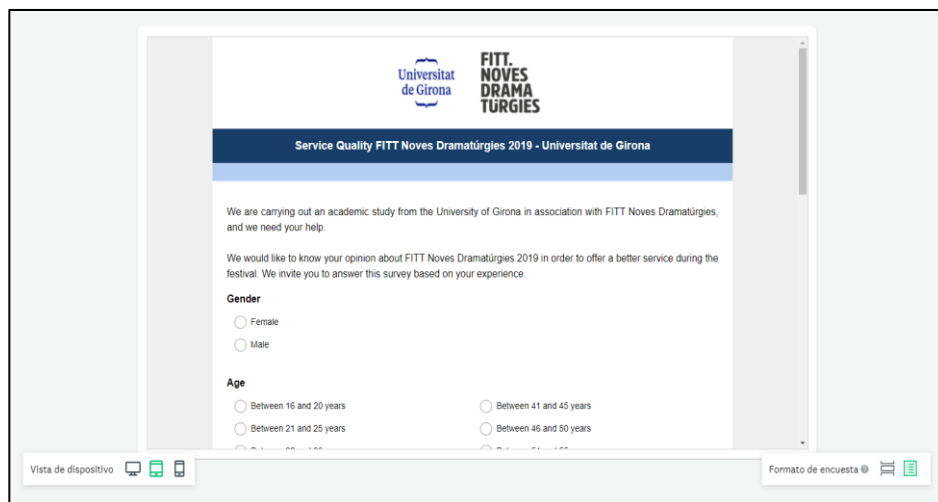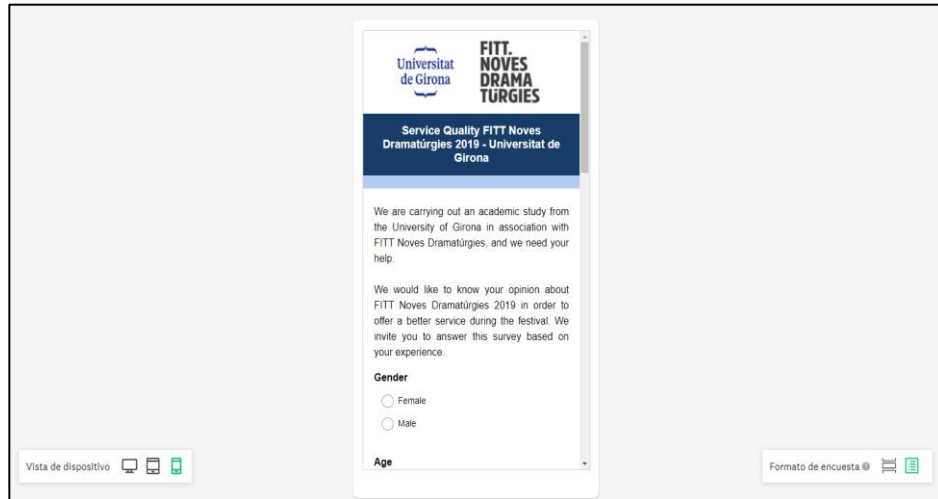
Note. Automated images generated by the SurveyMonkey software.

Annex I

Figure 35

Example of Questionnaire for Grec Festival de Barcelona 2015

Referència: 15_320

ENQUESTA GREC FESTIVAL DE BARCELONA
2015

Entrevista |__||__||__||__| **Entrevistador** |__||__| **Re-contacte** Sí 1   DIA |__||__| MES|__||__||HORA |__||__||MINUTS|__||__|

Espai _____ |__||__| **Espectacle** _____ |__||__|

BON DIA / BONA TARDA: EM DIC <nom entrevistador/a> I ESTEM REALITZANT UNA ENQUESTA SOBRE EL FESTIVAL GREC. LI AGRAIRIA QUE EM CONTESTÉS UNES PREGUNTES. GRÀCIES PER LA SEVA COL·LABORACIÓ.

A1. EN QUINA LLENGUA VOL QUE LI FACI L'ENTREVISTA?
Català (per defecte / indiferent) 1   **(Utilitzeu qüestionari català)**
Castellà 2   **(Utilitzeu qüestionari castellà)**

A2. DIA |__||__| MES |__||__|
A3. HORA I MINUT D'INICI DE L'ENTREVISTA:
HORA |__||__| MINUT |__||__|

FILTRE

F1.   TÉ VOSTÈ 16 ANYS O MÉS?
Sí 1
No 2   **(Fi entrevista)**

VALORACIÓ GREC 2015

IS1.- PER COMENCAR LI LLEGIRÉ UNA SÈRIE DE QÜESTIONS RELACIONADES AMB EL FESTIVAL GREC **D'ENGUANY**. PUNTUÏ-LES DEL 0 AL 10, ESSENT 0 LA PUNTUACIÓ MÍNIMA I 10 LA MÀXIMA. **(Llegiu un a un els aspectes)**

	0-10	NS	NC
En conjunt, la programació del Grec'15	|__||__|	98	99
La varietat d'espectacles de diferents tipus (teatre, música, dansa)	|__||__|	98	99
La varietat d'espectacles per a diferents públics (edat...)	|__||__|	98	99
Els espais on es fan els espectacles	|__||__|	98	99
La imatge del Grec'15 (cartell, campanya, publicitat...)	|__||__|	98	99
Els preus	|__||__|	98	99
Els descomptes	|__||__|	98	99
Els espectacles que ha vist	|__||__|	98	99

IS2.- QUINA VALORACIÓ GLOBAL FARIA VOSTÈ DEL FESTIVAL GREC 2015. UTILITZI LA MATEIXA ESCALA DE 0 AL 10, ESSENT 0 LA PUNTUACIÓ MÍNIMA I 10 LA MÀXIMA?

- Mínima   + Màxima   NS   NC
00 01 02 03 04 05 06 07 08 09 10   98   99

1.- COMPTANT EL D'AVUI, EN TOTAL A QUANTS ESPECTACLES DEL **FESTIVAL GREC 2015** HA ANAT O TÉ PREVIST ANAR?
ACLARIMENT: Si només avui, poseu 01.
CONTROL: Mínim 01.
|__||__| espectacles
No ho sap 98
No contesta 99

2.- ARA PARLANT D'ALTRES EDICIONS, AMB QUINA FREQÜÈNCIA VE AL FESTIVAL GREC? **(Llegiu possibilitats. Només una resposta)**
Ve cada any 01
Ha vingut a alguna de les últimes 4 edicions del festival 02
Fa més de 4 anys que no ve 03
És el primer cop 04
(No llegiu) No ho sap 98
(No llegiu) No contesta 99

3.- **(Si ha vingut en les darreres edicions: P2=02)** I VA VENIR L'ANY PASSAT?
Sí 01
No 02
(No llegiu) No ho sap / no ho recorda 98
(No llegiu) No contesta 99

ESPAI TEATRE GREC

NOMÉS PREGUNTEU EN ESPECTACLES DEL TEATRE GREC.

4.- ARA LI DEMANARÉ QUE PUNTUÏ ALGUNS ASPECTES CONCRETS SOBRE AQUEST ESPAI, **EL TEATRE GREC.**
PUNTUÏ'LS DEL 0 AL 10, ESSENT 0 LA PUNTUACIÓ MÍNIMA I 10 LA MÀXIMA. **(Llegiu un a un els aspectes)**

	0-10	NS	NC
La senyalització dels jardins	|__||__|	98	99
La il·luminació dels jardins	|__||__|	98	99
La decoració i el mobiliari dels jardins	|__||__|	98	99
El personal del teatre (taquilles, vigilància, acomodació)	|__||__|	98	99
El restaurant del teatre Grec	|__||__|	98	99
Les carpes de restauració	|__||__|	98	99

5.- SI US PLAU DIGUI'M SI HI HA ALGUNA QÜESTIÓ QUE MILLORARIA EN AQUEST ESPAI, **EL TEATRE GREC**? QUINA? **(Espontània, no suggeriu. Anoteu literalment amb el màxim detall. Màxim dues respostes)**
Resposta 1 _____ |__||__|
ALGUN ALTRE?
Resposta 2 _____ |__||__|

