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Beyond the Lineup:
An Exploration of Consumer Loyalty at Bonnaroo Music & Arts Festival

by

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A Thesis
Submitted to the Honors College of
The University of Southern Mississippi
in Partial Fulfillment
of Honors Requirements

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ABSTRACT

The rise of the Internet and the accelerated technological changes associated with the creation of the Internet have led to a restructuring of business structures in the music industry. These changes in technology coupled with changes in consumer preferences have led to a rise in the popularity and profitability of the live music sector, and specifically music festivals. The market for music festivals is becoming more saturated, and festival organizers are having to find new and distinct ways to differentiate their offerings. In order to maintain competitive positioning in a progressively saturated market, festival organizers must rely on differentiation and be aware of motivations behind consumer purchasing preference and overall festival loyalty. Previous studies have analyzed festival attendee motivations and loyalty behaviors, but this study seeks to understand these aspects of consumer behavior in the context of music festivals specifically. In this study, research was conducted on attendees of Bonnaroo Music & Arts Festival by gathering data through an online survey. The study aims to determine if festivalscape factors are significantly related to attendee motivations and loyalty behaviors, and the study also segments attendees based on ticket type to determine if festivalscape factors impact different types of ticketholders in different ways. The results of this study indicate that the festivalscape of music festivals is significantly related to both motivation and loyalty, and while the festivalscape did not affect ticketholders in different ways, this study presents a new method of segmenting music festival attendees based on ticket type.

Keywords: ***Music festivals, festivalscapes, loyalty, motivation, event management, live music***

DEDICATION

In dedication to my parents, Tal and Linda Richardson, for their unconditional support and for pushing me when I need it most. And in dedication to Lanie Leach, I could not have gotten through college without you by my side.

I also dedicate this thesis to my Roo crew and to the community surrounding Bonnaroo Music and Arts Festival. Thank you for rallying behind my research and being more supportive than I could have ever imagined.

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CHAPTER I: INTRODUCTION

The music industry recently has undergone a shift in revenue streams due to rapid technological change. The music industry's traditional model involves three main revenue streams: purchases of recorded music, music publishing, and the live performance industry (Meisel & Sullivan, 2002; Preston & Rogers, 2011). Previously, musicians gained most revenue from sales of physical records, whether on vinyl or later on compact discs (CDs). In the traditional model, the musician provides a scarce good in the form of a physical record that the consumer must purchase to consume the product or music (Baym, 2010). The recorded music revenue stream peaked with the advent of the CD. The introduction of non-physical forms of music and file-sharing via the internet forced this revenue stream to take a significant loss in the last 20 years. This loss resulted from the previously scarce good being transformed into something easily replicable (Baym, 2010). This shift away from purchasing physical copies of music has forced the music industry to restructure to sustain itself and generate profit. Initially, online music selling services such as the iTunes Music Store provided a platform where consumers could buy and digitally download both records and singles. Yet, as streaming services have emerged, digital downloads are less common and less profitable for artists, and today's consumers are more likely to engage with streaming services to consume music (Renard et al., 2013). Thus, the internet acted as a catalyst to a rise in a different primary revenue stream for musicians: the live music sector.

A recent study by Montoro-Pons and Cuadrado-Garcia (2011) cites that the decline in pre-recorded music sales coincides with the increasing popularity and relevance of the live music sector as a source of revenue. Live music once again

creates a scarce good for the music industry because the experience of live music is something that a fan cannot experience by listening at home or online (Naveed, et al., 2017). The shift toward live music performances as the primary source of revenue in the music industry is not only a response to declining record sales and profitability from streaming. Still, it is also a response to a shift in consumer preferences toward experiences. Pine and Gilmore (1998) first introduce the idea of an experience economy in their seminal article. Within this article, the authors describe an experience as occurring when "a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event" (Pine & Gilmore, 1998, p. 98). The authors suggest that experiences are the next step in the progression of economic value and that an experience represents a distinct offering from a good or service. Pine and Gilmore (1998) also describe experiences as the core of the product offerings in the entertainment business.

The increase in the popularity of festivals as the fastest growing tourist attraction (Crompton, 1997; Uysal, 1993; Thrane, 2002; Pegg & Patterson, 2010; Leenders, 2010) is a clear indication of the shift in consumer preferences toward an experience economy and functionality beyond economics (Naveed et al., 2017). Music festivals represent the live music industry's expansion to create more significant revenue and economic growth by expanding audience size and subsidizing shows with corporate and commercial sponsors (Holt, 2010). As music festivals increase in popularity, however, there is also an increase in market saturation, so festival organizers and managers must rely on differentiation to remain successful (Leenders, 2010). Festivals can differentiate themselves through the festivalscape, line-up, and ancillary activities and offerings. The

line-up of a music festival is continuously changing and evolving; thus, artistic offerings alone are not enough to differentiate a festival and establish loyalty over time (Chaney & Martin, 2017). Another way for festivals to position themselves in an advantageous position in the market is to strike the proper balance between first-time and repeat attendees (Opperman, 2000). Music festivals specifically may also encourage an increase in revenue by offering dynamic pricing based on ticket type, providing another way for festival events to segment their target market (Bauer & Reiss, 2019; Johnson, 2011; Waddell, 2014). Each segment of the market represents an opportunity for profit and growth. The academic literature suggests that repeat attendees are a more desirable segment of the market because they engage in positive word-of-mouth, are less influenced by competition, and are less costly to maintain (Grappi & Montanari, 2011). Still, repeat attendance does not guarantee that the consumer is loyal to an event, so the challenge for festival organizers is strategizing to ensure satisfaction to obtain new attendees and create loyalty among repeat attendees.

A recent study by Kitterlin & Yoo (2014) studied the Food Network South Beach Food and Wine Festival to determine factors that motivate attendance and impact loyalty in a festival setting. This study segments visitors into distinct groups, comparing first-time and repeat attendees as well as local and non-local attendees. The authors specifically look at how festivalscape factors affect the attendees' motivation and loyalty behaviors and whether festivalscape factors influence the various subsets of attendees in different ways. Kitterlin & Yoo (2014) list multiple limitations of their study and address future research areas based on their findings. One limitation cited is that the data and conclusions cannot be generalized to all types of festivals. Accordingly, the authors call

for the replication of the study in various other festival settings. The literature surrounding music festivals has repeatedly addressed attendee motivation and loyalty, but these topics have not been explored in the context of festivalscapes to the researcher's knowledge. Therefore, the study done by Kitterlin and Yoo (2014) will be repeated in a music festival setting to expand further the literature and knowledge related to music festival attendee motivations and loyalty behaviors.

1.1 Significance

Music festivals are one way that the live music sector is expanding to increase the scope and profitability of live music events. As the popularity and market for music festivals grow, each specific music festival must find competitive advantages and differentiate its offering. Addressing the motivations of different segments of attendees allows festival organizers and managers to formulate better value offerings for consumers and direct their resources toward attracting new visitors and maintaining repeat visitors with the hopes of converting them to loyal visitors. Studying event motivations has been noted as necessary in previous literature not only because it plays a crucial role in designing better products and services but also because it is connected to satisfaction and understanding the decisions that attendees make before, during, and after the event (Crompton & McKay, 1997). Additionally, this study directly responds to the call by Kitterlin and Yoo (2014) in previous tourism and marketing literature to investigate the impact of festivalscapes on motivations and loyalty behaviors in different festival settings.

1.2 Objectives

The objective of this study parallels the study by Kitterlin and Yoo (2014). It seeks to examine whether elements of a music festival's festivalscape are a significant factor in terms of the attendees' motivation and loyalty. Additionally, this study proposes a different way of segmenting music festival attendees based on ticket type and seeks to understand how the festivalscape may affect these attendees.

CHAPTER II: LITERATURE REVIEW

Many authors in the Tourism and Marketing literature have noted an increase in the popularity of festivals and have cited that festivals are the fastest growing tourist attraction (Crompton &McKay, 1997; Uysal, et al., 1993; Thrane, 2002; Pegg & Patterson, 2010; Leenders, 2010). Festivals provide both tangible and intangible benefits for attendees and the surrounding community (Kim, et al., 2002). The academic literature related to festivals approaches these events from a sociological perspective, a tourism and marketing perspective, and an event management perspective (Getz, 2010). Studies pertaining to festivals have focused on various kinds of events, yet the literature related to music festivals is limited.

