

Comparing the Satisfaction Level of Park Acoustics Live Music Festival Attendees'

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Abstract

The understanding of attendees' expectations and experiences in a festival setting, such as a music festival, is relevant to achieving repeat visitation and festival sustainability. The purpose of this study is to analyse the satisfaction level of attendees' at the Park Acoustics Live Music Festival over a two year period. The questionnaire, based on the SERVQUAL model, analysed seven constructs of music festival quality, namely: entertainment, site elements, price, food and beverages, vendors, parking and staff performance. A quantitative methodology approach was selected using a convenience sampling approach. The findings revealed that, in general, most attendees' expectations and needs had been met in both years, however there were different levels of satisfaction between the two years relating to parking, staff and food and beverage. The management of the Park Acoustics Live Music Festival should thus consider the expectations and satisfaction levels of the attendees' at the festival to identify and develop products, services and environments that exceed the expectations of the festival attendees'.

Keywords: Satisfaction, expectations, service quality, experience, festivals, events

Introduction

The diversity of events and festivals calls for understanding consumer behavior and the impact it may have on attendees' experience and satisfaction levels (Bowdin, Allen, O'Toole, Harris & McDonnell, 2011). With this notion, it is important to understand the dimensional constructs of service quality, satisfaction and experience. According to Childress and Crompton (1997), there is debatable focus relating to the relationship between the two constructs, namely quality and satisfaction. In essence, quality relates to 'quality of performance' whilst satisfaction relates to 'quality of experience'. Amongst the service industries, tourism is exceptionally sensitive to quality related issues (Atilgan, Akinci & Aksoy, 2003). Yolal, Woo, Cetinel and Uysal (2012) postulate that in a festival setting it is imperative, when developing specific festival attributes, to address the needs of the attendees' to achieve attendee satisfaction. Festivals that focus on attendee satisfaction result in successful and well organised events. Similarly, sustainable events and festivals have a close connection to loyalty, customer satisfaction and retention/repeat visitation (Welthagen & Geldenhuys, 2015). Deery and Jago



(2010) further contend that service quality in the festival environment should be a priority to gain a competitive advantage amongst competitors.

Large scale attendance at music festivals has enchanted global interest, with much focus relating to the motivation of attending music festivals as well as operational and functional related issues (Little, Burger & Croucher, 2018; Kruger & Saayman, 2018; Prokopis, Sharpley & Farmaki, 2018). Beyond that, very little is understood regarding the benefits and the attendees' experiences or the attempts to explore the satisfaction dimensions of music event visitor experiences. Furthermore, music festivals are not a new phenomenon and date back to the 1990's. During this era significant growth towards large scale music festivals on a global level was achieved, thus resulting in intense competition.

With this said, it is noted that measuring the satisfaction levels in the music festival domain are noticeably lacking (Prokopis, Sharpley and Farmaki, 2018; Trindade, Borge, Vieira & Gomes, 2018). According to Kruger and Saayman (2018) and Christou, Sharpley and Farmaki (2018), music festivals, which are unique special events, date back to the eleventh century and were predominantly experienced by the privileged class. From the twentieth century, contemporary music emerged across all societies, encouraging a social connection (Chaney, 2020).

This study compares the satisfaction of the festival attendees' at the Park Acoustics Live Music Festival over a two year period. The festival dynamics for both years were similar. The Park Acoustics Live Music Festival, used in this study, is an outdoor event which takes places on the first Sunday of each month at Fort Schanskop, Tshwane, South Africa. The music festival accommodates between 800 and 2000 attendees', depending on the line up of the program. The festival offers numerous stages and facilities which include bars, food stalls, toilets and picnic spots.

Since very few attempts have been made to explore the satisfaction of music event visitors, this article will add value to the current lack of South African research in this field of study. The understanding of attendees' expectations is important for the sustainability of events and festivals and the results would be valuable in assisting festival planners to develop and market their events effectively.