CANALS D'INFORMACIÓ

6.- COM S'HA ASSABENTAT QUE ES FEIA L'**ESPECTACLE** QUE HA VINGUT A VEURE AVUI? **(Espontània, no suggeriu. Multiresposta)**
CONTROL: Recollir les respostes en el mateix ordre que l'entrevistat/ada les diu.
Coneix i segueix especialment l'actor/s, director, grup la companyia 01
Pel programa imprès del Grec que dóna El Periódico 02
Pel programa imprès del Grec que m'ha arribat per altres canals (es recull a oficines, OAC, C. Cívics...) 03
Pel web del Festival Grec 04
Per altres webs/Internet: www. _____ 05   **(Quins web?)**
A través d'una xarxa social (facebook, twitter...) 06
Pel Tiquet Rambla (taquilles del Palau Virreina) 07
Per la publicitat (banderoles, opis/marquesines, anuncis a premsa o ràdio) 08
Per articles a la premsa 09
Per entrevistes o informació a la ràdio (no publi) 10
Per entrevistes o informació a la TV (no publi) 11
Per amics o familiars (m'ho han dit) 12
Altres _____ 95   **(Anoteu)**
No ho sap 98
No contesta 99

7.- **(Si no han dit 'web del grec': P6<>04)** HA VISITAT EL WEB DEL FESTIVAL GREC 2015?
Sí 01
No 02
(No llegiu) No ho sap / no ho recorda 98
(No llegiu) No contesta 99

7.-A.- **(Si han visitat el web: P6=04 o P7=01)** COM VALORA ELS SEGÜENTS ASPECTES DEL WEB DEL FESTIVAL GREC 2015, ESSENT 0 LA PUNTUACIÓ MÍNIMA I 10 LA MÀXIMA? **(Llegiu un a un els aspectes)**

	0-10	NS	NC
La utilitat de la informació	|__||__|	98	99
La facilitat per navegar pel web	|__||__|	98	99
El disseny del web	|__||__|	98	99

7.-B.- **(Si han visitat el web: P6=04 o P7=01)** SEGONS VOSTÈ, HI HA ALGUN ASPECTE DEL WEB QUE MILLORARIA? QUIN? **(Espontània, no suggeriu. Anoteu literalment amb el màxim detall. Màxim dues respostes)**
Resposta 1 _____ |__||__|
ALGUN ALTRE?
Resposta 2 _____ |__||__|

8.- VOSTÈ REP EL BUTLLETÍ INFORMATIU DEL GREC FESTIVAL DE BARCELONA PER CORREU ELECTRÒNIC?
Sí 01
No 02
(No llegiu) No ho sap 98
(No llegiu) No contesta 99

8.-A.- **(Si ha rebut el butlletí: P8=01)** EN UNA ESCALA DE 0 A 10 QUINA VALORACIÓ FARIA VOSTÈ D'AQUEST BUTLLETÍ EN EL SEU CONJUNT, ESSENT 0 MOLT DOLENT I 10 MOLT BO?
                                                                NS   NC
00 01 02 03 04 05 06 07 08 09 10   98   99

1

9.- EN GENERAL AMB QUINA FREQÜÈNCIA VA A ESPECTACLES DE TEATRE O DANSA? SI US PLAU NO COMPTI EL FESTIVAL GREC. (Llegiu possibilitats. Només una resposta)

10.- I AMB QUINA FREQÜÈNCIA VA A CONCERTS O ESPECTACLES DE MÚSICA? TAMBÉ SENSE COMPTAR EL FESTIVAL GREC (Llegiu possibilitats. Només una resposta)

	P9.Teatre/Dansa	P10.Música
Mai	01	01
1 vegada l'any	02	02
2-3 vegades l'any	03	03
4 vegades o més l'any	04	04
(No llegiu) No ho sap	98	98
(No llegiu) No contesta	99	99

11.- I TAMBÉ EN GENERAL, A TRAVÉS DE QUINS MITJANS ACOSTUMA A INFORMAR-SE SOBRE ACTIVITATS CULTURALS? (Espontània. Multiresposta)

	P11.Espontània	P12.Suggerida
Televisió	01	01
Ràdio	02	02
Premsa paper	03	03
Revistes paper	04	04
Recomanacions d'amics, familiars	05	05
Publicitat al carrer (banderoles, opis o tanques publicitàries al carrer i al metro)	06	06
Publicitat a centres cívics, ateneus, biblioteques, etc...	07	07
Internet		
A Internet (en general)	08	
Facebook	09	09
Twitter	10	10
Altres xarxes socials (diferents de facebook, twitter)...	11	11
Diaris i revistes online	12	12
Webs d'ofertes (Atrapalo, Lastminute, Letsbonus...)	13	13
Blogs especialitzats o blogs personals	14	14
Butlletins via correu electrònic	15	15
Altres Internet _____	16 (Anoteu)	
Altres _____	95 (Anoteu)	
No ho sap	98	
No contesta	99	

12.- DIGUI'M SI UTILITZA ALGUN D'AQUESTS MITJANS PER INFORMAR-SE SOBRE ACTIVITATS CULTURALS? (Llegiu possibilitats. Multiresposta)

CONTROL: No torneu a preguntar els que ja hagin esmentat abans. Manteniu els codis de la P11 però només demaneu pels que consten al qüestionari.

Z1. GÈNERE (No pregunteu, anoteu directament)

Home 1
Dona 2

Z2. QUINA EDAT TÉ, VOSTÈ? |___||___| anys

CONTROL: Codifiqueu automàticament.

Menys de 18 anys 01
De 18 a 24 anys 02
De 25 a 34 anys 03
De 35 a 44 anys 04
De 45 a 54 anys 05
De 55 a 64 anys 06
De 65 anys i més 08
No contesta 99

Z3. EM PODRIA DIR EL SEU NIVELL D'ESTUDIS ACABATS? (Llegiu possibilitats. Només una resposta)

CONTROL: Si l'edat de l'entrevistat/ada <20 anys, no pot tenir acabats estudis universitaris.

No ha acabat els estudis primaris 01
Primaris (primària, EGB, ESO) 02
Secundaris generals (batxillerat, PREU, BUP, COU)... 03
Secundaris professionals
  (comerç, FP1, FP2, mòduls, grau mitjà/superior).... 04
Universitaris (graus, diplomatura,
  llicenciatura, màster, postgrau, doctorat)............... 05
(No llegiu) Altres _____ 95 (Anoteu)
(No llegiu) No ho sap 98
(No llegiu) No contesta 99

Z4. ACTUALMENT, QUINA ÉS LA SEVA SITUACIÓ LABORAL? (Llegiu possibilitats. Només una resposta)

ACLARIMENT: Si és estudiant, confirmeu que no és aturat/ada o mestressa de casa que estudia algun curs de formació o prepara oposicions. Si treballa i estudia, pregunteu a què dedica més temps. Si és pensionista i treballa, anoteu pensionista.

CONTROL: Feu aparèixer <edat de l'entrevistat/ada>. Si té 65 anys o més i treballa, assegureu-vos que no és jubilat/pensionista. I si té menys de 65 anys i és pensionista, assegureu-vos que no treballa.

Treballa per compte propi (empresari, autònom) 01
Treballa per compte d'altri (assalariat/ada)............... 02
Jubilat/ada / pensionista / incapacitat/ada laboral 03
Aturat/ada / busca feina 04
Tasques de la llar (no remunerades) 05
Estudiant 06
(No llegiu) No contesta 99

Z5. (Si treballa per compte propi: Z4=01) DIGUI'M, SI US PLAU, QUANTS TREBALLADORS TÉ. (Llegiu possibilitats. Només una resposta)

No té treballadors, és autònom 01
D'1 a 3 treballadors 02
4 treballadors o més 03
(No llegiu) No ho sap 98
(No llegiu) No contesta 99

Z6. (Si treballa per compte d'altri: Z4=02) I QUINA ÉS LA SEVA PROFESSIÓ ACTUAL? (Espontània, no suggeriu. Anoteu literalment amb el màxim detall. Només una resposta)

_____ |___||___|

CONTROL: No ompliu, codifiqueu posteriorment tenint en compte els estudis.

Directiu / gerent 01
Professional / tècnic / comandament intermedi 02
Empleat administratiu d'oficina, serveis, comercials 03
Treballadors de restauració, comerç, serveis personals, seguretat ... 04
Treballador/obrer indústria, construcció, agricultura 05
No contesta 99

Z7. A QUINA POBLACIÓ VIU HABITUALMENT? (Espontània. Només una resposta)

Barcelona 01
Resta Espanya (municipi i província) _____ |___||___||___||___|
Estranger (país) _____ |___||___||___|

Z8. (Si viu a Barcelona: Z7=01) EM PODRIA DIR EXACTAMENT A QUIN DISTRICTE DE LA CIUTAT? (Espontània. Només una resposta)

Ciutat Vella 01
Eixample 02
Sants-Montjuïc 03
Les Corts 04
Sarrià-Sant Gervasi 05
Gràcia 06
Horta-Guinardó 07
Nou Barris 08
Sant Andreu 09
Sant Martí 10
No ho sap 98
No contesta 99

EM PODRIA DIR EL CARRER I EL NÚMERO, O CARRER I CANTONADA, O ENTRE QUINS CARRERS PER PODER BUSCAR EL DISTRICTE MUNICIPAL ON VIU? (Anoteu literalment amb el màxim de detall. Només una resposta)

TIPUS VIA _____ NOM _____ NÚMERO _____

CONTROL: Codifiqueu districte posteriorment.