2.1 Music Festivals

Getz (2010) defines festivals in general as cultural celebrations that "always have a theme, and they have potentially very diverse programs and styles, all in pursuit of fostering a specific experience" (pp. 7). Music festivals also reflect diversity in size and scope. Still, the festival's central theme is the music, while also including opportunities for consumers to engage outside of the music itself (Bowen & Daniels, 2005). In a recent study, Cudny (2014) categorizes festivals by size, creating three distinct size categories: "home-grown," "tourist-tempter," and "big-bang" (pp. 650). Home-grown festivals represent those smaller in size, and big-bang festivals represent large events, with tourist-tempters falling between the other types in terms of size and scale (Cudny, 2014). Music festivals may also vary in type and scope. For instance, these events may provide artistic offerings that all fall under a specific genre or theme, or the artistic offerings might be unrelated to one particular genre and attempt to appeal to a broader audience (Bowen &

Daniels, 2005). The scope of a music festival for this study refers to the ancillary activities present at the festival site, the festival site itself, and the festival's impact on the local surroundings. The festival's scope varies depending on where the event is located and whether it is held in a city or a rural area.

2.2 Festivalscapes

The location of a music festival and the structure of the festival site itself impact how the event positions and differentiates itself. The term "festivalscape" originated from a study by Lee, et al. (2008) and stems from the idea of a servicescape.

A servicescape refers to the "built" or "man-made environment" in which a service is performed (Bitner, 1992, pp. 52). Bitner (1992) that the service environment cannot be hidden because the service is produced and consumed simultaneously. This seminal article on the effects of the environment on consumers defines servicescapes by addressing three dimensions: the ambient conditions, spatial layout, and signs, symbols and artifacts (Bitner, 1992). Since this study, extensive research has been completed on the effect of the environment in services and hedonic consumption situations.

Lee et al. (2008) take the ideas from this original study on servicescapes and apply them to festivals, coining the term festivalscape and defining it as "the general atmosphere experienced by festival patrons" (pp. 57). This study surveyed visitors of the Andong Mask Dance Festival, and the results identify seven dimensions of festivalscape cues. These cues include convenience, staff, information, program content, facilities, souvenirs, and food quality (Lee et al., 2008). Since the publication of this study, festivalscapes and their impact on perceptions of service quality, service performance, satisfaction, and loyalty have been analyzed in Tourism and Marketing

literature (Bruwer, 2015; Yang, et al., 2011; Kruger, et al., 2018; Kitterlin & Yoo, 2014). Many studies acknowledge the importance of the atmosphere and environment at a music festival (Bowen & Daniels, 2005; Pegg & Patterson, 2010; Tomlijenovic, et al., 2010; Leenders, 2010) and their relative effects on the emotions and behaviors of attendees (Lee, et al., 2008; Kitterlin & Yoo, 2014). Since the festivalscape affects attendees' behavior, the festivalscape may also influence a consumer's likelihood to return to the festival.

In a recent study by Szmigin, et al. (2017), the music festival environment and festivalscape are described and studied at greater length. This study compared two British music festivals and how the events are designed to co-create authentic experiences for attendees. The authors also explicitly examined the physical setting's effect on authenticity. Szmigin, et al. (2017) address an essential distinction between the festivalscape for these music festivals and other festival environments: attendees have the ability to camp on-site at the music festival for multiple days. Camping at music festivals is also very prevalent in the United States. Many of the country's largest music festivals offer attendees the opportunity to stay on-site and completely immerse themselves in the experience. Therefore, music festivalscapes provide spatial isolation and an escape to a "socially sanctioned place of fun" (Szmigin, et al., 2017, pp. 8). Creating unique camping areas and ancillary activities at the campgrounds offers festival organizers another way to differentiate their product offering and build loyalty through place attachment. For this reason, a music festival that allows attendees to stay on-site will be analyzed.

Szmigin, et al. (2017) go further in their study to categorize the different areas of the music festivalscape for camping festivals based on their use for the consumers: experiential, consumption, and functional spaces. The authors also distinguish between the "central arena" where the festival programming itself is held and other areas on-site (Szmigin, et al., 2017, pp. 7). The experiential areas at the festival create an exploratory setting where attendees can choose whether to engage with specific activities and offerings. The study by Szmigin, et al. (2017) found that music festivalscapes allow attendees to "emerge out of the constraints of their everyday lives and experience their identities in an intense and concentrated way" (pp. 8). Therefore, this study argues that the existence of a distinct place of social bonding and engagement in hedonic activities contributes to place attachment and psychological commitment. Accordingly, place attachment and commitment allow for the creation of loyalty.

2.3 Bonnaroo Music & Arts Festival

Szmigin, et al. (2017) examined two camping music festivals in the United Kingdom, but no known studies have been conducted on camping music festivals in the United States. This study will explore attendees' motivations and loyalty behaviors to Bonnaroo Music & Arts Festival, a four-day event in Manchester, TN, that occurs on 700 acres of land and attracts around 80,000 visitors per year (Knopper, 2012). Bonnaroo started in 2002 and has grown in popularity and prestige since its inception. The festival site consists of a central arena called "Centeroo" where the festival programming is held (Scaggs, et al., 2008) and extensive camping areas, differentiated by ticket type. There are many ancillary activities in addition to music programmings, such as a silent disco and comedy tent. Knopper (2012) went as far as to describe the

campground as an “instant city,” and Scaggs et al. (2008) write that the festival is “complete with its own post office, radio station, and horse-mounted police force.” Attendees to the festival vary significantly in terms of demographic characteristics due to the variety of acts on the lineup, the festival’s history, and the different ticket options available. By examining a well-established camping festival that spans multiple demographic segments, this study will be in an advantageous position to study attendee motivations and loyalty because the festivalscape provides the opportunity to create of place attachment. Similarly, Bonnaroo Music & Arts Festival engages in dynamic ticket pricing which allows for the opportunity to engage with different types of ticketholders.

2.4 Festival Attendees

Marketing and Tourism literature distinguishes two main types of festival attendees: first-time and repeat visitors. It is generally accepted in the literature that each visitor exhibits different behaviors, resulting from varied reasons for traveling (Lau & McKercher, 2004). First-time visitors to a location are discovering the features of the area, whereas repeat visitors already possess a familiarity with both the site and experience and maintain expectations based on their prior experiences (Li, et al., 2008; Lau & McKercher, 2004; Kitterlin & Yoo, 2014). Opperman (1997) discusses that both first-time and repeat visitors are necessary for a destination to be successful and sustainable. However, in a different study, Opperman (1998) examines the benefits of repeat visitors, including positive word-of-mouth, lower marketing costs, and intentions to return to the location. The literature repeatedly cites these benefits in various studies on repeat attendance (Haywood, 1998; Opperman, 2000; Grappi & Montanari, 2011). Reid & Reid (2013) also propose that the accessibility of repeat visitors is an additional

benefit to festival organizers since they already have records for these consumers and can target the segment through direct marketing. Kruger & Saayman (2018) specifically studied music festival events and echo the notion that these festivals should balance the number of repeat visitors and first-time visitors. The authors argue that festival organizers must understand each segment's motivations and what activities they prefer to design a successful music festival. Festival literature also cites a second category of attendees. This category is based on whether the visitor to the event is local or non-local (Formica & Uysal, 1996; Kitterlin & Yoo, 2014).

Current trends in ticket pricing have resulted in the establishment of an emerging category of attendees. Dynamic pricing represents a pricing strategy that actively responds to changes in the demand and competition within a market to set prices that fluctuate over time (Bauer & Reiss, 2019). Dynamic pricing is expected in the travel industry as a pricing strategy for hotels and airline tickets. However, the live music industry has only recently shifted towards utilizing dynamic pricing to maximize revenue and compete with the secondary ticket market (Bauer & Reiss, 2019; Johnson, 2011). Dynamic pricing within the concert industry typically employs a sliding scale based on factors like seat location, time of purchase, and demand (Robb, 2011). In respect to music festivals specifically, dynamic pricing is typically exploited by offering VIP packages. Waddell (2014) cites that VIP packages or premium experiences aid in increasing profit margins while maintaining lower prices for the average consumer. Additionally, offering a VIP level of tickets can provide an extra 3 to 5 percent to the gross revenue (Waddell, 2014). Eventbrite (2013) also identifies VIP packages as new

trend impacting festival events and asserts that VIP pricing makes up 10% of ticket sales and produces around 25% of the revenue of an event.