Literature review

Concept of service quality and satisfaction

Naik, Gantasala and Prabhakar (2010) suggest that service quality is strongly associated with the concepts of perceptions and expectations. With that said, customers' perceptions of service quality are derived from a comparison of their "before-service expectations" and their "actual service experiences". With this view, service is deemed excellent, if perceptions exceed expectations and considered fair or adequate, if performance equals expectations. However, the service will be considered of a poor nature if perceptions of an expectation are not met.

Yoon, Lee and Lee (2010) supported by Zaibaf, Taherikia and Fakharian (2012), Varela-Neira, Vazquez-Casielle and Iglesias-Arguelles (2008), Hutchinson, Lai and Wang (2009) and Kim and Lee (2010) contend that there are still vague notions relating to the processes and interrelations of service quality and customer satisfaction which require the researcher to characterise both and place them in context of the study (Caro & Garcia, 2007). Yuksel, Yuksel and Bilim (2010), explain that service quality is "...considered the motivational force to higher customer satisfaction and retention, thereby enhancing profitability and the ability to meet the competitive challenges within organisations". Sanchez-Garcia and Curras-Perez (2011), on the other hand, contend that when organisations offer poor service quality, this will not only affect the customer, but also the organisation, as it ultimately affects the reputation of the organisation.



According to Rampa, Kowsalya and Dharanipriya (2018), the term service quality is considered an association of two words. ‘Service’ means “...any activity or benefit that one party can offer to another that is essentially intangible and does not result in the ownership of anything” and ‘quality’ relates to a strategic performance tool used by organisations. The combination of ‘service’ and ‘quality’ (service quality) is therefore considered the achievement of improved organisational performance through efficient customer service. According to Al-Laymoun, Alsardia and Albattat (2020), the more acceptable concept of service quality is fundamentally comparative in dimension and is based on the core difference between the expectation of the customer and the actual experience that the customer receives.

Customer satisfaction, on the other hand, has enticed considerable attention in literature due to its latent influence on consumer behaviour (Caro & Garcia, 2007; Smith & Brown, 2008). Oliver (1980) and Chen (2008) consider customer satisfaction as the discrepancy between perceived performance and prior expectation after consumption. Overall satisfaction on the other hand refers to the customers’ assessment based on their post experience with favourable and unfavourable experiences relating to satisfaction and dissatisfaction.

In this context, Kim and Lee (2011) add that when comparing what is expected to what is received or experienced, notes that there are three considerations. If the product delivers less than expected, negative disconfirmation occurs. If the product or service delivers more than expected, positive disconfirmation occurs, and confirmation transforms when the product or service meets the customers’ expectations. Confirmation ultimately has greater satisfaction than negative disconfirmation which takes place when the expectations of the customer are not met. According to Serenko and Stach (2009), customers will either form a positive or a negative judgement of their experience. In summary, Ziehl, Parasuraman and Berry (1988) recapitulate that service quality is based on a comparative analysis between desired and perceived service and that satisfaction is based on the difference between predicted and perceived service. Table 1 indicates the key elements that distinguish customer satisfaction from service quality.

Table 1: Distinction between customer satisfaction and service quality

Customer satisfaction	Service quality
Customer satisfaction can be depicted in any form or dimension.	Dimensions underlying quality judgments are specific.
Customer satisfaction judgments can be created by several non-quality issues, such as needs and perceptions of fairness.	Expectations for quality are based on excellence of ideas or perceptions.
Customer satisfaction is believed to have more conceptual antecedents.	Service quality has less conceptual antecedents.
Satisfaction judgments require experience with the service or provider.	Quality perceptions do not require experience with the service or provider.

Lee (2005), Caro and Garcia (2007) and Saravanan and Rao (2007) place the event environment in context and state that service quality is likely to be the medium for providing satisfaction which is gained by enhancing the quality experience of the event. This is ultimately achieved by improving the quality of the event facilities and services.



Theoretical models of measuring attendees' satisfaction

In terms of measurement, Pakdil and Aydin (2007), as well as Saravanan and Rao (2007) are of consensus that the SERVQUAL model developed by Parasuraman, Berry and Zeithmal in 1985 is an acceptable measurement scale to assess customers' expectations and perceptions of service quality. The SERVQUAL model that was formally accepted in 1988, involved several researched dimensions in various disciplines (Caro & Garcia, 2007; LeBlanc, 1992; Fick & Ritchie, 1991).