Z9. QUINA ÉS LA SEVA LLENGUA HABITUAL? (Espontània. Només una resposta)

ACLARIMENT: Si no dóna resposta perquè diu ser bilingüe, pregunteu per la llengua materna. En darrer cas, anoteu la llengua escollida per fer l'entrevista.

Català 01
Castellà 02
Anglès 03
Francès 04
Altres _____ 95 (Anoteu)
No contesta 99

2

VOL AFEGIR ALGUN COMENTARI O FER ALGUN SUGGERIMENT SOBRE EL FESTIVAL GREC?

NOM DE L'ENTREVISTAT/ADA:_____ TELÈFON _____

(només per verificar l'enquesta)

MOLTES GRÀCIES PER LA SEVA AMABILITAT A L'HORA DE RESPONDRE L'ENTREVISTA.

A4. HORA I MINUT FINAL DE L'ENTREVISTA: HORA |___||___| MINUT |___||___|

Note. Adapted from Institut de Cultura de Barcelona (2022).

Table 55

Word List Divided by Code Groups

Word	Length	Cultural Tourism and Event Management		Service Quality		Audience and Clients		Total	
		n	%	*n*	%	*n*	%	*n*	%
activitats	10	0	0.00	0	0.00	0	0.00	45	0.61
anar	4	39	1.34	0	0.00	0	0.00	69	0.94
anys	4	75	2.58	0	0.00	0	0.00	108	1.47
aquí	4	0	0.00	0	0.00	0	0.00	44	0.60
arribar	7	0	0.00	0	0.00	0	0.00	63	0.86
artistes	8	0	0.00	0	0.00	0	0.00	39	0.53
artístic	8	0	0.00	0	0.00	0	0.00	40	0.55
artística	9	0	0.00	0	0.00	0	0.00	32	0.44
barcelona	9	75	2.58	0	0.00	0	0.00	105	1.43
bona	4	0	0.00	0	0.00	0	0.00	33	0.45
cap	3	71	2.44	52	4.24	0	0.00	129	1.76
carrer	6	0	0.00	0	0.00	0	0.00	38	0.52
Catalunya	9	38	1.31	0	0.00	0	0.00	46	0.63
ciutat	6	98	3.37	36	2.93	0	0.00	141	1.92
començar	8	33	1.14	0	0.00	0	0.00	39	0.53
companyes	9	0	0.00	0	0.00	0	0.00	32	0.44
companyies	10	34	1.17	0	0.00	0	0.00	47	0.64
comunicació	11	70	2.41	0	0.00	0	0.00	107	1.46
contacte	8	0	0.00	0	0.00	0	0.00	39	0.53
crec	4	59	2.03	44	3.58	0	0.00	132	1.80
cultura	7	58	2.00	0	0.00	0	0.00	63	0.86
cultural	8	64	2.2	0	0.00	0	0.00	78	1.06
departament	11	0	0.00	0	0.00	0	0.00	40	0.55
dia	3	32	1.1	0	0.00	0	0.00	67	0.91
dies	4	0	0.00	0	0.00	0	0.00	39	0.53
diferent	8	0	0.00	0	0.00	0	0.00	42	0.57
diferents	9	0	0.00	0	0.00	0	0.00	45	0.61
direcció	8	36	1.24	0	0.00	0	0.00	40	0.55
director	8	56	1.93	0	0.00	0	0.00	74	1.01
donar	5	0	0.00	35	2.85	0	0.00	58	0.79
entrades	8	0	0.00	0	0.00	0	0.00	61	0.83
espai	5	0	0.00	52	4.24	0	0.00	88	1.20
espais	6	36	1.24	53	4.32	0	0.00	94	1.28
espectacle	10	0	0.00	0	0.00	0	0.00	74	1.01
espectacles	11	70	2.41	46	3.75	0	0.00	131	1.78
espectadors	11	0	0.00	0	0.00	0	0.00	49	0.67
fàcil	5	0	0.00	0	0.00	0	0.00	36	0.49

Word	Length	Cultural Tourism and event Management		Service Quality		Audience and Clients		Total	
		n	%	*n*	%	*n*	%	*n*	%
feina	5	0	0.00	0	0.00	0	0.00	46	0.63
fent	4	0	0.00	0	0.00	0	0.00	32	0.44
fer	3	102	3.51	58	4.72	0	0.00	176	2.40
festival	8	382*	13.14	164	13.36	77	27.70*	623**	8.48
festivals	9	35	1.2	0	0.00	0	0.00	45	0.61
fira	4	98	3.37	0	0.00	0	0.00	130	1.77
gent	4	109	3.75	92	7.49	59	21.22	260	3.54
Girona	6	0	0.00	0	0.00	0	0.00	39	0.53
gran	4	0	0.00	0	0.00	0	0.00	47	0.64
grup	4	0	0.00	0	0.00	0	0.00	33	0.45
important	9	56	1.93	0	0.00	0	0.00	85	1.16
informació	10	0	0.00	35	2.85	0	0.00	60	0.82
intentem	8	0	0.00	33	2.69	0	0.00	58	0.79
jo	2	83	2.86	0	0.00	0	0.00	129	1.76
l'equip	7	53	1.82	0	0.00	0	0.00	73	0.99
l'espectacle	12	0	0.00	0	0.00	0	0.00	46	0.63
millor	6	0	0.00	0	0.00	0	0.00	40	0.55
mitjans	7	0	0.00	0	0.00	0	0.00	35	0.48
molts	5	0	0.00	0	0.00	0	0.00	37	0.50
moment	6	47	1.62	0	0.00	0	0.00	78	1.06
món	3	0	0.00	0	0.00	0	0.00	33	0.45
nivell	6	75	2.58	0	0.00	0	0.00	96	1.31
nosaltres	9	37	1.27	46	3.75	0	0.00	95	1.29
obra	4	0	0.00	0	0.00	0	0.00	35	0.48
obres	5	40	1.38	0	0.00	0	0.00	71	0.97
parlem	6	0	0.00	0	0.00	0	0.00	32	0.44
periodistes	11	0	0.00	0	0.00	0	0.00	33	0.45
persona	7	0	0.00	37	3.01	0	0.00	69	0.94
personal	8	0	0.00	0	0.00	0	0.00	35	0.48
persones	8	58	2.00	71	5.78	0	0.00	145	1.98
podem	5	0	0.00	0	0.00	0	0.00	34	0.46
poden	5	0	0.00	32	2.61	0	0.00	55	0.75
premsa	6	58	2.00	32	2.61	0	0.00	96	1.31
producció	9	60	2.06	0	0.00	0	0.00	73	0.99
programa	8	0	0.00	0	0.00	0	0.00	37	0.50
programació	11	68	2.34	0	0.00	0	0.00	94	1.28
públic	6	96	3.30	88	7.17	74	26.62	258	3.51
públics	7	0	0.00	0	0.00	0	0.00	41	0.56
pugui	5	0	0.00	0	0.00	0	0.00	35	0.48
relació	7	0	0.00	0	0.00	0	0.00	48	0.65
resposta	8	0	0.00	38	3.09	0	0.00	41	0.56

*Highest frequency for a word within a code group.