As a result of the increase in dynamic pricing and emergence of VIP packages within the music festival industry, festival attendees can now be segmented based on the type of ticket purchased to attend an event. Festival organizers can capitalize on those attendees willing to pay higher prices for added value and should target this group of consumers and attempt to turn them into repeat visitors. Kitterlin & Yoo (2014) call for their study to be repeated among different types of attendees with deeper segmentation. Therefore, due to this study's purpose and focus on the music festival industry, the author will only categorize attendees based on ticket type. A study by Nielsen (2015) cites one-third of music festival attendees visit more than one festival per year, which increases the likelihood of switching behaviors. Due to market saturation, increasing competition, and changing program offerings, repeat attendance may occur sporadically from year-to-year and loyalty cannot be guaranteed based on repeat attendance (Leenders, 2010; Chaney & Martin, 2017). By focusing on ticket type, the study attempts to respond to the specific challenges faced by music festival organizers and the current trends regarding revenue maximization while adding to the existing literature.

2.5 Festival Attendee Motivations

Much of the literature about festivals investigates festival attendees' motivations since awareness and knowledge of what motivates attendees are crucial in creating value and attracting attendees. Crompton & McKay (1997) discuss event motivation as a link to satisfaction, a key to designing a better offering, and a key to understanding consumers' decision process, which are fundamental reasons why visitor motivations should be

addressed. The motivations of attendees differ based on whether or not they are repeat visitors or first-time visitors. Repeat visitors desire relaxation and social interaction, whereas first-time visitors seek novelty (Gitelson & Crompton, 1993). Nicholson and Pearce (2001) completed a comparative analysis of four distinct events, including a food and wine festival, an air show, two different music festivals, and a fishing competition. Their study helped further address how attendee motivations vary between different kinds of events and found that motivations cannot be generalized across different event types (Nicholson & Pearce, 2001). For this reason, the literature review of this section will explicitly address the motivations to attend music festivals.

A study by Uysal & Formica (1996) is the first study documented in festival literature to examine the motivations to attend a music festival. The study used residency as a basis to test festival motivations at the Umbria Jazz Festival. From the data, the authors created five main categories to describe music festival motivations: excitement and thrills, socialization, entertainment, event novelty, and family togetherness (Uysal & Formica, 1996).

Faulkner et al. (1999) examined the motivations of attendees who visited the Storsjoyran Music Festival in Sweden, and this study was the first to identify main market segments based on motivations. The same music festival was also investigated later through a different lens, as Faulkner et al. (2010) aimed to identify how the fulfillment of visitors' motivations to attend create satisfaction. Faulkner et al. (2010) describe a crucial implication for festival organizers: festival elements, such as act selection and atmosphere, should be planned to specifically address attendee motivations to create satisfaction and ultimately generate repeat visitors.

Thrane (2002) conducted a study at the Kongsberg Jazz Festival in Norway to address the economic impact of visitor motivations by segmenting attendees based on their reasons for attending the festival and examining their respective expenditures. A different study completed by Pegg & Patterson (2010) on the Tamworth Country Music Festival examines the festival's visitors to ascertain motivations for attendance and examine factors of the festival that separate the event from the rest of the market. A key finding in this study is that the festival's atmosphere is a crucial element of the festival and represented an overarching reason to attend among the respondents (Pegg & Patterson, 2010). Finally, one of the most recent studies on festival motivations examines the differences in motivations between first-time and repeat visitors to Spring Fiesta Music Festival and identifies two primary reasons for attending: fun and socialization as well as loyalty and lifestyle (Kruger & Saymaan, 2018). This study is the first to identify loyalty and lifestyle as a motive and found that it was the primary motivation for repeat attendees.

2.6 Loyalty

Repeat attendees offer many benefits to destinations and festivals; however, the literature identifies a distinction between repeat purchase intentions and behavior and actual loyalty (Day, 1969; Jacoby & Kyner, 1973; Dick & Basu, 1994; Opperman, 2000). Loyalty has been studied in Marketing and Tourism literature through three approaches. Initially, loyalty was measured through behavioral intentions and actual behaviors. Studies typically addressed the concept of loyalty by asking consumers about repeat purchase intentions and purchasing sequence behavior (Jacoby & Chestnut, 1973; Jones & Taylor, 2007). Many researchers now argue that behavioral components are not

enough to accurately gauge loyalty due to spurious loyalty. Spurious loyalty occurs when a consumer continually chooses a particular brand but is just as likely to choose a competitor's product. Additionally, repeat purchase may be due to outside factors other than a favorable attitude (Dick & Basu, 1994).

Accordingly, to adequately predict loyalty, a consumer must engage in repeat purchase behaviors and have a positive attitude toward the brand or destination (Day, 1969). This idea is the basis for approaching loyalty from an attitudinal perspective. By measuring consumer attitudes, one can distinguish when a intentionally engages in repeat purchase behaviors due to a favorable, affective evaluation of the product or service (Jones & Taylor, 2007). Jacoby and Kyner (1973) build on a positive attitude and assert that a psychological commitment distinguishes a loyal customer. Commitment can be defined as "an enduring desire to continue a valued relationship" (Matilla, 2006, pp. 175). Another affective component of loyalty is trust between the consumer and the other party, where the consumer anticipates that the other party will behave in a manner that is consistent with their interests (Haywood, 1998). Consequently, the attitudinal component of loyalty is measured by examining emotional attachment, commitment, and trust (Kitterlin & Yoo, 2014; Petrick, 2004).

Both of these approaches to analyzing and measuring loyalty have been criticized by the literature, leading to the third: composite loyalty. Composite loyalty addresses the shortcomings of each of the two previous approaches by utilizing attitudinal and behavioral measures in a single study. Opperman (2000) discusses that this method is the most comprehensive but lacks practicality for large-scale research study designs. The music festival industry is fiercely competitive, and the market is highly saturated, so it is

in the best interest of festival organizers to gain truly loyal attendees. For this reason, this study will approach loyalty from a composite approach to ensure a thorough analysis of attendee motivations and behaviors.

The literature also distinguishes brand loyalty, service loyalty, and destination loyalty (Dick & Basu, 1994; Jones & Taylor, 2007; Opperman, 2000). Music festivals represent the unique offering of an experience, where the festival organizers combine services and goods to create a significant and positive event for the consumer (Pine & Gilmore, 1998). Consequently, loyalty measures for this study must be specific enough to encapsulate the distinctive nature of this offering. Kazar (2015) explicitly interpreted loyalty in music festivals by conducting a comprehensive review of the related, available literature. The author specifically addresses the three approaches to measuring loyalty and previously used models to measure loyalty related to music festivals. The study reiterates the importance of utilizing a composite approach to loyalty and creates a narrower definition of loyalty, including re-attending intentions and affective components.

2.7 Summary and Research Objectives

Kitterlin & Yoo (2014) respond to a call from the literature for more in-depth examinations of festival attendee motivations and behaviors and propose a need for their investigations to also be explored in different festival contexts. After reviewing the relevant literature and reflecting on the call from Kitterlin & Yoo (2014), this study aims to repeat the investigation by Kitterlin & Yoo (2014) and modify their research to analyze festival attendee motivations and behaviors in terms of a camping music festival. Additionally, this study will seek to add to the relevant literature about festivals,

and specifically music festivals, by analyzing festivalscapes in the context of camping and ticket type. Kitterlin & Yoo (2014) developed four distinct hypotheses to examine festival-visitor behavior, and this study has adapted two out of the four hypotheses in addition to developing an additional hypothesis to address the following research questions:

1. Are festivalscape components, specifically camping, a significant influence on attendee motivation and loyalty to music festivals?
2. Do festivalscape components impact attendees based on ticket type in differing ways?

From these questions, a review of the relevant literature, and a review of the study by Kitterlin & Yoo (2014), the following hypotheses were developed:

H1: Festivalscape is related to attendee motivation.