Furthermore, the model based on a 22 battery item is used to assess customers' perceptions of service quality (Large & König, 2009). The original ten determinants included courtesy, access, competence, responsiveness, security, tangibles, communication, credibility, reliability and understanding the customer. These were later reduced to five determinants (Caro & Garcia, 2007) which included responsiveness, assurance, empathy, tangibility and reliability. According to Straughan and Cooper (2002), these determinants have successfully been used to measure service quality in tourism studies.

Reliability, according to Large and König (2009), relates to offering a dependable, punctual and accurate service. In the event context, this relates to providing accurate service delivery, ensuring that the event program runs according to the schedule as well as the ability to resolve any issues encountered by the attendees' at the festival. Assurance, according to Kim and Lee (2010), relates to the employees providing a positive experience at the event which includes well trained and competent staff with the willingness to resolve problems in an efficient manner. Tangibles, according to Caro and Gacia (2007), is the physical setting of facilities, equipment and communication material. In an event and festival context this would relate to the parking, seating, toilet facilities and program.

In terms of providing satisfactory tangible elements of an event, the venues and setting should be smart and neat with equipment in working order. Empathy, according to Large and König (2009), relates to caring for customers, being approachable and listening to customer queries. Furthermore, creating a favourable relationship between the staff and the attendees' of the festival is essential. Lastly, responsiveness, involves the willingness to respond promptly and solve problems. In the context of an event and festival, the staff should always be accessible, be willing to assist and follow up on queries. Each of these five dimensions were applied effectively to the seven constructs of this study namely entertainment, site elements, price, food and beverage, vendors, parking and staff.

Experience factor at music festivals

Music festivals, a growing sector in the tourism industry, originated in the 1960's and 1970's with two iconic music festivals held in 1969. The first being the Monterey Pop Festival at the Monterey County Fairgrounds in California, USA and the second, the Woodstock music festival held in Bethel, New York, USA. Both music festivals set out to be a pivotal moment in music history defining countercultural elements in music festivals (Chaney, 2020). Since then, music festivals have grown and shown substantial value to the global economic sector. In the United Kingdom, this industry has an economic value estimated to be worth approximately 2.5 million pounds (Brown & Sharpley, 2020). In the United States of America, it is estimated that around 52% of the population attends a live music event each year. As for the growing music industry in South Africa, the projected revenue for 2021 is approximately R1.7 billion rand (PWC, 2018). According to the entertainment and media outlook 2018-2020, the demand for concerts and festivals in South Africa will continue to remain strong with a forecasted revenue rise of 8.1% by 2021 (PWC, 2018). The music entity, in its own right, has seen a significant increase in the development of local talent with an emergence of international interest (PWC, 2018).



According to Brown and Sharpley (2020), much of earlier research focused on the technical dimensions of music festivals and not the psychological or emotional experiences of the attendees'. With this notion, when understanding the experience factor at a music festival, both soft and hard elements of the experience should be understood. Soft elements relate to the intangible factors experienced at a music festival, such as emotions and excitement. Hard elements relate to the tangible factors, such as the program, technology and facilities which include toilets, vendors, parking and staging (Brown & Sharpley, 2020; Chaney, 2020).

Furthermore, festival experiences in the context of music festivals offer unique and mythical experiences with high intensity elements of cognition, memories, learning and emotions that are experienced at various levels throughout the event experience (Brown & Sharpley, 2020; Chaney, 2020). Kruger and Saayman (2018) acknowledge that in the South African context, value, quality and the actual venue and setting are important attributes to create a satisfactory and memorable experience amongst festival attendees'. These attributes are highlighted in the findings of this study.

Methodology

Quantitative methodology was adopted with a convenience sampling approach. One hundred and seventy nine (179) completed questionnaires in 2017 and one hundred and seventy one (171) in 2018 were analysed. The questionnaires were handed out in the open area of the festival site during the one-day festival held respectively in 2017 and 2018. Ethical clearance was obtained from the Departmental Committee for Postgraduate Studies (DCPS). The study was voluntary and field workers were trained to ensure that the participants understood the conditions and objectives of the study. The total population of the festival was approximately 900 in both cases. According to Krejcie and Morgan (1970), this would be a representative sample.