**Highest frequency for a word across code groups.

Word	Length	Cultural Tourism and event Management		Service Quality		Audience and Clients		Total	
		n	%	*n*	%	*n*	%	*n*	%
Sala	4	0	0.00	0	0.00	0	0.00	41	0.56
sempre	6	32	1.10	32	2.61	0	0.00	68	0.93
sentit	6	0	0.00	0	0.00	0	0.00	36	0.49
setmana	7	0	0.00	0	0.00	0	0.00	34	0.46
social	6	33	1.14	0	0.00	0	0.00	43	0.59
Tarragona	9	45	1.55	0	0.00	0	0.00	59	0.80
Tàrrega	7	47	1.62	0	0.00	0	0.00	71	0.97
teatre	6	119	4.09	104	8.47	32	11.51	255	3.47
teatres	7	0	0.00	0	0.00	0	0.00	45	0.61
tècnic	6	0	0.00	0	0.00	0	0.00	38	0.52
tema	4	0	0.00	0	0.00	0	0.00	36	0.49
temporada	9	37	1.27	0	0.00	0	0.00	53	0.72
temps	5	0	0.00	0	0.00	0	0.00	49	0.67
tipus	5	32	1.10	0	0.00	0	0.00	64	0.87
tota	4	0	0.00	0	0.00	0	0.00	32	0.44
totes	5	0	0.00	0	0.00	0	0.00	34	0.46
tothom	6	0	0.00	0	0.00	0	0.00	41	0.56
treball	7	0	0.00	0	0.00	0	0.00	42	0.57
treballar	9	33	1.14	0	0.00	0	0.00	50	0.68
trobar	6	0	0.00	0	0.00	0	0.00	41	0.56
veure	5	86	2.96	0	0.00	36	12.95	147	2.00
we	2	42	1.44	48	3.91	0	0.00	90	1.23
web	3	0	0.00	0	0.00	0	0.00	38	0.52
Totals		2907	100.00	1228	100.00	278	100.00	4413	100.00

Table 56

Sociodemographic Characteristics and Chi-Square results for Information Channels

Baseline Characteristics	Webpage		χ²	Social Networks		χ²	Electronic Mail		χ²	Radio		χ²	Printed Press		χ²	Digital Press		χ²	Specialised Blogs		χ²	Television		χ²	Programme		χ²
	n	%		n	%		n	%		n	%		n	%		n	%		n	%		n	%		n	%	
Gender			1.41			1.52			3.25			0.03			3.75			0.36			0.45			1.26			0.11
Female	62	29.81		52	39.69		22	10.58		4	1.92		17	8.17		15	7.21		3	1.44		3	1.44		42	20.19	
Male	43	20.67		24	31.17		21	10.10		2	0.96		18	8.65		11	5.29		3	1.44		4	1.92		23	11.06	
Age Range			12.71*			11.30*			5.36			1.86			1.19			4.09			5.45			2.73			4.55
AR 1	13	30.00		13	43.33		5	16.67		1	3.33		6	20.00		2	6.67		0	0.00		2	6.67		12	40.00	
AR 2	27	71.05		16	42.11		5	13.16		2	5.26		8	21.05		7	18.42		1	2.63		2	5.26		15	39.47	
AR 3	37	53.62		32	46.38		13	18.84		2	2.90		10	14.49		10	14.49		1	1.45		2	2.90		21	30.43	
AR 4	15	42.86		7	20.00		8	22.86		1	2.86		6	17.14		5	14.29		3	8.57		0	0.00		7	20.00	
AR 5	17	47.22		8	22.22		12	33.33		0	0.00		5	13.89		2	5.56		1	2.78		1	2.78		10	27.78	

Note. N = 208. All percentages are obtained from participants within each category for the corresponding variable. * *p* <.05 Cramer's V sig. <.05

Baseline Characteristics	Webpage		χ^2	Social Networks		χ^2	Electronic Mail		χ^2	Radio		χ^2	Printed Press		χ^2	Digital Press		χ^2	Specialised Blogs		χ^2	Television		χ^2	Programme		χ^2
	n	%		n	%		n	%		n	%		n	%		n	%		n	%		n	%		n	%	
Highest educational level [a]			0.60			4.18			0.12			0.60			7.86*			0.05			0.49			6.98*			4.74
ISCED 2 to 5	29	48.33		24	40.00		13	21.67		2	3.33		17	28.33		8	13.33		1	1.67		5	8.33		23	38.33	
ISCED 6	41	49.40		35	42.17		16	19.28		3	3.61		10	12.05		10	12.05		3	3.61		2	2.41		19	22.89	
ISCED 7 & 8	35	54.69		17	26.56		13	20.31		1	1.56		8	12.50		8	12.50		2	3.13		0	0.00		23	35.94	
Employment			3.77			4.94			5.22			1.21			5.15			3.46			1.03			10.36*			5.25
Student	7	36.84		10	52.63		2	10.53		1.00	5.26		6	31.58		3	15.79		0.00	0.00		3	15.79		10	52.63	
Employee	86	53.09		60	37.04		32	19.75		5.00	3.09		2	15.43		22	13.58		5.00	3.09		4	2.47		49	30.25	
Retired	8	38.10		4	19.05		8	38.10		0.00	0.00		2	9.52		0	0.00		1.00	4.76		0	0.00		5	23.81	
Unemployed	4	66.67		2	33.33		1	16.67		0.00	0.00		2	33.33		1	16.67		0.00	0.00		0	0.00		1	16.67	

Note. N = 208. All percentages are based on participants within each category for the corresponding variable.

[a] Is categorised by the European Union Guidelines for Classifying National Educational Programmes and Related Qualifications (2011). It counts 1 missing case.

* p <.05 Cramer's V sig. <.05

Baseline Characteristics	Webpage		χ²	Social Networks		χ²	Electronic Mail		χ²	Radio		χ²	Printed Press		χ²	Digital Press		χ²	Specialised Blogs		χ²	Television		χ²	Programme		χ²
	n	%		n	%		n	%		n	%		n	%		n	%		n	%		n	%		n	%	
Role			1.33			1.42			0.02			0.77			0.45			0.01			0.20			0.90			3.99*
Audience	96	51.89		65	35.14		38	20.5		6	0.03		30	16.22		23	0.12		5	2.70		7	3.78		62	33.51	
Professional	9	39.13		11	47.83		5	21.7		0	0.00		5	21.74		3	0.13		1	4.35		0	0.00		3	13.04	
Festival			27.67**			2.21			10.13*			1.21			3.54			0.32			4.54			3.66			9.43*
FT	46	62.16		30	40.54		10	13.51		2	2.70		16	21.62		8.00	10.81		2	2.70		4	5.41		27	36.49	
TA	42	64.62		19	29.23		22	33.85		3	4.62		12	18.46		9.00	13.85		4	6.15		3	4.62		26	40.00	
FITT	17	24.64		27	39.13		11	15.94		1	1.45		7	10.14		9.00	13.04		0	0.00		0	0.00		12	17.39	

Note. $N = 208$. All percentages are based on participants within each category for the corresponding variable.

* $p < .05$ Cramer's V $< .05$ ** $p < .05$ and Cramer's V sig. < 0.001

Table 57

Sociodemographic Characteristics and Chi-Square Results for Participants Grouped by Social Companionship

Baseline Characteristics	Alone		χ^2	Partner		χ^2	Family		χ^2	Friends		χ^2	Classmates		χ^2	Colleagues		χ^2
	n	%		*n*	%		*n*	%		*n*	%		*n*	%		*n*	%	
Gender			1.72			0.01			0.01			8.46*			0.02			0.22
Female	21	16.03		50	38.17		35	26.72		68	51.91		3	2.29		5	3.82	
Male	18	23.38		30	38.96		21	27.27		24	31.17		2	2.60		4	5.19	
Age Range			3.30			5.31			2.93			3.42			18.73			0.00
AR 1	4	13.33		12	40.00		8	26.67		16	53.33		4	13.33		0	0.00	
AR 2	8	21.05		15	39.47		7	18.42		18	47.37		1	2.63		1	2.63	
AR 3	17	24.64		20	28.99		23	33.33		28	40.58		0	0.00		5	7.25	
AR 4	5	14.29		18	51.43		9	4.33		12	34.29		0	0.00		1	2.86	
AR 5	5	13.89		15	41.67		9	4.33		18	50.00		0	0.00		2	5.56	

Note. *N* = 208. All percentages are based on participants within each category for the corresponding variable.

* p < .05 Cramer's V sig. < .05

Baseline Characteristics	Alone		χ^2	Partner		χ^2	Family		χ^2	Friends		χ^2	Classmates		χ^2	Colleagues		χ^2
	n	%		n	%		n	%		n	%		n	%		n	%	
Highest educational level [a]			0.82			1.15			3.08			0.25			3.29			4.62
ISCED 2 to 5	9	15.00		20	33.33		21	35.00		28	46.67		3	5.00		0	0.00	
ISCED 6	17	20.48		35	42.17		19	22.89		37	44.58		2	2.41		4	4.82	
ISCED 7 & 8	13	20.31		25	39.06		15	23.44		27	42.19		0	0.00		5	7.81	
Employment			1.92			4.73			2.51			5.49			31.03**			2.67
Student	5	26.32		6	31.58		6	31.58		13	68.42		4	21.05		0	0.00	
Employee	31	19.14		61	37.65		43	26.54		66	40.74		1	0.62		9	5.56	
Retired	2	9.52		12	57.14		4	19.05		10	47.62		0	0.00		0	0.00	
Unemployed	1	16.67		1	16.67		3	50.00		3	50.00		0	0.00		0	0.00	

Note. Sample N = 208. All percentages are based on participants within each category for the corresponding variable.

[a] Is categorised by the European Union Guidelines for Classifying National Educational Programmes and Related Qualifications (2011). It counts 1 missing case.