H1a: Staff/Volunteers is significantly related to attendee motivation.

H1b: Program content is significantly related to attendee motivation.

H1c. Convenience is significantly related to attendee motivation.

H1d. Communications is significantly related to attendee motivation.

H1e. Facilities is significantly related to attendee motivation.

H1f. Benefits is significantly related to attendee motivation.

H1g. Food is significantly related to attendee motivation.

H2: Festivalscape is related to attendee loyalty.

H2a: Staff/Volunteers is significantly related to attendee motivation.

H2b: Program content is significantly related to attendee motivation.

H2c. Convenience is significantly related to attendee motivation.

H2d. Communications is significantly related to attendee motivation.

H2e. Facilities is significantly related to attendee motivation.

H2f. Benefits is significantly related to attendee motivation.

H2g. Food is significantly related to attendee motivation.

H3: Ticket type influences how the festivalscape impacts attendees.

CHAPTER III: METHODOLOGY

3.1 Data Collection and Study Sample

The study utilized an online survey via the Qualtrics platform to collect primary data. The survey questionnaire was established based on prior research and study designs found within tourism and marketing literature. The survey was self-administered and required the respondents to answer questions in four distinct sections. The first section asked respondents to answer questions about their motivations for attending the festival by indicating their level of agreement with various statements and answering an open-ended question. The second section followed a similar format and asked respondents to indicate their level of agreement regarding statements about loyalty. The second section also included a question concerning behavioral intentions and whether or not the attendee would attend the festival again in the future. Lastly, the second section also asked respondents to indicate their level of emotional attachment to the festival to distinguish loyalty. The third section of the survey questionnaire involved the respondents assessing various aspects of the festivalscape by indicating agreement with statements and providing feedback about festivalscape factors on attitudinal scales. Finally, respondents answered questions about behavioral items concerning the festival (number of tickets purchased, camping or non-camping, etc.), and the respondents' demographic information was recorded.

Bonnaroo Music & Arts Festival is typically held on the first or second weekend of June each summer; however, due to the onset of the Coronavirus pandemic, the last time the festival was held was on June 13-16, 2019. Due to COVID-19 and the cancellation of Bonnaroo Music & Arts Festival in 2020, dissemination of the

questionnaire at the festival was not possible. Therefore, the survey was distributed online, and the data for this study was obtained using a convenience sampling method. Data was collected online from February 18, 2021 to March 15, 2021. A total number of 586 survey responses were collected, and 386 usable survey responses were utilized for data analysis in this study.

3.2 Data Measurement

Motivation was measured in the study based on items selected from a comprehensive review of previous festival motivation literature (Kitterlin & Yoo, 2014; Kruger & Saayman, 2018; Uysal & Formica, 1996; Crompton & McKay, 1997; Faulkner, et al., 2001; Bowen & Daniels, 2005; Pegg & Patterson, 2010). The motivation items included having fun, being with friends/family, meeting new people, escaping everyday life/behaviors, programming, reputation/word-of-mouth, lifestyle, ancillary activities, and good value for the money. Respondents were also provided with the opportunity to answer an open-ended question and list three primary motivations for attending the festival. A comprehensive review of the literature surrounding festival loyalty reveals that loyalty should be measured as composite loyalty and include a measurement of both attitudinal and behavioral loyalty (Kitterlin & Yoo, 2014; Petrick, 2004; Jones & Taylor, 2007).

Attitudinal loyalty was measured with 4 items that assessed the respondent's commitment and emotional attachment. Behavioral loyalty was measured with 5 items, including intentions to return, willingness to pay more, preference over other similar events, and disposition to spread word-of-mouth or recommend the festival to others. Respondents were asked to evaluate the festivalscape across 7 dimensions based

on previous festival literature (Lee, et al., 2008; Kitterlin & Yoo, 2014). The seven dimensions included in the survey were program content, staff, facilities, food quality, convenience, benefits, and communications. These dimensions each included specific measurement items to assess respondent attitude and perception of quality.

Both motivation and loyalty items were measured using a seven-point Likert scale where 1 indicates "strongly disagree" or "extremely unlikely" and 7 indicates "strongly agree" or "extremely likely." Regarding loyalty, emotional attachment to the festival was also measured using a seven-point scale, with 1 indicating "much lower than average" and 7 indicating "much higher than average." Festivalscape factors were measured by incorporating previously tested seven-point attitude scales (Kim, et al., 1996; Rossiter & Percy, 1980; MacInnis & Park, 1991). The attitude scales asked respondents to evaluate festivalscape factors on a seven-point scale utilizing bipolar adjectives, including bad/good, boring/interesting, poor quality/high quality, and unappealing/appealing. Certain festivalscape factors were also measured using the same seven-point Likert scale as the motivation and loyalty items.

Respondents were also asked to indicate their overall attitude toward the festival on a seven-point scale with bipolar adjectives that included inconvenient/convenient, harmful/beneficial, common/distinctive, unpleasant/pleasant, poor quality/high quality, and inexpensive/expensive. Lastly, respondents were given the opportunity to answer two open-ended questions. The first open-ended question asked respondents to list three reasons for choosing to attend the festival. The second open-ended question asked respondents to list three reasons they found camping at Bonnaroo Music & Arts Festival to be valuable.

3.3 Methods and Data Analysis

Data was exported from the Qualtrics platform and entered into SPSS 26 to be analyzed. A reliability analysis was conducted on all motivation, loyalty, and festivalscape items to determine reliability and assess the viability of combining the items for each construct into one variable. Combining the items into a single variable allows greater ease of managing measurements. Reliability was determined by generating Cronbach's Alpha for the scale items and comparing them to the generally accepted level of 0.70. Once reliability for each measurement item was established, the reliable variables were summated in SPSS into a single variable to be used in further analyses. One festivalscape factor, benefits, had only fair reliability but was still summated for the regression analysis.

Next, multiple regression analysis was conducted to test whether the festivalscape factors and overall attitude influence attendee motivations and loyalty. Multiple regression indicates whether or not two variables are significantly related or if a relationship exists between the two variables. Regression analysis also reveals information regarding the direction and strength of the relationship between the variables. Multicollinearity was assessed by generating the variance inflation factor (VIF) for each independent variable and comparing this value to the generally accepted level of 5. None of the values for the independent variables exceeded 5, so there is no issue with multicollinearity. Two separate regression analyses were run on the data to isolate the effects of the festivalscape dimensions on loyalty and motivation. Within the regression analysis, the dependent variables were loyalty and motivation, and

each festivalscape dimension was regarded as its own independent variable at an alpha level of 0.05 (Hair, et al., 2006).

Following the regression analysis, an ANOVA analysis was run on the data to test if festivalscape factors affect the different types of ticketholders in different ways. A Levene's Test was run on the data to test the homogeneity of variance and distinguish if variance affects all groups equally. After testing the assumption of equal variances, an ANOVA analysis was run between the independent variable, ticket type, and the dependent variables, the festivalscape factors. An ANOVA analysis indicates if a difference in group means exist, but the results do not specify which groups specifically differ from one another. Therefore, a Tukey's post-hoc test was also run on the data to identify which, if any, group means are different.

Finally, content analysis was utilized to evaluate the responses gathered from the open-ended questions related to attendee motivations and loyalty. Respondents were asked to identify three reasons that they chose to attend Bonnaroo Music & Arts Festival. Additionally, respondents were also asked to provide three reasons that camping on-site at the festival may be valuable to them. The responses for each open-ended question were exported from Qualtrics and sorted by theme to identify any commonalities among the responses and gain further insight into attendee motivations and behavior.

CHAPTER IV: RESULTS

4.1 Sample Profile

The sample profile for the study can be found in Table 1. The majority of the sample fell in the age range between 21 and 29 years old (59.5%), and a significant amount of the sample fell between 30 and 39 years old (24.9%). In regard to gender, there were more females in the sample (54.4%) than males (45.6%). Respondents were given the opportunity to select which ethnicity they identified with and were also given the option to select more than one ethnicity. An overwhelming majority of the sample reported their ethnicity as White/Caucasian (93.2%). The second-largest ethnic group was Hispanic/Latino and comprised only 6%. The other ethnicity options included Black/African American, Asian, American Indian/Alaskan Native, and Native Hawaiian/Pacific Islander. These groups combined totaled less than 10%.