The questionnaire was adapted from a similar festival study. It should be noted that the same questionnaire was used for both 2017 and 2018 with no deviation made. The first section of the questionnaire required the attendees' to indicate their demographic information and the reasons for attending the festival. The second section of the questionnaire was based on the Likert-scale principle. The Likert-scale was based on a five-point scale ranging from 'very dissatisfied', which scored 1, to 'very satisfied', which scored 5. The attendees' were required to rate the satisfaction of their service quality experience at the Park Acoustics Live Music Festival. The questions were divided into constructs and categorised as entertainment, site elements, price, food and beverages, vendors, parking, as well as staff performance. For the data analysis, the raw data was captured onto a database in Microsoft Access that was imported into the SAS (Statistical Analysis Software) format through the SAS Access module.

Similarly, reliability and internal consistency of the measurement instrument were tested using the Cronbach Alpha Coefficient. As a rule of thumb, an Alpha between 0.6 and 0.7 is deemed as an acceptable reliability and 0.8 or higher indicates good reliability (Field, 2009; Tavakol & Dennick, 2011). Table 2 indicates that all Alpha's are above 0.7 and deemed acceptable.

Table 2: Summary of validity and reliability

FACTOR	CRONBACH ALPHA
Entertainment	0,723
Site elements	0,897
Price	0,846
Food & beverage vendors	0,826
Vendors	0,886
Parking	0,927
Staff	0,916



Results

Visitor profile of the attendees'

Table 3 indicates the demographic profile of the Park Acoustics Live Music Festival attendees' during the period of 2017 and 2018. The attendees' gender, age, language, marital status, employment status and residing province are respectively described. Moreover, the attendee profile is outlined by describing their reasons for attendance.

Table 3: Profile summary of attendees'

Demographic variables	Profile of respondents 2017 (n=179)	Profile of respondents 2018 (n=171)
Gender		
Male	38%	54%
Female	62%	46 %
Age	35 – 40 years	22 – 23 years
Language	English 51% Afrikaans 44%	English 43% Afrikaans 49%
Marital status	Single 78%	Single 49%
Employment status	Full time 60% Student 28%	Full time 61% Student 23%
Province	Gauteng 90%	Gauteng 94%
Reason for attendance		
Vendor variety	5%	9%
Proximity to home	9%	12%
Food and beverage	11%	12%
Socialising	22%	19%
Safety	10%	13%
Prices	14%	12%
Variety of entertainment	23%	12%
Other	7%	2%

In 2017, the gender distribution of the Park Acoustics Live Music Festival attendees' were not equally spread as 38% of the attendees' were male and 62% of the attendees' were female. In 2018, there were 93 male attendees' (54%) and 78 female attendees' (46%). Furthermore, the age of the attendees' in 2017 varied from 35 to 40 years whilst in 2018 a much younger crowd attended the festival (22-23 years of age). According to Table 3, the predominate language spoken in 2017 and 2018 at the festival was English and Afrikaans (2017: 51%, 44%; 2018: 43%, 49%) with the majority of the attendees' residing in Gauteng (2017: 90%; 2018: 94%). The attendees' are single (2017: 78%; 2018:49%), full time employees (2017:60%; 2018: 61 %) or students (2017: 28 %; 2018: 23 %). Furthermore, Table 3 indicates that the reason for attending the Park Acoustics Live Music Festival was for the variety of entertainment (2017: 23%; 2018: 12%), followed by socialising (2017: 22%; 2018: 19%). However, food and beverage and the safety of the festival also seems to have influenced their attendance. Socialising and entertainment are indicated as common motives in music festival studies conducted by (Little, Burger & Croucher, 2018; Kruger & Saayman, 2018; Fruet-Cardozo, Perez-Galvez & Jara-Alba, 2019).