** p < .05 Cramer's V sig. < .001

Baseline Characteristics	Alone		χ²	Partner		χ²	Family		χ²	Friends		χ²	Classmates		χ²	Colleagues		χ²
	n	%		n	%		n	%		n	%		n	%		n	%	
Role			7.05*			4.85*			2.53			13.24**			0.64			10.66**
Audience	30	16.22		76	41.08		53	28.65		90	48.65		5	2.70		5	2.70	
Professional	9	39.13		4	17.39		3	13.04		2	8.70		0	0.00		4	17.39	
Festival			11.29*			9.81*			14.95*			0.45			2.68			2.28
Fira Tàrrega	5	6.76		18	24.32		25	33.78		35	47.30		3	4.05		5	6.76	
Temporada Alta	18	27.69		31	47.69		24	36.92		28	43.08		2	3.08		1	1.54	
Festival Internacional de Teatre de Tarragona	16	23.19		31	44.93		7	10.14		29	42.03		0	0.00		3	4.35	

Note. N = 208. All percentages are based on participants within each category for the corresponding variable.

* p <.05 Cramer's V sig. <.05 ** p <.05 Cramer's V <.001

Table 58

Sociodemographic Characteristics and Chi-Square results for Transportation System

Baseline Characteristics	Walking		χ^2	Bicycle		χ^2	Motorcycle		χ^2	Car		χ^2	Bus		χ^2	Train		χ^2
	n	%		*n*	%		*n*	%		*n*	%		*n*	%		*n*	%	
Gender			0.27			6.70*			0.02			0.05			0.11			0.04
Female	61	46.56		2	1.53		2	1.53		71	54.20		4	3.05		4	3.05	
Male	33	42.86		7	9.09		1	1.30		43	55.84		3	3.90		2	2.60	
Age Range			3.41			4.20			3.27			5.17			7.00			4.23
AR 1	17	56.67		3	10.00		1	3.33		11	36.67		3	10.00		1	3.33	
AR 2	18	47.37		2	5.26		0	0.00		22	57.89		2	5.26		1	2.63	
AR 3	27	39.13		3	4.35		0	0.00		41	59.42		2	2.90		4	5.80	
AR 4	14	40.00		0	0.00		1	2.86		21	60.00		0	0.00		0	0.00	
AR 5	18	50.00		1	2.78		1	2.78		19	52.78		0	0.00		0	0.00	

Note. N = 208. All percentages are based on participants within each category for the corresponding variable. * $p < .05$ Cramer's V sig. < .05

Baseline Characteristics	Walking		χ^2	Bicycle		χ^2	Motorcycle		χ^2	Car		χ^2	Bus		χ^2	Train		χ^2
	n	%		n	%		n	%		n	%		n	%		n	%	
Highest educational level [a]			3.66			1.11			2.18			0.19			2.82			2.67
ISCED 2 to 5	26	43.33		4	6.67		0	0.00		34	56.67		2	3.33		0	0.00	
ISCED 6	44	53.01		3	3.61		1	1.20		44	53.01		1	1.20		3	3.61	
ISCED 7 & 8	24	37.50		2	3.13		2	3.13		35	54.69		4	6.25		3	4.69	
Employment			4.53			14.47*			2.40			8.70*			10.36*			1.21
Student	12	63.16		4	21.05		1	5.26		7	36.84		3	15.79		1	5.26	
Employee	72	44.44		4	2.47		2	1.23		87	53.70		4	2.47		5	3.09	
Retired	9	42.86		1	4.76		0	0.00		14	66.67		0	0.00		0	0.00	
Unemployed	1	16.67		0	0.00		0	0.00		6	100.00		0	0.00		0	0.00	

Note. N = 208. All percentages are based on participants within each category for the corresponding variable.

[a] Is categorised by the European Union Guidelines for Classifying National Educational Programmes and Related Qualifications (2011). It counts 1 missing case.

* p < .05 Cramer's V sig. < .05

Baseline Characteristics	Walking		χ^2	Bicycle		χ^2	Motorcycle		χ^2	Car		χ^2	Bus		χ^2	Train		χ^2
	n	%		n	%		n	%		n	%		n	%		n	%	
Role			17.42**			1.17			0.38			1.13			2.26			9.53*
Audience	93	50.27		9	4.86		3	1.62		99	53.51		5	2.70		3	1.62	
Professional	1	4.35		0	0.00		0	0.00		15	65.22		2	8.70		3	13.04	
Festival			15.32**			6.91*			2.31			9.34*			3.66			1.32
FT	22	29.73		3	4.05		0	0.00		43	58.11		4	5.41		1	1.35	
TA	29	44.62		6	9.23		2	3.08		43	66.15		3	4.62		3	4.62	
FITT	43	62.32		0	0.00		1	1.45		28	40.58		0	0.00		2	2.90	

Note. N = 208. All percentages are based on participants within each category for the corresponding variable.

* p <.05 Cramer's V sig. <.05 ** p <.05 Cramer's V sig < .001

Annex N

Table 59

Sociodemographic Characteristics and Chi-Square Results for Participants Grouped by Gastronomy

Baseline Characteristics	Restaurant		χ^2	Cafeteria		χ^2	Bar		χ^2	Kitchen		χ^2
	n	%		*n*	%		*n*	%		*n*	%	
Gender			3.88*			2.48			0.22			0.09
Female	37	28.24		20	15.27		38	29.01		67	51.15	
Male	32	41.56		6	7.79		20	25.97		41	53.25	
Age Range			6.65			4.70			3.45			2.47
AR 1	5	16.67		3	10.00		12	56.67		17	10.00	
AR 2	12	31.58		3	7.89		11	44.74		17	7.89	
AR 3	29	42.03		12	17.39		19	49.28		34	17.39	
AR 4	10	28.57		6	17.14		7	51.43		18	17.14	
AR 5	13	36.11		2	5.56		9	61.11		22	5.56	

Note. N = 208. All percentages are based on participants within each category for the corresponding variable.

* *p* <.05 Cramer's V sig. <.05

Baseline Characteristics	Restaurant		χ^2	Cafeteria		χ^2	Bar		χ^2	Kitchen		χ^2
	n	%		n	%		n	%		n	%	
Highest educational level [a]			3.29			1.23			4.11			3.39
ISCED 2 to 5	18	30.00		8	13.33		22	36.67		37	61.67	
ISCED 6	24	28.92		8	9.64		23	27.71		40	48.19	
ISCED 7 & 8	27	42.19		10	15.63		13	20.31		30	46.88	
Employment			2.37			9.14*			5.87			2.87
Student	4	21.05		3	15.79		9	47.37		12	63.16	
Employee	56	34.57		19	11.73		40	24.69		81	50.00	
Retired	8	38.10		1	4.76		6	28.57		13	61.90	
Unemployed	1	16.67		3	50.00		3	50.00		2	33.33	

Note. N = 208. All percentages are based on participants within each category for the corresponding variable.

[a] Is categorised by the European Union Guidelines for Classifying National Educational Programmes and Related Qualifications (2011). It counts 1 missing case.

* *p* <.05 Cramer's V sig. <.05

Baseline Characteristics	Restaurant		χ^2	Cafeteria		χ^2	Bar		χ^2	Kitchen		χ^2
	n	%		n	%		n	%		n	%	
Role			0.41			0.57			1.63			9.44*
Audience	60	32.43		22	11.89		49	26.49		103	55.68	
Professional	9	39.13		4	17.39		9	39.13		5	21.74	
Festival			12.32*			4.71			19.46**			0.42
FT	28	37.84		14	18.92		34	45.95		37	50.00	
TA	29	44.62		7	10.77		14	21.54		33	50.77	
FITT	12	17.39		5	7.25		10	14.49		38	55.07	

Note. N = 208. All percentages are based on participants within each category for the corresponding variable.