Concerning education level, nearly half of the sample reported having completed a Bachelor's Degree (48.6%). The second-largest proportion of the sample had only completed some college but did not obtain a degree (21.7%). Less than 15% of the sample possess a graduate degree, less than 10% possess an associate's degree and less than 5% possess a professional degree or only a high school diploma. The majority of the sample has never been married (71.9%), but 24.2% did report being married. Less than 5% of the sample reported being divorced or separated. Roughly 50% of the sample reported an income level less than $49,999, 32% reported income between $50,000 and $99,999, and 20.1% of the sample reported their income level at $100,000 or above.

Table 1: Sample Demographic Profile

Table 1: Sample Demographic Profile		
Variable	**Frequency**	**Valid %**
Age		
No response	3	0.8%
18-20	17	4.5%
21-29	228	59.5%
30-39	96	24.9%
40-49	28	7.4%
50-59	11	3.0%
60-69	1	0.3%
Gender		
Male	175	45.6%
Female	209	54.4%
Ethnicity		
White	358	93.2%
Black or African American	11	2.9%
Hispanic or Latino	23	6.0%
Asian	6	1.6%
American Indian or Alaskan Native	8	2.1%
Native Hawaiian or Pacific Islander	4	1.0%
Other	5	1.3%
Education		
High School	11	2.9%
Associate Degree	37	9.7%
Bachelor's Degree	186	48.6%
Master's Degree	45	11.7%
Doctoral Degree	7	1.8%
Professional Degree	14	3.7%
Some College (No Degree)	83	21.7%
Income Level		
Less than $10,000	14	3.7%
$10,000-$49,999	167	44.2%
$50,000-$99,999	121	32%
$100,000-$149,999	42	11.1%
$150,000 or more	34	9.0%
Marital Status		
Married	93	24.2%
Divorced/Separated	15	3.9%
Never Married	276	71.9%

The study also asked the sample questions concerning the details of their attendance at Bonnaroo Music & Arts Festival. Table 2 indicates the responses to these questions and provides a sample profile based on festival-specific factors. The majority of the sample purchased general admission tickets (87.1%), and VIP tickets represented the second largest group of ticket holders (8.1%). General Admission+ and Platinum tickets made up the remaining 5% of ticket holders. 93.2% of the sample reported traveling more than 50 miles to attend the festival, and 6.8% traveled less than 50 miles to the festival and can be considered local residents by the study. Lastly, roughly 95% of the sample reported camping on-site during the festival, leaving 5% who stayed off-site.

Table 2: Sample Festival Profile

Table 2: Sample Festival Profile		
Variable	**Frequency**	**Valid %**
Ticket Type		
GA	332	87.1%
GA+	16	4.2%
VIP	31	8.1%
Platinum	2	0.5%
Local Residency		
Local (within 50 miles)	26	6.8%
Non-local	357	93.2%
Camping		
Participated in on-site camping	366	95.3%
Did not participate in on-site camping	18	4.7%

4.2 Data Analysis

Multiple Regression

Table 3 displays a summary of the results for the regression analysis. The constructs motivation and loyalty were summated into a single variable after determining the reliability of the scale measures for each. These constructs were utilized as the dependent variables in the analysis. To assess the significance of the overall model, an ANOVA analysis was run, which produced an F-value and a p-value. Table 3 shows both the F-value and p-values for the dependent variables. Since $p<0.05$ for both constructs, the model is significant. Therefore, there is a significant relationship between the dependent variables and the independent variables. R square, also known as the coefficient of determination, indicates the strength of the association between the dependent and independent variables in a regression analysis. R square represented as a percentage depicts the amount of variance in the dependent variable explained by the independent variables. The results in Table 3 depict festivalscape factors and overall attitude explain 26.5% of the variance in attendee motivation, and festivalscape factors and overall attitude explain 30.1% of the variance in loyalty.

Table 3: Summary of Regression Analysis

Table 3: Summary of Regression Analysis				
Construct	**Cronbach's Alpha**	**R^2**	**F**	**Sig.**
Motivation	.738	26.5	16.282	.000*
Loyalty	.880	30.1	18.890	.000*

Based on an alpha level of 0.05, the overall regression results were significant, and H1 and H2 are supported. Table 4 displays a summary of the coefficients for the regression analysis. The T-values and p-values for each festivalscape factor and the

overall attitude are included in Table 4. These values demonstrate whether each independent variable is significantly related to the dependent variables.

The festivalscape factors program content, facilities, benefits, and food are significantly related to attendee motivations, so H1b, H1e, H1f, and H1g are supported. In addition, the festivalscape factors staff/volunteers, program content, facilities, and benefits are significantly related to loyalty, so H1a, H1b, H1e, and H1f are supported.

Table 4: Summary of Regression Coefficients

Table 4: Summary of Regression Coefficients (N=386)						
Construct	**Standardized Beta Coefficient**		**t**		**Sig.**	
	Motivation	Loyalty	Motivation	Loyalty	Motivation	Loyalty
Staff/Volunteers	.055	.120	1.039	2.273	.300	.024*
Program Content	.136	.129	2.337	2.194	.020*	.029*
Convenience	-.087	-.093	-.811	-1.809	.096	.071
Communications	.020	.061	.340	1.013	.734	.312
Facilities	.173	.234	2.751	3.732	.006*	.000*
Benefits	.292	.199	5.444	3.747	.000*	.000*
Food	.107	.098	2.009	1.859	.045*	.064

Analysis of Variance (ANOVA)

Analysis of Variance (ANOVA), or an independent samples t-test, was run on the data to determine if festivalscape factors affect attendees differently depending on the type of ticket purchased. The ticket type represents the independent variables for the ANOVA analysis, and festivalscape factors were used as the dependent

variables. Festivalscape factors included in the analysis were the same factors used for the regression analysis: staff/volunteers, program content, convenience, communications, facilities, benefits, and food. Table 5 displays a summary of the results of the Levene's Test, and the results are based on the mean. A Levene's Test was run to test the assumption of equal variances. In Table 5, Levene's statistic is represented by the F-value, and the significance level (p-value) is also displayed. All of the p-values for the festivalscape factors except convenience are above the alpha level of 0.05. Therefore, for the festivalscape factors staff/volunteers, program content, communications, facilities, and food, the assumption of equal variances is met. For the festivalscape factor convenience, the assumption of equal variances is not met.

Table 5: Summary of Homogeneity of Variance

Table 5: Summary of Homogeneity of Variance		
	F	**Sig.**
Staff/Volunteers	1.462	.224
Program Content	2.165	.092
Convenience	3.281	.021
Communications	0.185	.907
Facilities	1.020	.384
Benefits	1.184	.316
Food	1.160	.325

Next, the ANOVA analysis was run to test if there is a difference in group means depending on the different ticket types. Table 6 displays a summary of the results of the ANOVA analysis. All of the p-values for the festivalscape factors except convenience are above the alpha level of 0.05. Therefore, there is no significant difference in the group means of the different types of ticketholders regarding festivalscape factors. According to the results, festivalscape factors do not affect different types of attendees in differing ways, and H3 is rejected. A Tukey's analysis was also run to find which specific group

means are different. However, since the p-value is not significant, and there are no differences in the group means, the results are not necessary to report.