Descriptive analysis was used to depict the satisfaction levels of the service quality at the Park Acoustics Live Music Festival and measured for the constructs of entertainment, site elements, price, food and beverage vendors, vendors, parking and staff for the two consecutive years (2017 and 2018). The following tables are based on the Likert scaling of 1= very dissatisfied and 5 = very satisfied with the results reflecting percentages.

Table 4: Entertainment: Attendee Satisfaction score: 2017 and 2018



VARIABLE	Satisfaction level 2017					Satisfaction level 2018				
	1	2	3	4	5	1	2	3	4	5
Entertainment										
Overall satisfaction	0.56	1.12	8.99	34.27	55.06	0	3.55	18.93	35.50	42.01
Signage	4.02	4.60	28.74	26.44	36.21	0	8.43	24.10	34.34	33.13
Safety and security at the festival	0	0.37	13.07	30.11	56.25	0.60	2.98	13.10	37.50	45.83
Toilets –cleanliness	2.89	10.40	23.12	32.37	31.21	1.18	9.47	27.81	32.54	28.99
Toilets – availability	4.71	14.71	25.88	22.94	31.76	3.55	8.28	24.26	32.54	31.36
Accessibility of special needs	8.23	13.38	28.66	23.57	26.11	6.83	11.18	24.84	26.71	30.43

Table 4 indicates the attendees’ satisfaction level with regards to the 2017 entertainment provided, as well as their level of satisfaction pertaining to the signage, safety and security, toilet cleanliness, toilet availability and the accessibility for those individuals with special needs at the festival. Most of the attendees’ were very satisfied with the safety and security at the festival, 56.25% for 2017 and 45.83% for 2018. However, most of the attendees’ were mildly dissatisfied with toilets availability (14.71%), which improved in 2018. The respondents were very dissatisfied with accessibility for those with special needs with 8.28% in 2017 and 6.83% in 2018 and therefore should be a consideration for future events.

Table 5: Site elements: Attendee Satisfaction score: 2017 and 2018

VARIABLE	Satisfaction level 2017					Satisfaction level 2018				
	1	2	3	4	5	1	2	3	4	5
Site elements										
Promptness of artists	0.58	1.16	13.29	38.15	46.82	1.18	4.414	15.98	39.64	39.05
Quality of shows	0.56	2.79	10.06	35.20	51.40	0.60	1.79	14.29	36.31	47.02
Variety of shows	1.14	2.27	13.07	32.39	51.14	0.60	2.38	14.29	36.31	46.43
Quality of sound	0	1.69	7.91	28.25	62.15	0.61	2.42	10.91	38.79	42.47
Viewing and seating	2.26	8.47	28.25	23.73	37.29	2.41	5.42	22.89	34.34	34.94
Program/ communication material	1.71	6.86	16.57	32.57	42.29	0.60	3.59	21.56	33.53	40.72
Entertainment expected	0.58	2.89	10.98	24.28	61.27	0.66	1.32	12.50	34.21	51.32

Site elements in Table 5 indicate the attendees’ satisfaction level pertaining to the promptness of the artists, quality of shows, variety of shows, quality of sound, viewing and seating, program and communication material, as well as entertainment expected. The results reflect that majority of the attendees’ were very satisfied with the quality of sound, 62.15% in 2017. Most of the attendees’ were mildly satisfied with the promptness of the artists in both 2017 and 2018 respectively (38.15%, 39.64%). However, most of the attendees’ were very dissatisfied with viewing and seating in 2017 (2.26%) and 2.41% in 2018.

Table 6: Price: Attendee Satisfaction score: 2017 and 2018

VARIABLE	Satisfaction level 2017					Satisfaction level 2018				
	1	2	3	4	5	1	2	3	4	5
Price										
Entrance tickets	1.13	1.69	23.73	32.20	41.24	1.18	4.14	27.22	31.95	35.50
Food and beverage	2.26	8.47	24.29	31.07	33.90	0.59	6.51	18.34	40.24	34.32
Vendor/exhibits	2.87	9.20	31.03	32.76	24.14	1.19	8.93	19.64	36.90	33.30
Parking	1.14	6.86	22.29	26.86	42.86	4.19	7.19	20.36	32.93	35.33
Subsidising costs	3.05	3.66	26.22	37.20	29.88	0.60	6.55	22.02	34.52	36.31
Value for money	2.25	2.81	12.36	34.27	48.31	1.18	5.92	18.93	33.73	40.24