* $p <$.. 05 Cramer's V sig. <.05 ** $p <$.05 Cramer's V sig. <..001

Annex O

Table 60

Information Channels Grouped by Age Range and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT										χ^2
	AR 1		AR 2		AR 3		AR 4		AR 5		
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Webpage	11	68.8	3	18.8	9	33.3	4	44.4	1	16.7	10.52*
Social Networks	7	43.8	8	50.0	12	44.4	3	33.3	0	0.0	5.11
Electronic Mail	1	6.3	3	18.8	4	14.8	1	11.1	1	16.7	1.23
Radio	1	6.3	1	6.3	0	0.0	0	0.0	0	0.0	2.69
Printed Press	5	31.3	4	25.0	4	14.8	3	33.3	0	0.0	4.10
Digital Press	2	12.5	3	18.8	2	7.4	1	11.1	0	0.0	2.14
Specialised Blogs	0	0.0	1	6.3	0	0.0	1	11.1	0	0.0	4.54
Television	2	12.5	1	6.3	1	3.7	0	0.0	0	0.0	2.60
Programme	9	56.3	5	31.3	9	33.3	3	33.3	1	16.7	4.05

Note. N = 208. * *p* < .05

Selected Values	TA										χ^2
	AR 1		AR 2		AR 3		AR 4		AR 5		
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Webpage	2	40.0	4	30.8	3	16.7	6	46.2	8	50.0	5.08
Social Networks	4	80.0	5	38.5	7	38.9	3	23.1	0	0.0	14.42**
Electronic Mail	2	40.0	2	15.4	7	38.9	4	30.8	7	43.8	3.02
Radio	0	0.0	0	0.0	2	11.1	1	7.7	0	0.0	3.65
Printed Press	0	0.0	3	23.1	4	22.2	2	15.4	2	18.8	1.57
Digital Press	0	0.0	2	15.4	4	22.2	3	23.1	0	0.0	5.39
Specialised Blogs	0	0.0	0	0.0	1	5.6	2	15.4	1	6.3	3.11
Television	0	0.0	1	7.7	1	5.6	0	0.0	1	6.3	1.28
Programme	2	40.0	6	46.2	8	44.4	3	23.1	7	43.8	2.00

Note. N = 208. * *p* < .05 ** *p* < .01

Selected Values	FITT										χ^2
	AR 1		AR 2		AR 3		AR 4		AR 5		
	n	%	n	%	n	%	n	%	n	%	
Webpage	8	88.9	4	44.4	20	83.3	10	76.9	10	71.4	6.48
Social Networks	2	22.2	3	33.3	13	54.2	1	7.7	8	57.1	10.78*
Electronic Mail	2	22.2	0	0.0	2	8.3	3	23.1	4	28.6	5.17
Radio	0	0.0	1	11.1	0	0.0	0	0.0	0	0.0	6.77
Printed Press	1	11.1	1	11.1	2	8.3	1	7.7	2	14.3	0.45
Digital Press	0	0.0	2	22.2	4	16.7	1	7.7	2	14.3	2.64
Specialised Blogs	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	-[a]
Television	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	-[a]
Programme	1	11.1	4	44.4	4	16.7	1	7.7	2	14.3	5.79

Note. $N = 208$. * $p < .05$

[a] No statistics are computed because the values are constant

Table 61

Social Companionship Grouped by Age Range and Controlled by festival with Chi-Square Results for Association

Selected Values	FT										χ^2
	AR 1		AR 2		AR 3		AR 4		AR 5		
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Alone	2	12.5	1	6.3	1	3.7	0	0.0	1	16.7	2.83
Partner	2	12.5	6	37.5	6	22.2	3	33.3	1	16.7	3.37
Family	5	31.3	2	12.5	15	55.6	2	22.2	1	16.7	10.33*
Friends	12	75.0	8	50.0	8	29.6	5	55.6	2	33.3	9.07
Classmates	3	18.8	0	0.0	0	0.0	0	0.0	0	0.0	11.33*
Colleagues	0	0.0	1	6.3	2	7.4	1	11.1	1	16.7	2.39

*Note. N = 208. * p < .05*

Selected Values	TA										χ^2
	AR 1		AR 2		AR 3		AR 4		AR 5		
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Alone	2	40.0	5	38.5	8	44.4	1	7.7	2.00	12.5	8.05
Partner	3	60.0	7	53.8	7	38.9	8	61.5	6	37.5	5.72
Family	3	60.0	5	38.5	5	27.8	4	30.8	7	43.8	2.33
Friends	2	40.0	4	30.8	10	55.6	3	23.1	9	56.3	5.21
Classmates	1	20.0	1	7.7	0	0.0	0	0.0	0	0.0	7.22
Colleagues	0	0.0	0	0.0	1	5.6	0	0.0	0	0.0	2.65

Note. N = 208.   * *p* < .05

Selected Values	FITT										χ^2
	AR 1		AR 2		AR 3		AR 4		AR 5		
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Alone	0	0.0	2	22.2	8	33.3	4	30.8	2	14.3	5.15
Partner	7	77.8	2	22.2	7	29.2	7	53.8	8	57.1	9.47
Family	0	0.0	0	0.0	3	12.5	3	23.1	1	7.1	4.70
Friends	2	22.2	6	66.7	10	41.7	4	30.8	7	50.0	4.73
Classmates	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	-[a]
Colleagues	0	0.0	0	0.0	2	8.3	0	0.0	1	7.1	2.58

Note. $N = 208$. $^* p < .05$

Table 62

Audience Scores for Communication Grouped by Age Range and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT										χ^2
	AR 1		AR 2		AR 3		AR 4		AR 5		
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Strongly disagree	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	1	7.7	1	6.7	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	5	38.5	5	33.3	2	9.5	3	42.9	0	0.0	15.634
Agree	7	53.8	7	46.7	14	66.7	3	42.9	1	33.3	
Strongly agree	0	0.0	2	13.3	5	23.8	1	14.3	2	66.7	

Note. $N = 185$.   * $p < .05$

Selected Values	TA										χ^2
	AR 1		AR 2		AR 3		AR 4		AR 5		
	n	%	n	%	n	%	n	%	n	%	
Strongly disagree	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	0	0.0	3	25.0	3	16.7	0	0.0	4	25.0	15.270
Agree	2	40.0	7	58.3	2	11.1	7	53.8	5	31.3	
Strongly agree	3	60.0	2	16.7	13	72.2	6	46.2	7	43.8	

Note. $N = 185$. * $p < .05$

Selected Values	FITT										χ^2
	AR 1		AR 2		AR 3		AR 4		AR 5		
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Strongly disagree	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	4	44.4	0	0.0	0	0.0	0	0.0	3	23.1	22.300**
Agree	2	22.2	3	33.3	2	11.1	2	15.4	0	0.0	
Strongly agree	3	33.3	6	66.7	16	88.9	11	84.6	10	76.9	

Note. N = 185. * p < .05 ** p < .01

Table 63

Audience Scores for Acceptance Grouped by Age Range and Controlled by Festival with Chi-Square Results for Association

Selected Values	FT										χ^2
	AR 1		AR 2		AR 3		AR 4		AR 5		
	n	%	*n*	%	*n*	%	*n*	%	*n*	%	
Strongly disagree	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	0	0.0	1	6.7	0	0.0	1	14.3	0	0.0	
Neither agree nor disagree	8	61.5	9	60.0	13	61.9	5	71.4	2	66.7	10.374
Agree	3	23.1	5	33.3	5	23.8	1	14.3	0	0.0	
Strongly agree	2	15.4	0	0.0	3	14.3	0	0.0	1	33.3	

Note. N = 185.   * $p < .05$

Selected Values	TA										χ^2
	AR 1		AR 2		AR 3		AR 4		AR 5		
	n	%	n	%	n	%	n	%	n	%	
Strongly disagree	2	40.0	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	0	0.0	1	8.3	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	1	20.0	8	66.7	12	66.7	6	46.2	8	50.0	37.332**
Agree	0	0.0	3	25.0	3	16.7	4	30.8	6	37.5	
Strongly agree	2	40.0	0	0.0	3	16.7	3	23.1	2	12.5	

Note. N = 185. * $p < .05$ ** $p < .01$

Selected Values	FITT										χ^2
	AR 1		AR 2		AR 3		AR 4		AR 5		
	n	%	n	%	n	%	n	%	n	%	
Strongly disagree	1	11.1	0	0.0	0	0.0	0	0.0	0	0.0	
Disagree	1	11.1	0	0.0	0	0.0	0	0.0	0	0.0	
Neither agree nor disagree	3	33.3	3	33.3	6	33.3	6	46.2	6	46.2	19.619
Agree	4	44.4	4	44.4	4	22.2	2	15.4	3	23.1	
Strongly agree	0	0.0	2	22.2	8	44.4	5	38.5	4	30.8	

Note. $N = 185$.   * $p < .05$

Table 64

Means, Standard Deviations, and One-Way Analysis of Variance for Audience Service Quality Scores Grouped by Age Range

Measure	AR 1		AR 2		AR 3		AR 4		AR 5		F (185) / Welch [a]	η^2
	M	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*		
Environment	3.89	0.88	4.18	0.67	4.23	0.68	4.32	0.85	4.39	0.69	1.94	.04
Architecture	4.33	0.73	4.53	0.56	4.63	0.56	4.55	0.75	4.53	0.67	0.99	.02
Atmosphere	3.44	1.34	3.83	1.03	3.82	1.05	4.09	1.16	4.25	0.95	2.33	.05
Service Encounter	3.96	0.75	3.99	0.68	4.43	0.68	4.52	0.60	4.40	0.70	5.02**	.00
Trustworthiness	3.85	0.83	3.99	0.70	4.40	0.71	4.45	0.65	4.31	0.78	4.50**	.09
Communication	3.81	0.83	4.00	0.79	4.51	0.66	4.45	0.67	4.38	0.83	5.82***	.11
Delivery	3.89	0.93	3.97	0.77	4.30	0.87	4.45	0.79	4.25	0.92	2.47*	.05
Effectiveness	4.07	0.72	4.00	0.76	4.46	0.68	4.58	0.60	4.48	0.69	4.97**	.10
Professionalism	3.93	0.92	3.97	0.91	4.39	0.80	4.55	0.67	4.44	0.76	4.01**	.08
Resolution	4.22	0.70	4.03	0.74	4.54	0.66	4.61	0.61	4.53	0.72	4.83**	.10

Note. N = 185. * *p* <.05 ** *p* <.01 *** *p* <.001

[a] Homogeneity of Variance >.05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value.