Table 6: Summary of ANOVA Analysis

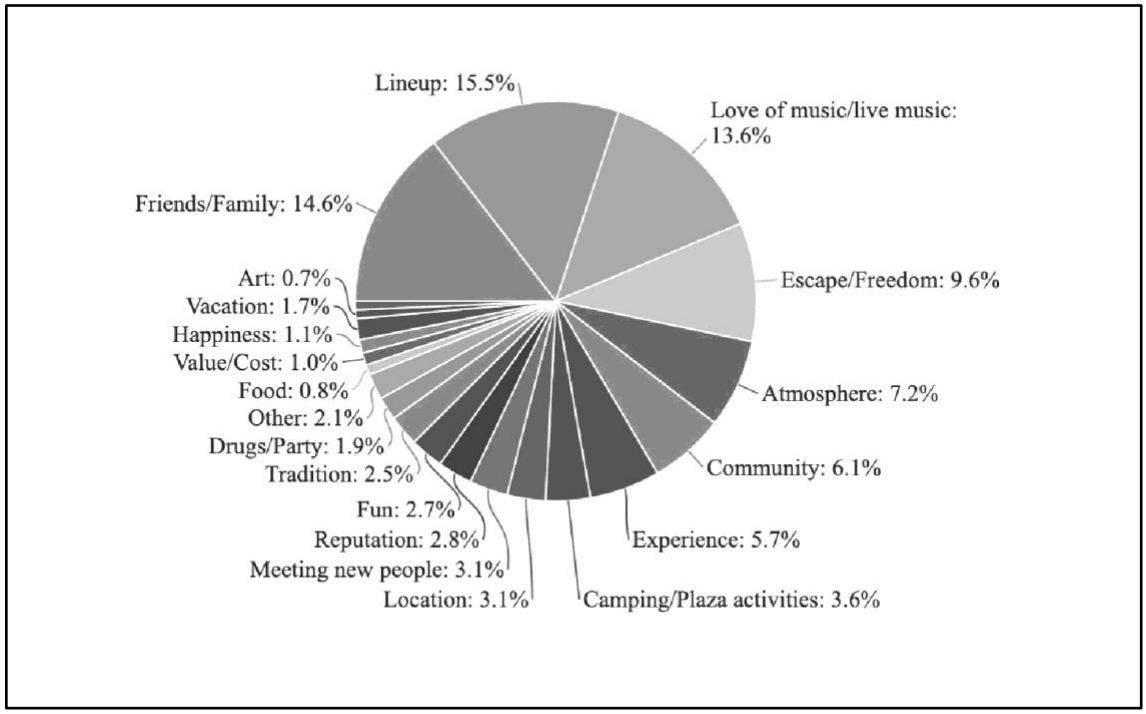
Table 6: Summary of ANOVA Analysis		
	F	**Sig.**
Staff/Volunteers	1.327	.264
Program Content	.697	.554
Convenience	3.097	.027
Communications	.560	.642
Facilities	1.039	.375
Benefits	2.393	.068
Food	.515	.672

Content Analysis

A content analysis was performed on the results of the open-ended questions relating to attendee motivation and value associated with camping. Content analysis involves identifying keywords or themes within survey responses to identify consistent patterns and repetition. Figure 1 displays the results of the content analysis performed on the open-ended question, "Please list up to three reasons that you chose to attend Bonnaroo Music & Arts Festival." A total of 1114 usable answers were sorted into 20 distinct categories by theme. The categories are listed as labels in the key section of Figure 1. An additional category is included in Figure 1 labeled "Other," representing the answers that did not fall into one of the main themes. The lineup/musical artists were cited the most as a motivation for attendance with 173 responses, or 15.5% of the total responses. The second-largest motivation for attendance was friends and family, with 163 responses, or 14.6% of the total responses. Another common motivating factor for attendance was a love of music or a love of live music and concert events with 151

responses, or 13.6%. This category can be considered distinct from the lineup because the answers mentioned music in broader terms, rather than referencing the lineup or musical artists specifically. The other motivating factors each represented less than 10% of the total responses and are listed below in Figure 1.

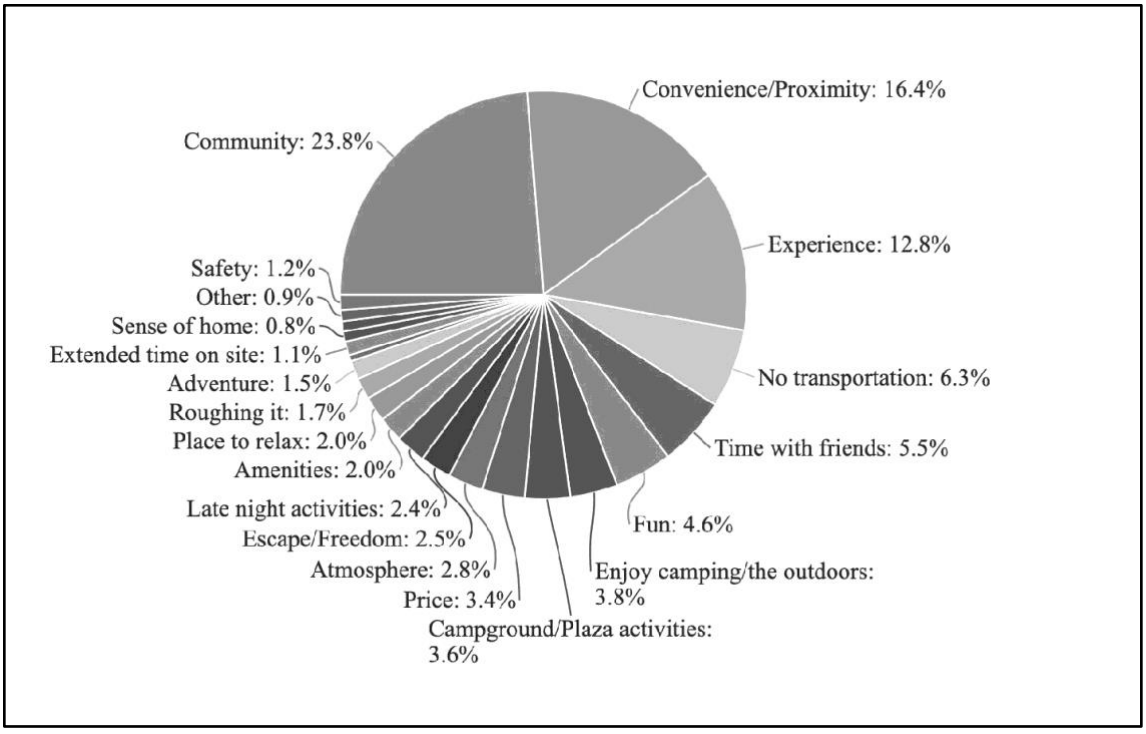
Figure 1: Content Analysis for Attendee Motivations



A content analysis was also performed on the results of the second open-ended question: "Please list up to three reasons that you find camping at Bonnaroo Music & Arts Festival to be valuable." A total of 923 usable responses were sorted based on theme into 21 unique categories. Figure 2 displays the second analysis results, and the categories are listed in the figure's key. A category labeled "Other" has been added to represent the answers that were distinct and did not fall into the main categories. Community was the most common response to how camping adds value to the

festival experience. Many respondents also cited that meeting new people and making friends added to the community experience. 219 responses mentioned community, which constituted 23.8% of the total responses. Convenience and proximity to the festival grounds represent the second-largest category with 84 responses, or 16.4% of the total responses. A significant portion of attendees also mention the experience of camping itself as adding value to the festival experience as a whole. 119 responses mentioned experience, making up 12.8% of the total responses.

Figure 2:Content Analysis for Value From Camping



CHAPTER V: DISCUSSION AND CONCLUSION

5.1 Summary of Findings

This study considers the emergence of the live music sector as a primary revenue stream and identifies music festivals as a method to increase revenue and encourage growth. This study sought to investigate whether or not the festivalscape and various factors within a festivalscape at a music festival event impact motivations to attend and attendee loyalty. The study also attempted to determine if the festivalscape of music festival events affects different types of attendees uniquely, basing the categorization of attendees on ticket type. The data and results of this study indicate that festivalscape factors are significantly related to and impact attendee motivation and loyalty, supporting the first two hypotheses of the study. Additionally, each specific festivalscape factor was analyzed in relation to attendee motivation and loyalty. Program content, facilities, benefits, and food impacted attendee motivations; staff/volunteers, program content, facilities, and benefits impacted loyalty behaviors. Concerning the effect of festivalscapes on different types of attendees, no significant difference exists in the evaluation of festivalscape factors based on ticket type. Therefore, the third study hypothesis is not supported.

The results of this study for the first two hypotheses reflect similar results as the original study designed by Kitterlin & Yoo (2014). The study findings respond to the call from Kitterlin & Yoo (2014) to repeat the original study in different festival environments and provide further insight into music festival attendee behavior. While the results of the third hypothesis were not supported, this study suggests another method of categorizing music festival attendees and expands marketing, tourism, and

music industry literature concerning the festivalscape and its relation to motivation and loyalty, with empirically supported findings.