The attendees’ satisfaction level with regards to pricing (Table 6), which pertains to the entrance tickets, food and beverages, vendor exhibits, parking and subsidiary costs, as well as the overall value for money, indicates that in both 2017 (48.31%) and 2018 (40.24%), the majority of the attendees’ were very satisfied in terms of the overall value for money attained from the festival. Rogers (2013) states that value for money is often a consideration in tourism products. Furthermore, most of the attendees’ were mildly satisfied (37.20%) with the pricing



in terms of subsidiary costs in 2017. In 2018, the attendees' were very dissatisfied with the price of parking (4.19%), however this was not the case in 2017.

Table 7: Food and Beverage: Attendee Satisfaction score: 2017 and 2018

VARIABLE	Satisfaction level 2017					Satisfaction level 2018				
	1	2	3	4	5	1	2	3	4	5
Food and Beverage										
Availability/accessibility	1.15	5.17	21.26	31.61	40.80	1.78	5.33	18.34	34.32	40.24
Variety	3.47	13.87	22.54	30.64	29.48	1.19	5.36	20.83	33.93	38.69
Value for money	2.89	8.67	27.75	28.90	31.79	1.18	4.14	20.12	37.87	36.69
Service delivery	1.16	5.23	25.89	32.56	35.47	1.20	2.40	14.97	42.51	38.92
Quality	1.16	3.47	20.81	34.68	39.88	0.59	2.96	19.53	37.28	39.64
Quantity	1.73	4.62	27.75	30.06	35.84	1.18	5.33	14.79	41.42	37.28
Cleanliness/hygiene	1.74	4.65	18.60	31.98	43.02	1.20	4.82	19.88	37.95	36.14
Control of alcohol to age restriction	3.66	4.88	12.20	31.71	47.56	2.22	3.70	17.78	37.78	38.52

Table 7 reflects the attendees' satisfaction levels with regards to the food and beverage vendors regarding their availability, variety, value for money, service delivery, quality, quantity, cleanliness (hygiene) and control of underage drinking. Most of the attendees' were very satisfied in terms of the vendors' ability to control underage drinking (47.56%). However, this was not the case in 2018 as most of the attendees' were very dissatisfied (2.22%) with the organisers ability to control underage drinking. In 2017, most of the attendees' were mildly dissatisfied (13.87%) and very dissatisfied (3.47%) in terms of the variety of food and beverage vendors. In 2018, most of the attendees' were very satisfied in terms of the vendors' availability/accessibility (40.24%). Whereas most of the attendees' were mildly satisfied with the service delivery (42.51%).

Table 8: Vendors: Attendee Satisfaction score: 2017 and 2018

VARIABLE	Satisfaction level 2017					Satisfaction level 2018				
	1	2	3	4	5	1	2	3	4	5
Vendors										
Accessibility	2.91	4.07	23.26	33.72	36.05	3.61	3.61	20.48	37.95	34.34
Variety of arts and crafts	2.89	10.40	26.01	32.95	27.75	1.80	5.99	20.96	39.52	31.74
Value for money	1.72	4.02	29.31	32.18	32.76	1.20	5.99	20.36	40.72	31.74
General service delivery	1.71	2.86	28.00	32.57	37.71	1.20	5.42	18.07	39.16	36.14

The attendees' satisfaction levels with regards to accessibility, variety of arts and crafts, value for money and general service delivery Table 8 indicates that the majority of the attendees' were very satisfied in terms of the vendors' general service delivery both in 2017 (37.71%) and 2018 (36.14%), however very dissatisfied (2.91%) in terms of the accessibility to the vendors in 2017. Most of the attendees' were neutral in terms of value for money (29.31%) and mildly dissatisfied with the variety of arts and crafts (10.40%) in 2017. In 2018, attendees' were mildly dissatisfied (5.99%) in terms of the variety of arts and crafts and very dissatisfied in terms of the vendors accessibility (3.61%).