Measure	AR 1		AR 2		AR 3		AR 4		AR 5		F (185) / Welch [a]	η^2
	M	SD	M	SD	M	SD	M	SD	M	SD		
Interaction	3.84	0.70	3.78	0.61	4.27	0.57	4.24	0.59	4.22	0.63	5.53***	.00
Confidence	4.26	0.66	4.14	0.67	4.64	0.50	4.64	0.58	4.53	0.67	5.38***	.11
Security	4.22	0.80	4.25	0.77	4.74	0.44	4.79	0.42	4.59	0.67	5.71***	.13
Credibility	4.30	0.72	4.03	0.77	4.54	0.66	4.48	0.80	4.47	0.76	3.16*	.07
Kindness	3.43	1.04	3.42	0.70	3.90	0.77	3.85	0.80	3.91	0.71	3.62*	.07
Acceptance	3.30	1.14	3.39	0.69	3.70	0.84	3.67	0.89	3.72	0.81	1.72	.04
Customisation	3.56	1.15	3.44	0.91	4.11	0.82	4.03	0.85	4.09	0.82	4.60**	.09

Note. $N = 185$. * $p < .05$ ** $p < .01$ *** $p < .001$

[a] Homogeneity of Variance $> .05$ suggested the observance of an F statistic value and $< .05$ suggested the observance of a Welch statistic value.

Table 65

Means, Standard Deviations, and One-Way Analysis of Variance for Professional Service Quality Scores Grouped by Age Range

Measure	AR 1		AR 2		AR 3		AR 4		AR 5		F (23)	η^2
	M	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*		
Environment	3.33	0.29	4.00	0.71	3.46	0.78	4.00	0.00	4.00	0.71	0.87	.16
Architecture	3.67	0.58	4.50	0.71	3.42	1.00	4.00	0.00	4.00	0.82	0.89	.17
Atmosphere	3.00	0.00	3.50	0.71	3.50	0.80	4.00	0.00	4.00	0.82	1.02	.19
Service Encounter	3.58	0.52	3.88	0.53	3.33	0.62	3.75	0.35	3.63	0.52	0.63	.12
Trustworthiness	3.00	0.87	3.50	0.71	3.04	0.72	3.50	0.71	3.50	0.91	0.48	.10
Communication	4.33	0.58	3.50	0.71	3.75	0.97	3.50	0.71	3.75	0.96	0.38	.08
Delivery	1.67	1.16	3.50	0.71	2.33	1.23	3.50	0.71	3.25	0.96	1.64	.27
Effectiveness	4.17	0.76	4.25	0.35	3.63	0.74	4.00	0.00	3.75	0.65	0.66	.13
Professionalism	4.33	0.58	3.50	0.71	3.42	0.79	3.50	0.71	3.75	0.96	0.85	.16
Resolution	4.00	1.00	5.00	0.00	3.83	0.94	4.50	0.71	3.75	1.89	0.61	.12

Note. N = 23

Measure	AR 1		AR 2		AR 3		AR 4		AR 5		F (23)	η^2
	M	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*		
Interaction	4.17	0.76	4.50	0.00	3.58	0.88	3.75	0.35	4.50	0.71	1.44	.24
Confidence	4.33	0.76	4.75	0.35	4.08	0.79	4.25	0.35	4.75	0.50	0.89	.16
Security	4.33	1.16	5.00	0.00	4.17	0.84	4.50	0.71	4.75	0.50	0.74	.14
Credibility	4.33	0.58	3.50	0.71	4.00	0.85	4.00	0.00	4.75	0.50	0.91	.17
Kindness	4.00	0.87	4.25	0.35	3.08	1.17	3.25	1.06	4.25	0.96	1.39	.24
Acceptance	3.67	1.16	3.50	0.71	2.92	1.08	3.00	1.41	4.25	0.96	1.87	.29
Customisation	4.33	0.58	4.00	0.00	3.25	1.29	3.50	0.71	4.25	0.96	1.03	.19

Note. N = 23

Table 66

Means, Standard Deviations, and One-Way Analysis of Variance for Audience Service Quality Scores Grouped by Educational Level

Measure	ISCED 2 to 5		ISCED 6		ISCED 7 & 8		F (185) / Welch [a]	η^2
	M	*SD*	*M*	*SD*	*M*	*SD*		
Environment	3.96	0.79	4.38	0.71	4.25	0.71	5.18**	.05
Architecture	4.34	0.72	4.71	0.52	4.52	0.66	5.57**	.06
Atmosphere	3.59	1.20	4.06	1.10	3.98	1.00	3.09**	.03
Service Encounter	4.07	0.71	4.50	0.65	4.25	0.73	6.24**	.06
Trustworthiness	4.01	0.77	4.43	0.70	4.21	0.76	5.11**	.05
Communication	4.02	0.82	4.50	0.71	4.25	0.77	6.33**	.07
Delivery	4.00	0.92	4.36	0.81	4.18	0.88	2.77	.03
Effectiveness	4.13	0.75	4.56	0.64	4.28	0.72	6.52**	.07
Professionalism	4.04	0.93	4.50	0.75	4.23	0.79	5.16**	.05
Resolution	4.21	0.73	4.63	0.62	4.32	0.74	6.18**	.06

Note. N = 185. * p <.05 ** p <.01 *** p <.001
[a] Homogeneity of Variance >.05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value.

Measure	ISCED 2 to 5		ISCED 6		ISCED 7 & 8		F (185) / Welch [a]	η^2
	M	SD	M	SD	M	SD		
Interaction	3.92	0.61	4.31	0.57	4.00	0.70	7.11**	.07
Confidence	4.33	0.64	4.68	0.50	4.34	0.71	6.99***	.07
Security	4.38	0.73	4.76	0.49	4.46	0.69	7.68**	.07
Credibility	4.29	0.71	4.60	0.64	4.21	0.87	5.29**	.05
Kindness	3.52	0.81	3.94	0.79	3.66	0.82	4.75*	.05
Acceptance	3.46	0.83	3.74	0.87	3.48	0.91	6.57	.02
Customisation	3.57	0.97	4.15	0.85	3.84	0.91	1.99**	.07

Note. N = 185. * p <.05 ** p <.01 *** p <.001

[a] Homogeneity of Variance >.05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value.

Table 67

Means, Standard Deviations, and One-Way Analysis of Variance for Professional Service Quality Scores Grouped by Educational Level

Measure	ISCED 2 to 5		ISCED 6		ISCED 7 & 8		F (23) / Welch [a]	η^2
	M	*SD*	*M*	*SD*	*M*	*SD*		
Environment	3.88	0.75	3.32	0.75	3.94	0.42	2.15	.20
Architecture	3.75	0.96	3.36	1.03	4.13	0.35	2.51	.16
Atmosphere	4.00	0.82	3.27	0.65	3.75	0.71	2.04	.17
Service Encounter	3.56	0.55	3.39	0.67	3.63	0.38	0.44	.04
Trustworthiness	3.25	0.87	3.00	0.81	3.44	0.56	0.82	.08
Communication	3.75	0.96	3.73	1.01	3.88	0.64	0.07	.01
Delivery	2.75	0.96	2.27	1.42	3.00	0.93	0.85	.08
Effectiveness	3.88	0.48	3.77	0.88	3.81	0.46	0.03	.00
Professionalism	3.25	0.50	3.73	0.91	3.63	0.74	0.52	.05
Resolution	4.50	0.58	3.82	0.98	4.00	1.41	0.55	.05

Note. N = 23.

[a] Homogeneity of Variance >.05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value.