5.2 Discussion and Implications

The findings of this study establish a relationship between the festivalscape of a music festival event and attendee motivations and loyalty behaviors. These findings and the related data may be most beneficial to the marketing team of a music festival and the festival organizations. The results provide insight into how a music festival could differentiate and position itself based on the environment to attract new attendees. Additionally, the findings also yield insight into strategies that may effectively convert repeat attendees to loyal attendees by looking at how the festivalscape affects loyalty.

This study indicates that program content, facilities, benefits, and food are significantly related to motivations to attend. The lineup, or program content, was listed most often in the content analysis as a primary motivation to attend. However, as acknowledged in the literature review, the program content changes each year as the lineup changes. Therefore, even though the program content impacts motivations to attend, the lineup alone should not be relied on to attract attendees. Festival organizers should then increase the value associated with the facilities and food by assuring on-site facilities are maintained at a high standard and assuring that food provided by vendors meets specific quality standards. Additionally, the marketing team must demonstrate the added value of on-site facilities and food options to the target market to help motivate attendance.

The festivalscape dimension benefits was defined by this study as the ancillary activities and unique opportunities specific to Bonnaroo Music & Arts Festival. The

study results indicate that the benefits of the festivalscape are significantly related to motivations to attend. The value of specific benefits regarding attendee motivations is also emphasized in the responses of the open-ended analysis. A significant amount of responses cited camping, plaza activities, and late-night programming as motivations to attend. Additionally, late-night activities and plaza programming were also mentioned repeatedly as a response to the second open-ended question regarding the value of camping on-site. Therefore, festival organizers should continue to schedule ancillary activities at the plazas throughout the duration of the festival, and the marketing team should actively promote these activities to motivate attendance.

The results of this study also identify which festivalscape factors are related to attendee loyalty. Specifically, the staff/volunteers, program content, facilities, and benefits are significantly related to loyalty. Any efforts to improve the festival in these areas could potentially create loyalty among attendees. The festival organizers should ensure properly trained staff and volunteers who are well-informed to serve as touchpoints to the attendees and remain consistent with the positive atmosphere created at the festival. The atmosphere of the festival, specifically the campsite atmosphere, was listed as a primary motivator and listed as an item adding value to the camping experience. Program content should be planned carefully to align with current trends and consumer preferences. Still, this festivalscape factor is constantly evolving and should not be relied on solely to establish loyalty.

Festival organizers can ensure greater loyalty by remaining consistent in upkeeping the facilities and improving the benefits/ancillary programming. The marketing team should also use communications and advertisements to remind attendees

of their experiences with the festival facilities to encourage consumer recall of positive emotions and memories. The festival facilities should also be distinct from other competing events to differentiate their unique experience from the competition and create loyalty centered around their unique offering. The open-ended content analysis cites specific areas of value for attendees. These areas should be considered as a way to improve attendee experience with the festival facilities and boost attendee loyalty behaviors.

This study established a new method of segmenting music festival attendees based on ticket type due to the potential for revenue associated with offering VIP ticket packages. The study results indicate that the festivalscape does not impact the distinct kinds of ticketholders in differing ways. However, the study did not seek to look at other differences that may occur across the various types of ticketholders. Further research should be done to evaluate the validity of segmenting attendees in this way. Additionally, further studies should also focus on studying the effects of the festivalscape on attendees based on other methods of segmentation.

5.3 Limitations and Future Study Recommendations

The main limitations of this study result from the impact of the Coronavirus pandemic. Due to local and national safety guidelines, Bonnaroo Music & Arts Festival was forced to postpone the annual event to 2021. This study is being completed as an honors thesis. Thus, the researcher was working under a limited timeframe as a student, resulting in survey responses being gathered online rather than on-site. For this reason, the study should be repeated on-site at Bonnaroo Music & Arts Festival once music festival events are occurring at max capacity again.

Additionally, music festival events vary in nature and scope according to lineup offerings, venue capacity, and facilities. The results of this study should not be considered universal for all festival events and attendees as it was based solely on a sample from a singular festival event. Consequently, the study could be replicated in different music festival settings to contribute insights for tourism and marketing literature related to festivalscapes, attendee motivations, and attendee loyalty behaviors. Research is needed on attendees visiting other music festival events where the festivalscape is different due to location, scope, and size. Additionally, future studies may also choose to expand the specific factors included as festivalscape elements or expand the categorization of attendees to gain a deeper understanding of the relationship between the festivalscape and the motivations and loyalty of festival attendees.

APPENDIX A: SURVEY DOCUMENT

Instructions: Please select a response to the following questions.

Please indicate your agreement with each statement regarding your motivation for attending Bonnaroo Music & Arts Festival.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I attended Bonnaroo Music & Arts Festival to have fun.	○	○	○	○	○	○	○
I go to Bonnaroo so I can be with my friends/family.	○	○	○	○	○	○	○
When attending Bonnaroo and events like it, I like to meet new people.	○	○	○	○	○	○	○
I seek adventure at Bonnaroo.	○	○	○	○	○	○	○
While at Bonnaroo, I like to behave in an uninhibited way.	○	○	○	○	○	○	○
Bonnaroo provides an escape from my busy life.	○	○	○	○	○	○	○
Attending Bonnaroo is an annual commitment for me.	○	○	○	○	○	○	○
Attending music festivals like Bonnaroo forms part of my lifestyle.	○	○	○	○	○	○	○

My friends and/or family are the primary reason I attended Bonnaroo.	○	○	○	○	○	○	○
The reputation of Bonnaroo made me interested in attending the festival.	○	○	○	○	○	○	○
I have always wanted to come to Bonnaroo.	○	○	○	○	○	○	○
The artists playing at Bonnaroo influenced my decision to attend the festival.	○	○	○	○	○	○	○
The experience of attending Bonnaroo is more important to me than the musical line-up.	○	○	○	○	○	○	○
The outside activities (i.e. "Where in the Woods", Plazas, Sanctuary of Self-Love, etc.) at Bonnaroo are an important factor in my decision to attend the festival.	○	○	○	○	○	○	○
Bonnaroo provides me with a good value-for-money festival experience.	○	○	○	○	○	○	○

Please list up to three reasons that you chose to attend Bonnaroo Music & Arts Festival

Reason #1	
Reason #2	
Reason #3	

Instructions: Please select a response to the following questions.

Please indicate your intentions to return to Bonnaroo next year or in the near future.

- ○ Extremely unlikely
- ○ Unlikely
- ○ Slightly unlikely
- ○ Neither likely nor unlikely
- ○ Slightly likely
- ○ Likely
- ○ Extremely likely

Please indicate your agreement with each statement regarding Bonnaroo Music & Arts Festival.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I prefer Bonnaroo to other similar music festival events in the area.	○	○	○	○	○	○	○
I am willing to pay more to attend Bonnaroo.	○	○	○	○	○	○	○
I say positive things about Bonnaroo to other people.	○	○	○	○	○	○	○
I encourage friends and/or family to also attend Bonnaroo.	○	○	○	○	○	○	○

Please indicate your agreement with each statement regarding your relationship with Bonnaroo Music & Arts Festival.

	Strongly disagee	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I am highly committed to my relationship with Bonnaroo.	○	○	○	○	○	○	○
My relationship with Bonnaroo has a great deal of personal meaning.	○	○	○	○	○	○	○
The music festivals I attend say a lot about who I am.	○	○	○	○	○	○	○

Please indicate your level of emotional attachment to Bonnaroo.

	1	2	3	4	5	6	7	
Much lower than average	○	○	○	○	○	○	○	Much higher than average

Instructions: Please select a response to the following questions.

Program content.

Please indicate your attitude toward the overall program content (lineup/musical acts and Plaza activities) at Bonnaroo Music & Arts Festival.

	1	2	3	4	5	6	7	
Bad	○	○	○	○	○	○	○	Good
Boring	○	○	○	○	○	○	○	Interesting

Staff and Volunteers.

Please indicate your agreement with the following statement about the staff/volunteers at Bonnaroo Music & Arts Festival.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Overall, I had a good experience with the staff and volunteers at Bonnaroo.	○	○	○	○	○	○	○
The staff and volunteers are knowledgeable.	○	○	○	○	○	○	○

Festival Camping and Amenities.