Table 9: Parking: Attendee Satisfaction score: 2017 and 2018

VARIABLE	Satisfaction level 2017					Satisfaction level 2018				
	1	2	3	4	5	1	2	3	4	5
Parking										
Accessibility	3.43	6.29	13.71	28.57	48.00	2.44	3.66	26.22	35.98	31.71
Availability	1.71	6.86	12.00	34.86	44.57	0	6.67	20.00	39.39	33.94
Signage	2.89	6.94	27.75	28.32	34.10	1.21	7.27	21.21	38.18	32.12
Safety and security	2.89	4.62	15.03	30.06	47.40	0.61	5.49	14.63	40.24	39.02
Assistance of Parking attendance	5.81	4.65	14.53	27.91	47.09	1.21	5.45	15.15	39.39	38.79



The attendees’ satisfaction levels with regards to parking as well as their level of satisfaction pertaining to accessibility, safety and security, helpfulness of parking attendants, availability of parking and signage (Table 9) depict that the majority of the attendees’ were very satisfied in terms of the accessibility of parking both in 2017 (48.00%) and 2018 (31.71%). Furthermore, the attendees’ were mildly dissatisfied in 2017 (6.94%) and 2018 (7.27%) with the parking signage. In 2017, the attendees’ were very dissatisfied (5.81%) with parking attendants assistance, however this improved for 2018 (1.21%).

Table 10: Staff: Attendee Satisfaction score: 2017 and 2018

VARIABLE	Satisfaction level 2017					Satisfaction level 2018				
	1	2	3	4	5	1	2	3	4	5
Staff										
Responsiveness of staff	2.91	4.07	22.09	30.81	40.12	2.40	6.59	19.16	32.34	39.52
Availability of staff	0.58	5.81	23.26	33.72	36.63	1.20	3.61	21.08	37.35	36.75
Friendliness of staff	1.16	4.05	15.03	33.53	46.24	1.81	3.01	18.07	37.95	39.16
Promptness of staff	2.92	0	24.56	31.58	40.94	1.81	1.81	17.47	38.55	40.36
Reliability/ accessibility of information	0.58	7.02	22.81	30.99	38.60	1.20	3.59	17.96	40.72	36.53
Efficiency of bookings for paid shows	0.60	4.76	16.07	25.00	53.57	0.60	2.40	16.77	38.32	41.92

Lastly, with regards to the Park Acoustic Live Music Festival attendees’ satisfaction relating to staff responsiveness, ability to assist with problems, availability, friendliness, promptness and reliability and accessibility of information, as well as efficiency of bookings for paid shows (Table 10) indicates that in 2017, most of the attendees’ were very satisfied in terms of the efficiency of bookings for paid shows (53.57%). Whereas most of the attendees’ were mildly satisfied (33.72%) in terms of the staff availability and neutral (24.56%) and very dissatisfied (2.92%) in terms of the promptness of staff. However, most of the attendees’ were mildly dissatisfied (7.02%) in terms of the reliability and accessibility of information. In 2018, most of the attendees’ were very satisfied in terms of the efficiency of bookings for paid shows (41.92%). Whereas most of the attendees’ were mildly satisfied (40.72%) in terms of the reliability and accessibility of information and neutral in terms of the staff availability (21.08%). However, most of the attendees’ were mildly dissatisfied (6.59%) and very dissatisfied (2.40%) in terms of the responsiveness of staff to assist with problems.

Figure 1 illustrates that most of the attendees’ were very and mildly satisfied with their overall Park Acoustics Live Music Festival experience (2017: 92.65%; 2018: 87.42%). However, 2018 yielded a lower overall satisfaction level in terms of experience than in 2017. In both 2017 and 2018, most of the attendees’ indicated that they enjoyed the music performances the most and highlighted that seating and parking was their least enjoyable aspects.