Measure	ISCED 2 to 5		ISCED 6		ISCED 7 & 8		F (23) / Welch [a]	η^2
	M	SD	M	SD	M	SD		
Interaction	4.13	0.75	3.64	0.93	4.19	0.65	1.22	.11
Confidence	4.50	0.58	4.09	0.83	4.50	0.54	0.97	.09
Security	4.50	0.58	4.18	0.87	4.63	0.74	0.77	.07
Credibility	4.50	0.58	4.00	0.89	4.38	0.52	0.96	.09
Kindness	3.75	0.96	3.18	1.25	3.88	0.92	1.02	.09
Acceptance	3.57	0.96	3.00	1.18	3.75	1.17	1.23	.11
Customisation	3.75	0.96	3.36	1.36	4.00	0.76	0.76	.07

Note. N = 23.

[a] Homogeneity of Variance >.05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value.

Table 68

Means, Standard Deviations, and One-Way Analyses of Variance for Audience Service Quality Scores Grouped by Main Activity

Measure	Student		Employee		Retired		Unemployed		F (185) / Welch [a]	η²
	M	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*		
Environment	3.91	0.87	4.25	0.73	4.30	0.68	3.92	0.97	1.44	.02
Architecture	4.47	0.62	4.54	0.66	4.60	0.60	4.50	0.55	0.13	.00
Atmosphere	3.35	1.37	3.96	1.04	4.00	1.12	3.33	1.63	1.26	.03
Service Encounter	3.90	0.69	4.31	0.70	4.53	0.70	4.00	0.65	2.95*	.05
Trustworthiness	3.82	0.75	4.27	0.74	4.45	0.81	3.92	0.67	2.73*	.04
Communication	3.76	0.75	4.31	0.76	4.50	0.83	4.17	0.75	3.20*	.05
Delivery	3.88	0.93	4.23	0.85	4.40	0.82	3.67	1.03	1.93	.03
Effectiveness	3.97	0.76	4.36	0.71	4.60	0.66	4.08	0.80	2.73*	.04
Professionalism	3.71	1.16	4.32	0.78	4.55	0.69	4.00	0.89	3.84*	.06
Resolution	4.24	0.66	4.40	0.72	4.65	0.67	4.17	0.75	1.35	.02

Note. N = 185. * *p* <.05

[a] Homogeneity of Variance >.05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value.

Measure	Student		Employee		Retired		Unemployed		F (185) / Welch [a]	η²
	M	SD	M	SD	M	SD	M	SD		
Interaction	3.76	0.66	4.11	0.64	4.41	0.55	3.75	0.50	3.89*	.06
Confidence	4.21	0.61	4.47	0.64	4.73	0.47	4.25	0.61	2.38	.04
Security	4.24	0.75	4.56	0.66	4.80	0.41	4.33	0.52	3.34*	.04
Credibility	4.18	0.73	4.38	0.76	4.65	0.67	4.17	0.75	1.45	.02
Kindness	3.32	1.10	3.75	0.78	4.10	0.72	3.25	0.42	4.84*	.06
Acceptance	3.35	1.22	3.57	0.84	4.00	0.80	3.00	0.00	2.88	.05
Customisation	3.29	1.21	3.92	0.88	4.20	0.83	3.50	0.84	3.16*	.06

Note. N = 185. * *p* <.05

[a] Homogeneity of Variance >.05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value.

Table 69

Means, Standard Deviations, and One-Way Analyses of Variance for Professional Service Quality Scores Grouped by Main Activity

Measure	Student		Employee		Retired		F (23) / Welch [a]	η^2
	M	*SD*	*M*	*SD*	*M*	*SD*		
Environment	3.25	0.35	3.68	0.73	3.50	- [b]	0.34	.03
Architecture	3.50	0.71	3.70	0.92	4.00	- [b]	0.10	.00
Atmosphere	3.00	0.00	3.65	0.75	3.00	- [b]	- [c]	.00
Service Encounter	3.63	0.18	3.51	0.58	3.00	- [b]	0.44	.04
Trustworthiness	2.75	0.35	3.28	0.75	2.50	- [b]	0.93	.09
Communication	3.50	0.71	3.85	0.88	3.00	- [b]	0.57	.00
Delivery	2.00	1.41	2.70	1.22	2.00	- [b]	0.42	.00
Effectiveness	4.50	0.71	3.75	0.66	3.50	- [b]	1.28	.11
Professionalism	4.00	1.41	3.60	0.75	3.00	- [b]	0.53	.00
Resolution	5.00	0.00	3.90	1.12	4.00	- [b]	0.92	.00

Note. N = 23 [a] Homogeneity of Variance >.05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value. [b] Only one respondent classified themselves in this group. [c] Robust test equality of means could not be performed because at least one group had the sum of case weights less than or equal to 1.

Measure	Student		Employee		Retired		F (23) / Welch [a]	η^2
	M	*SD*	*M*	*SD*	*M*	*SD*		
Interaction	4.75	0.35	3.85	0.83	3.50	- [b]	1.24	.11
Confidence	4.75	0.35	4.28	0.73	4.00	- [b]	0.49	.05
Security	5.00	0.00	4.35	0.81	4.00	- [b]	- [c]	.00
Credibility	4.50	0.71	4.20	0.77	4.00	- [b]	0.18	.00
Kindness	4.75	0.35	3.43	1.10	3.00	- [b]	1.50	.13
Acceptance	5.00	0.00	3.25	1.12	3.00	- [b]	0.00	.00
Customisation	4.50	0.71	5.00	0.00	3.00	- [b]	0.00	.00

Note. N = 23 [a] Homogeneity of Variance >.05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value. [b] Only one respondent classified themselves in this group. [c] Robust test equality of means could not be performed because at least one group had the sum of case weights less than or equal to 1.

Annex Y

Table 70

Means, Standard Deviations, and One-Way Analyses of Variance for Overall Scores Grouped by Gender

Measure	Female		Male		F (208) / Welch [a]	η^2
	M	*SD*	*M*	*SD*		
Customer Satisfaction	4.37	0.73	4.38	0.73	0.01	.00
Organisation Management	4.21	0.73	4.32	0.73	1.27	.01
Programme	4.16	0.70	4.05	0.74	1.11	.01
Price	3.66	0.94	3.66	0.90	0.00	.00

Note. N = 208.

[a] Homogeneity of Variance >.05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value.

Annex Z

Table 71

Means, Standard Deviations, and One-Way Analyses of Variance for Overall Scores Grouped by Age Range

Measure	AR 1		AR 2		AR 3		AR 4		AR 5		F (208) / Welch [a]	η^2
	M	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*		
Customer Satisfaction	4.33	0.80	4.24	0.75	4.46	0.70	4.34	0.68	4.39	0.73	0.64	.01
Organisation Management	4.03	0.77	4.13	0.74	4.42	0.72	4.23	0.73	4.25	0.69	1.88	.04
Programme	4.00	0.74	4.03	0.72	4.17	0.71	4.20	0.72	4.14	0.72	0.58	.01
Price	3.50	0.97	3.53	0.73	3.67	1.31	3.86	0.77	3.72	0.97	1.11	.02

Note. N = 208.

[a] Homogeneity of Variance >.05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value.

Annex AA

Table 72

Means, Standard Deviations, and One-Way Analysis of Variance for Overall Scores Grouped by Educational Level

Measure	ISCED 2 to 5		ISCED 6		ISCED 7 & 8		F (208) / Welch [a]	η^2
	M	*SD*	*M*	*SD*	*M*	*SD*		
Customer Satisfaction	4.28	0.72	4.46	0.75	4.34	0.97	1.08	.01
Organisation Management	4.07	0.69	4.40	0.73	4.23	0.75	3.68*	.04
Programme	3.90	0.73	4.22	0.72	4.20	0.67	4.13*	.04
Price	3.43	0.85	3.88	0.97	3.58	0.89	4.53*	.04

Note. N = 208.

* *p* <.05 ** *p* <.01 [a] Homogeneity of Variance >.05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value.

Table 73

Means, Standard Deviations, and One-Way Analyses of Variance for Overall Scores Grouped by Main Activity

Measure	Student		Employee		Retired		Unemployed		F (208) / Welch [a]	η^2
	M	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*		
Customer Satisfaction	4.58	0.61	4.33	0.74	4.48	0.75	4.33	0.52	0.82	.01
Organisation Management	4.21	0.71	4.25	0.75	4.29	0.72	4.17	0.41	0.06	.00
Programme	4.11	0.66	4.12	0.72	4.19	0.81	4.00	0.63	0.13	.00
Price	3.16	0.77	3.74	0.92	3.67	0.97	3.00	0.63	3.42*	.05

Note. N = 208. * *p* <.05

[a] Homogeneity of Variance > .05 suggested the observance of an F statistic value and <.05 suggested the observance of a Welch statistic value.