Did you camp on-site at Bonnaroo Music & Arts Festival?

- ○ Yes
- ○ No

Did you participate in Groop camping?

- ○ Yes
- ○ No

Please indicate your attitude toward the Plaza facilities at Bonnaroo Music & Arts Festival.

	1	2	3	4	5	6	7	
Bad	○	○	○	○	○	○	○	Good
Poor Quality	○	○	○	○	○	○	○	High Quality
Unappealing	○	○	○	○	○	○	○	Appealing

Please indicate your attitude toward the Plaza atmosphere at Bonnaroo Music & Arts Festival.

	1	2	3	4	5	6	7	
Bad	○	○	○	○	○	○	○	Good
Poor Quality	○	○	○	○	○	○	○	High Quality
Unappealing	○	○	○	○	○	○	○	Appealing

Please indicate your agreement with the following statement regarding the facilities at Bonnaroo Music & Arts Festival.

	Strongly agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree
Staying at a Plaza added value to my Bonnaroo experience.	○	○	○	○	○	○	○

Please list up to three reasons that you find camping at Bonnaroo Music & Arts Festival to be valuable.

Reason #1	
Reason #2	
Reason #3	

Please indicate your attitude toward the Centeroo facilities at Bonnaroo Music & Arts Festival.

	1	2	3	4	5	6	7	
Bad	○	○	○	○	○	○	○	Good
Poor Quality	○	○	○	○	○	○	○	High Quality
Unappealing	○	○	○	○	○	○	○	Appealing

Please indicate your attitude toward the Centeroo atmosphere at Bonnaroo Music & Arts Festival.

	1	2	3	4	5	6	7	
Bad	○	○	○	○	○	○	○	Good
Poor Quality	○	○	○	○	○	○	○	High Quality
Unappealing	○	○	○	○	○	○	○	Appealing

Please indicate your attitude toward the food at Bonnaroo Music & Arts Festival.

	1	2	3	4	5	6	7	
Bad	○	○	○	○	○	○	○	Good

Check-in and Security.

Please indicate your agreement with the following statements about Bonnaroo Music & Arts Festival.

	Strongly agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree
The security process at the tollbooth was efficient.	○	○	○	○	○	○	○
The security process to enter Centeroo was efficient.	○	○	○	○	○	○	○
There are a sufficient number of water stations.	○	○	○	○	○	○	○

Experiencing Bonnaroo.

Please indicate your agreement with the following statements about Bonnaroo Music & Arts Festival.

	Strongly agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree
Bonnaroo allows me to have unique experiences that I would not have at other festivals.	○	○	○	○	○	○	○
The potential of late-night sets or surprise sets at Bonnaroo creates value for me.	○	○	○	○	○	○	○
I enjoy receiving my wristband and gift package in the mail prior to the festival.	○	○	○	○	○	○	○
The ticket layaway program makes attending Bonnaroo more accessible for me.	○	○	○	○	○	○	○
The opportunity to go cashless and use my wristband to pay at the festival enhances the festival experience for me.	○	○	○	○	○	○	○

Please indicate your overall attitude toward Bonnaroo Music and Arts Festival.

	1	2	3	4	5	6	7	
Inconvenient	○	○	○	○	○	○	○	Convenient
Harmful	○	○	○	○	○	○	○	Beneficial
Common	○	○	○	○	○	○	○	Distinctive
Unpleasant	○	○	○	○	○	○	○	Pleasant
Poor Quality	○	○	○	○	○	○	○	High Quality
Inexpensive	○	○	○	○	○	○	○	Expensive

Please list up to three areas where you feel Bonnaroo Music & Arts Festival could improve.

First area for improvement.	
Second area for improvement.	
Third area for improvement.	

Instructions: Please select a response to the following questions.

Communications.

Please indicate all the communications you have received from Bonnaroo Music & Arts Festival.

- [ ] General advertising
- [ ] Email newsletters
- [ ] Mail
- [ ] Instagram
- [ ] Facebook
- [ ] Twitter
- [ ] None of the Above

Please indicate your overall attitude toward communications from Bonnaroo Music & Arts Festival.

	1	2	3	4	5	6	7	
Bad	○	○	○	○	○	○	○	Good
Poor Quality	○	○	○	○	○	○	○	High Quality
Worthless	○	○	○	○	○	○	○	Valuable

If you were dissatisfied with communications from Bonnaroo, please list the reasons in the space below.

Instructions: Please provide some basic data about yourself and your attendance at Bonnaroo Music & Arts Festival. The data will be used to improve our understanding of the attendees of Bonnaroo Music & Arts Festival.

Please enter a numerical value indicating the number of people who you attended Bonnaroo Music & Arts Festival with.

What type of wristband did you purchase?

- ○ General Admission
- ○ General Admission +
- ○ VIP
- ○ Platinum

Did you purchase your ticket using the layaway plan program?

- ○ Yes
- ○ No

Please enter a numerical value indicating how many tickets were purchased in your order.

Please choose the answer that is closest to the number of miles you travelled to attend Bonnaroo Music & Arts Festival.

- ○ 0-50 Miles
- ○ 51-100 Miles
- ○ 101-250 Miles
- ○ 251-500 Miles
- ○ More than 500 Miles

Did you attend all four days of the festival?

- ○ Yes
- ○ No

Please enter your numerical age in the blank below.

Please indicate your gender below.

- ○ Male
- ○ Female
- ○ Other
- ○ Prefer Not To Say

Choose one or more races that you consider yourself to be:

- ☐ White
- ☐ American Indian or Alaska Native
- ☐ Black or African American
- ☐ Native Hawaiian or Pacific Islander
- ☐ Hispanic or Latino
- ☐ Other
- ☐ Asian

What is the highest level of school you have completed or the highest degree you have received?

- ○ Less than high school degree
- ○ High school graduate (high school diploma or equivalent including GED)
- ○ Some college but no degree
- ○ Associate degree in college (2-year)
- ○ Bachelor's degree in college (4-year)
- ○ Master's degree
- ○ Doctoral degree
- ○ Professional degree (JD, MD)

Information about income is especially valuable. Please indicate the answer that includes your entire household income in (previous year) before taxes.

- ◯ Less than $10,000
- ◯ $10,000 to $19,999
- ◯ $20,000 to $29,999
- ◯ $30,000 to $39,999
- ◯ $40,000 to $49,999
- ◯ $50,000 to $59,999
- ◯ $60,000 to $69,999
- ◯ $70,000 to $79,999
- ◯ $80,000 to $89,999
- ◯ $90,000 to $99,999
- ◯ $100,000 to $149,999
- ◯ $150,000 or more

Are you now married, widowed, divorced, separated or never married?

- ◯ Widowed
- ◯ Separated
- ◯ Never Married
- ◯ Married
- ◯ Divorced

Thank you for your responses and participation in this survey. Your responses are extremely valuable and highly appreciated.

Would you like to enter a raffle for the chance to win a $25.00 gift card to Amazon.com?

- ◯ Yes
- ◯ No

APPENDIX B: IRB APPROVAL LETTER

Office *of*
Research Integrity

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

118 COLLEGE DRIVE #5125 • HATTIESBURG, MS | 601.266.6576 | USM.EDU/ORI

NOTICE OF INSTITUTIONAL REVIEW BOARD ACTION

The project below has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services regulations (45 CFR Part 46), and University Policy to ensure:

- The risks to subjects are minimized and reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered involving risks to subjects must be reported immediately. Problems should be reported to ORI via the Incident template on Cayuse IRB.
- The period of approval is twelve months. An application for renewal must be submitted for projects exceeding twelve months.
- Face-to-Face data collection may not commence without prior approval from the Vice President for Research's Office.

PROTOCOL NUMBER: IRB-21-35
PROJECT TITLE: Beyond the Lineup: An Exploration of Consumer Loyalty at Bonnaroo Music & Arts Festival
SCHOOL/PROGRAM: Communication Studies
RESEARCHER(S): Anna Richardson,Paul Linden

IRB COMMITTEE ACTION: Approved
CATEGORY: Expedited
7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

PERIOD OF APPROVAL: February 18, 2021

Donald Sacco Jr.

Donald Sacco, Ph.D.
Institutional Review Board Chairperson

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