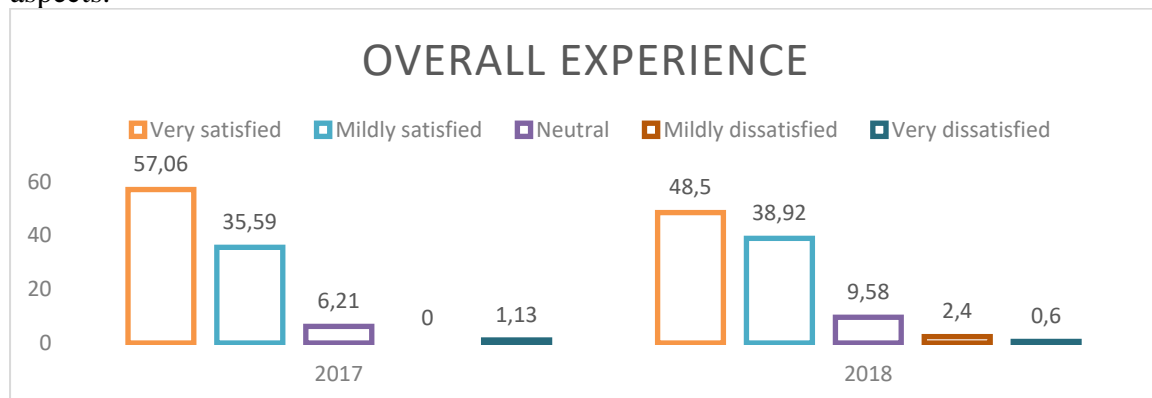


Figure 1: Overall experience



Discussion and conclusion

The findings of this study aim to contribute to the understanding of attendees' expected experience and satisfaction levels at the Park Acoustics Live Music Festival. The overview of the results findings when comparing the visitor satisfaction levels between the two consecutive years, provides an interesting profile in that the age of the attendees' in 2017 was much older than those in 2018, which revealed a much younger crowd. This could be owing to the line-up of the program for the specific event. According to Yan, Zhang and Li (2011), the quality of festival programming has a significant influence on attendee satisfaction and that different types of music may draw a different type of audiences at festivals with cultural products. The remaining demographic results share similar results for both years. In reviewing the service quality constructs, the results yielded that in both years most of the attendees' were very satisfied in terms of the safety and security at the festival, the quality of sound, as well as the entertainment that exceeded their expectations. Moreover, the attendees' were very satisfied in terms of the overall value of money attained from the festival, the vendors' general service delivery, as well as the efficiency of bookings for paid shows.

However, differing experiences between the two years was noted in the constructs of food and beverage and parking. In addition, most of the attendees' were very dissatisfied in terms of the accessibility for those with special needs, the viewing and seating arrangements, as well as the pricing of the vendors/exhibitors and parking. Moreover, the attendees' were very dissatisfied in terms of the variety of and accessibility to the arts and crafts. Tanford and Jung (2017) suggest that festival planners should prioritise the festival environment such as parking, pricing and food and beverage vendors as these can influence the festival experience of attendees'. In the overview of staff satisfaction, it was indicated that the staff availability decreased slightly from 2017 to 2018. However, the staff's reliability and accessibility increased from 2017 to 2018.

In summary, most constructs indicated the attendees' needs had been met in both years and that the gaps between expectations and experience were minimal. However, there are variables that indicated small or negative movement, which require attention to meet or exceed the attendees' expectations. Furthermore, the results are consistent with the literature and from a practical point of view the results provide insight for management and organisers to improve the design, operation and management of festivals and continuously analyse attendees' needs and expectations to create a positive experience for their attendees' and encourage repeat visitation.

This study made several unique contributions. Firstly, confirmation was provided that the quality of music festivals attributes, such as programming, had a distinct impact on the satisfaction levels of the festival attendees'. Secondly, experience is an important determinant of satisfaction; and, lastly that music festivals offer unique experiences with high intensity elements of cognition, memories, learning and emotions, which when taken into consideration can highlight the attendees' experience and influence ultimate satisfaction.

Notwithstanding the contribution of the study, various limitations should be highlighted. Firstly, the service quality attributes in the measurement items could be expanded. Secondly, the sample size of from a limited geographical area could be extended; and, lastly it could be worthwhile to extend the study to different types of music festivals. It is unknown whether this will yield different results and whether the demographics could play a role in yielding different results.

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